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VARIETY

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'DON'T MAKE STARS FALL-GUYS'

Legit Integrated in Dixie Altho Miss. & 3 Other States Still Tabu

By JESSE GROSS

Mississippi, which has reluctantly bowed to integration on the university level after a series of delaying tactics and a riot in which two men were killed, is one of the few southern states closed to professional legit this season because of segregationist policies. Alabama, Louisiana and South Carolina are three other states where professional legit performances are barred because of rigidly enforced laws requiring the segregation of theatre audiences.

The situation in the south for professional legit is generally not as desperate, however, as originally anticipated when it was agreed a year ago between Actors Equity and the League of N.Y. Theatres to outlaw performances in segregated theatres beginning last June,
(Continued on page 68)

'Prez' Repairs Still Under Way For 3 Wks. in D.C.

Washington, Oct. 2.

"Mr. President" is "unfrozen." "Everybody is hard at work," says producer Leland Hayward. Top-to-bottom revisions in writing, music, staging and dance are underway, he adds, and the show may not be "frozen" again "until about 15 minutes before we open in New York."

The musical was originally "frozen" for its last three performances in Boston. But it opened here Sept. 25 at the National Theatre before the highest ranking crowd ever gathered for a single legit performance and drew unanimous negative reviews from the three Washington newspapers. The audience, too, never seemed to warm to the show.

While the critics were reacting
(Continued on page 68)

AMERICANA MAKING WEIGHT IN BANQUETS

Americana Hotel, new Loew's-Tisch de luxe hotel on 7th Ave. and 52d St., New York, claims it has "that much business booked for the next five years as it cost to open the class 50-story, $50,000,000 hotel."

A $10,000,000 convention and banquet biz gross per annum is not beyond the realm of reality, especially in light of the intensive way in which Claudius Charles Philippe, exec veepee and g.m. of the Americana, has been pitching for and luring away some of the competition's choicest affairs.

BASEBALLERS-DORSEY IN Q.&A.-JAZZ TOUR

Baseball and music will ride tandem on the concert circuit this season. Five ballplayers have been set to deliver sports talks as adjunct to the show put on by the Tommy Dorsey Orch with Sam Donahue.

The ballplayers set by Tino Barzie, Dorsey orch's manager, are Jimmy Piersall of the Washington Senators and Bill Skowran, Clete
(Continued on page 78)

'BAD MGT.' CITED BY TONY CURTIS

By VINCENT CANBY

Stars have been "bum-rapped" for the state of the U.S. film industry long enough. It's about time that the blame was properly placed—namely on the "bad management" of some of the companies. So says a highly articulate Tony Curtis who is "fed up to here" with the widely reported condemnations of stars re salaries, set temperament, personal behavior, etc.

"A star is going for broke every time his name appears on a
(Continued on page 78)

PLUGS BY 'CASEY' AIDES MAY GET CODE SURGERY

Washington, Oct. 2.

The Television Code may put the clamps on "Ben Casey" show characters going commercial.

Code Authority is considering proposals to "clarify and strengthen" its so-called "Men In White" provisions. The possible action is a result of queries from the New York office regarding pub service announcements by Dr. Zorba and
(Continued on page 78)

Nitery Near Cape Canaveral Signs Della Reese Despite Racial Rumbles

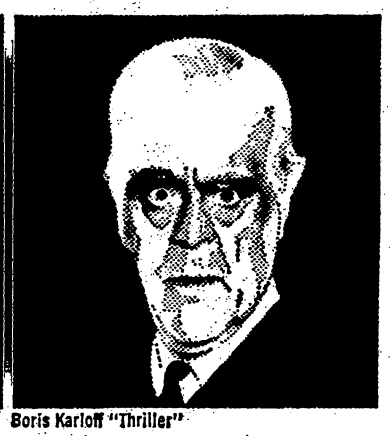
Miami, Oct. 2.

Cocoa Beach, Fla., where Negro chirp Della Reese recently signed to play the Starlite Motel, has been taking on Mississippi overtones. A hot fight over the color line developed among the local politicos, the citizenry and the club. Sudden issue caused the Starlite much concern over its pact with the singer.

As it stands now, the thrush is set to open Oct. 15 in Cocoa Beach but the first two days of her gig will be played at the local high school to a Negro audience. Then she'll finish out the week at the Starlite, for the ofays. Miss Reese will be living in a private house at Cocoa and will be attended by six police officers. She had originally been set to open Sept. 24 but the situation plus a booking at New York's Basin Street East put it off. She's the first Negro to work
(Continued on page 78)


Steve Allen "The Steve Allen Show"


Groucho Marx "The Best of Groucho"


Boris Karloff "Thriller"

WPIX-11 IS LOOKING MORE LIKE A NETWORK


Jackie Gleason "The Honeymooners"

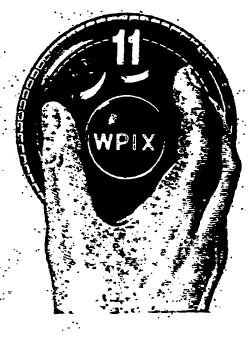

Sebastian Cabot "Checkmate"


Gardner McKay "Adventures in Paradise"

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Where are your 60-second commercials in New York?



$10,500,000 'Lady' Profit Thus Far; 'Molly' Made 300G

"My Fair Lady," one of three closings on Broadway and the road last Saturday night (29), is figured to have earned a paper profit thus far of around $10,500,000 on its $360,000 investment. The figure represents the accumulation of profits from all productions of the musical, plus income due from the sale of the film rights to Warner Bros. for $5,500,000. Of that amount, the production's share (on the basis of a standard 40% cut of subsidiary coin) comes to $1,980,000 after the deduction of 10% commissions.

The film deal also provides for the payment by WB of 47½% of the distributor's gross in excess of $20,000,000. Thus, additional coin could be forthcoming. There are also other subsidiary legit productions (including the touring company) still in operation and from which more revenue is anticipated. Other information regard-
(Continued on page 72)

GLASER'S 'NEW IMAGE' FOR SONNY LISTON

Sonny Liston, new heavyweight champ, and Xavier Cugat & Abbe Lane have signed representation deals with Joe Glaser's Associated Booking Corp. Glaser this past Sunday (30) booked the fighter on the Ed Sullivan Show, and is lining up a batch of theatrical and other types of engagements in what has been described as a campaign to give the boxer a "new image." The
(Continued on page 78)

Bos Crowther's Influence on Arters Seen Echoing in Los Angeles

Within the film trade, last Monday's (1) inception of the New York Times Coast edition is being followed with particular acuity by the Manhattan importing fraternity.

Theorists back east, noting the sheet's at-home influence on the arter boxoffice, think it might very well duplicate its authority out west, and espeically in Smogsville. Initial circulation anticipated by the paper's management was 100,000. But whether more or less is irrelevant. It's the weight it carries with the influentials that counts.

Surmised by the eastern expertise is that the Los Angeles environs may evolve as an artfilm market second only to New York in b.o. stature as a consequence of the Times move in. (It's figured San Franciscans already have a sharp attunement, so won't be much affected). Suggested by the Manhattan impresarios is that some L.A. marquees should soon be lining up for the new look to take advantage of the anticipated momentum. The same reasoning indicates the indies will be hiking their filmage ad outlays accordingly.

Such development stands to benefit the homegrown dailies, too, but the Times, assuming it proves

(Continued on page 68)

Rebel Yell—'62

After the Dixie weekend, the switch was:

"How to Secede by Really Trying."

Alberghetti Sisters To Continue Alternating As Touring 'Carnival' Stars

Anna Maria Alberghetti will resume as star of the road production of "Carnival" next Friday (5) at the State Fair Music Hall, Dallas. She'll be returning to the role she originated on Broadway, succeeding Susan Watson, who headed the touring version of the musical until she and Miss Alberghetti switched assignments last April.

Miss Alberghetti remained with the road company until the end of July when she was succeeded by her sister, Carla Alberghetti. During her absence from the musical, Anna Maria has played a Las Vegas engagement. She was shifted from the Broadway production to the road company principally to headline the show's engagements in Los Angeles and San Francisco.

She'll take over for her sister for the Dallas stand which runs through Oct. 21, then Carla will again headline until the musical begins an open-end booking Nov. 12 at the Shubert Theatre, Chicago, with Anna Maria back as star. On Broadway, Miss Watson, whose contract with "Carnival" was up last month, has renewed for an indefinite period.

Sinatra Reminds Arabs He Was Helping Their Kids

Hollywood, Oct. 2.

Following a report that the Arab League has banned Frank Sinatra's films and records in Arab countries because of his activities in Israel during a recent world tour, Sinatra issued the following statement:

"If it is true, I am deeply disappointed that statesmen anywhere would condemn anyone for aiding children of whatever faith or origin.

"In Israel, my recent tour there was to raise money for an interfaith youth centre in Nazareth, a primarily Arab centre, where the recipients will be primarily Arab children.

"My world tour, which included Israel, was dedicated to benefiting children of all faiths. I had hoped that adults everywhere had one thing in common—a love for all children."

Sinatra visited Israel during April, May and June tour last year at his own expense. He raised more than $2,000,000 in benefit performances.

Cantor Projects 3-Web, $15-Mil. Special for Salk

Eddie Cantor today (Tues.) unveiled a charity project for television designed to raise $15,000,000 in one day for the proposed Salk Foundation in La Jolla, Cal.

The veteran entertainer reports that he has already obtained clearances from AFTRA and the musicians' union, as well as 12 major television personalities, to put together the two-hour show entitled "Something To Remember," which he hopes to beam simultaneously over the three major networks.

Show will comprise classic video segments of from seven to 10 minutes in length by such performers as Polly Bergen, Edie Adams, Jack Benny, Perry Como, Bing Crosby, Sammy Davis Jr., Judy Garland, Danny Kaye, Mary Martin, Ethel Merman, Phil Silvers and Dinah Shore.

Cantor, who is being assisted on the project by veteran radio-television executive, Harry Maizlich, said that no specific time or date will be requested of the networks. "I think the entertainment quality of the show will be so outstanding that it will attract maximum au-

(Continued on page 78)



PAUL ANKA

Congratulations to JOHNNY CARSON on the successful launching of his "Tonight" show on NBC. I was indeed gratified to collaborate with Johnny in the writing of his theme song "Johnny's Theme."

Piaf's Towering Eiffel Songalog For Zanuck's 'Day'

By GENE MOSKOWITZ

Paris, Oct. 2.

The Paris benefit world premiere of Darryl F. Zanuck's "The Longest Day" (20th) last Tuesday (25) was a triumph for the film. It created a veritable holiday feeling in its midnight fireworks and Edith Piaf's singing from the first floor of the Eiffel Tower to over 25,000 massed Parisians below.

The 2,700-seater theatre in the Palais de Chaillot, at $30 a head, was packed. A show biz and diplomatic who's who were present. Proceeds went to several French Resistance veteran groups. A dinner party for 570, at the Chaillot, followed the pic with those attending having paid $70 a head.

The military displays, the fountains, the tanks, the flags before the Chaillot entrance, at the foot of the Eiffel Tower, were impressive. The film unspooled from 9 p.m. to midnight and then the diners filed into the well laid out dining room with two orchestras. Big windows looked out on the Eiffel Tower. On the first floor

(Continued on page 78)

McAlmon, Perhaps No. 1 Of 'Lost Generation'

By WOLFE KAUFMAN

Paris Oct. 2.

For a few months, in 1919, Robert McAlmon was a Hollywood bit player. He might have become an actor, maybe even a star; these things happen. But he didn't care. He took his few bucks and blew; no one will ever know whether he had a "potential." All that the record shows is that he was a good-looking young man with a midwest background and a lovely (sweet) voice, plus a good repertory of cowboy songs. Acting and films both bored him, so he moved to Chicago, New York, London, Paris —where he found himself (as much, that is, as he ever "found himself") and where, in the flashing 1920s, he became one of the most successful writers of the so-called American "lost generation."

The period between 1924 and 1930 is famed (justly) in the history of international art (writing, painting, music, etc.) as a Golden Era. In Paris, it was an especially ripe period. Paris, for the moment, was the gathering ground, the oasis, the meeting-place. James Joyce was there and Gertrude

(Continued on page 78)

Punny

Editor, VARIETY:

Your "Titles Confuse" item in which you quote a "major company employe's" reference to "Longest Day's Journey Into Night" reminds me of what I heard some months ago when a couple of other films were current, namely: "The Guns of Navarone Sunday."

Arthur Weyne.

ON THE ROAD—AT LAST!

The President's signaturing of the copyright extension act until Dec. 31, 1965, which at least saves from PD (public domain) those 1962 copyrights expiring from Sept. 15 on, finally gets the long overdue and much-needed new legislation on the road to somewhere. It is hoped that by the end of '65 the Congress will have enacted a new Copyright Act more consistent with realities and the rest of the world.

The 1909 Copyright Law has undergone so many new rulings, conditions and recognitions by modern techniques of the utilization of literary, artistic and musical works for profit, that a new law combining every element has long been necessary. Even the global projection of music, sound and performance via Telstar may be dated a decade hence by interplanetary mobility.

The President's signaturing is very heartening. A corps of barristers representing all the creative arts not too long ago had come back from Washington a very disappointed lot. The climate seemed awry to them somehow, all this despite Register of Copyrights Abraham L. Kaminstein's general sympatico. The attorneys were, for one of the rare times, unified. It was an imposing group indeed —both ASCAP and BMI were represented, along with the Authors' League of America and the Dramatists Guild, the songwriters and the publishers' associations, the motion picture industry and the networks, the book publishers and all the other elements interested in copyright.

A wealth of copyrights of the 1903-4-5 era already have passed into the public domain—songs by Victor Herbert and George M. Cohan among them, not to mention books, plays and other works. Many a 1906 copyright was threatened with lack of protection as the 56-year maximum term was expiring this year. Thus, at least, the 1906-1909 copyrights remain under protection for three more years until some possible new enactment extends their life either for 76 years (as is one proposal), or adopts the European pattern of author's lifetime-plus-50-years.

My Son, The Ambassador

Dorothy Gordon is resuming her NBC discussion program Oct. 7 at 12 noon with the subject "Latins and The Alliance For Progress." This features the U.S. Ambassador to Brazil, Lincoln Gordon. The ambassador is her son.

On Oct. 14 Mrs. Gordon presents Willy Brandt, Mayor of Berlin.

French Newsman Victim Of That 'Ole Miss' Mess Was Also a Playwright

Paul Guihard, the Agence France Presse reporter, and sometime London Daily Sketch correspondent, who was killed in the Sunday (30) student riots at Ole Miss, also was a novice playwright. He scripted the avant garde play, "The Deck Chair," an off-Broadway presentation last winter.

Irony attend his death in that he was assigned to the Oxford, Miss., showdown on his day off. And, in the one dispatch he had managed to get off, he said he had been "extremely well received" by the local citizenry.

Cliffhanger Phase For Javits Bill On Subsidy of Arts

Washington, Oct. 2.

Whether or not the Senate makes history and approves Federal subsidization of the performing arts with its next-to-last breath this session hinges delicately on a number of factors. Odds, however, are aginst the historic step.

Chief obstacle to passage of the subsidy bill authored principally by Sen. Jacob K. Javits (R-N.Y.) is the frenzy of the Congressional finale. Many observers expect the 87th session's fadeout this weekend.

Javits' bill, calling for Federal bankrolling of the arts up to $10,000,000 a year, doesn't figure to reach the Senate floor until today (2) or Wednesday (3). That makes it a cliffhanger. House action is virtually impossible this session.

A Javits aide said the senator "would bend every effort" to bring the bill up for consideration. Javits' task will be to talk the

(Continued on page 78)

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ABEL GREEN, Editor

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SLOW PLAYOFF VS. BANK LOANS

WARNERS 'BARS' VARIETY

Warner Bros. brass got pretty mad at VARIETY last week over its "Gypsy" review and decided it "doesn't want the paper, both the Weekly and DAILY VARIETY, around in any of our offices." WB exec veepee Benjamin Kalmenson ordered the company's national publicity director to so advise VARIETY, including cancellation of a flock of subscriptions to both papers which went to the sundry WB offices and execs on both coasts and around the globe.

Getting mad over a review is an occupational vagary. Any newspaper is inured to that, knowing that the vexation is emotional.

The punitive idea with threats of withdrawal of advertising and/or subscriptions went out of style even in the heyday of Hollywood. Any industry of stature recognizes the importance and value of its trade press. VARIETY, in its 57th year, has existed longer and survived beyond the historical span of most show business entities.

The degree of reviewer-expressed enthusiasm for or against Warner Bros.' "Gypsy" is beside the point. It almost doesn't warrant pointing out that the VARIETY critique was not an out-and-out pan; that, in fact, it was "favorable," albeit qualifiedly favorable. And the accent was on its boxoffice potential. But this is extraneous to the basic fact of film company caprice with the trade press, and makes one wonder about the basic nervousness of the Warner echelon. It could make Wall Streeters wonder also—as it has for some time.

Among the prize displays in the private office of Jack L. Warner, adjacent to the executive diningroom, are the VARIETY stories bannerlining what Vitaphone—the pioneer "talkies"—did for Warners, until then a struggling indie. Which proves nothing except the old proverb, "What have you done for me lately?"

Showmen who attempt to punish honest reviewing are not only old hat but self-defeating. They are about as amusing as a child in tantrum. That a supposedly sophisticated man of the world puts himself, and his company, in the awkward position of taking vindictive action for a reviewer's "failure to sufficiently rave" is almost incredible in the year 1962.

What has Warners accomplished by this spiteful action? Only to advertise its own insecurity. Not for a long time has VARIETY heard an executive vicepresident of a film company revert to that old cliche, "What does a $50-a-week clerk know about judging a film?"

Uncertainty (at Press Time) As 'Connection' Braves N.Y. State

The new Times Square art theatre, the D. W. Griffith, was due to open last night (Tues.) after VARIETY's press hour with the local preem of the Films Round World (Irwin Shapiro) indie junkie pic, "The Connection." Pic was being preemed without a license from the New York State licencing division. It seemed probable that the police might move to prevent last night's performance (an invitational affair) or perhaps today's performances (Wed.), the first for the general public.

Attorney for the producer, Ephraim London, who persuaded an appellate court to reverse the original New York Education Dept. ban on the picture (because of the four-letter word 11 times on the soundtrack), gave the go-ahead for the opening even though the court's ruling is currently under appeal by the Board of Regents, which directs the N.Y. licensing division. It was speculated Tuesday afternoon that the police might move to take away the new theatre's license, arrest the manager and perhaps also the projectionist.

This, according to London, would pave the way for a new court fight to test (1) whether the state's licensing statute is constitutional,

(Continued on page 20)

RKO Clan Ponders B.O. Momentum

Two-day gathering in New York of RKO circuit division managers winds up today (Wed.). This is one of those regular pows for the purpose of appraising all operations, and also to cue the field force on the fall-winter product lineup.

Matty Polon, v.p. and chief film buyer for the chain, is presiding. Other homeoffice execs sitting in are Tom O'Connor, Tom Crehan, Fred Herkowitz, Charles Horstman, Fred Squire, Ed Avery, Lee Koken and Michael Cojohn.

The Dears at Bay

Miami Beach.

Editor, VARIETY:

Am sure you realize that the three top reserved seat upcoming attractions this fall have no top female stars in any of these top pictures. Am refering to "Mutiny On The Bounty," "The Longest Day" and Lawrence of Arabia."

Don't you consider this very unusual? I believe these are the first pictures that have gone on a hardticket basis sans a femme star.

Martin Caplan

(Roosevelt Theatre, M.B.)

Parisians Study UA's Showcasing

Paris, Oct. 2.

Showmen here are much attentive over the 22-house nabe first-run of United Artists' "Road to Hong Kong." Reason is, the freeze on nabe admissions has been lifted and "Road" is playing at a new top scale. Results of the day-dating may be inconclusive, but experience so far suggests audiences aren't resisting higher prices as long as the product is fresh.

Trade interest also fastens on "The Longest Day" (20th) playoff plans. It preems here Oct. 10, and a fortnight hence moves into several other keys. That's unusual, especially for a powerouse attraction. Recalled, for instance, is that "Ben-Hur" was deferred from other dates for six months after the Paris bow. The distribution braintrusting on "Day" is concerned that a delay in moving the pic onto the French market would risk dissipation of much interest current here. Pic has had beaucoup promotion, and the expectation is for a substantial Paris run.

BRONSTON WANTS 'KINGS' SPEEDED

By GENE ARNEEL

Samuel Bronston considers it deplorable that the American film industry hasn't changed its modus operandi all through the years. For this reason he prefers going it alone, aligning himself with territorial distributors who, in turn for releasing rights, provide guarantees. He already has $7,000,000 thus guaranteed for "55 Days at Peking."

Bronston complains about slow playoff of expensive pictures, particularly. "King of Kings," he pointed out this week, cost $8,100,000 to produce. The interest on the loans for this investment is cumulative and just keep mounting. It comes to a vast sum.

The producer, in New York the past week, said he's "heartbroken" over "Kings" pace and adds: "So far I laid an egg. I must change the campaign because the way things now are the recoupment rate is too slow."

'El Cid' Coins

Bronston, whose new productions blueprinted through to 1964 are earmarked at $40,000,000, on the other hand is doing just fine with "El Cid." This already has grossed almost $14,000,000.

"Kings" was released by Metro, "El Cid" by Allied Artists. He recently closed a deal with Paramount for the American release of a circus picture and is close to agreement with Par on the upcoming "Fall of Rome" and others. Bronston commented: "I like Paramount. The original founders are still there. You talk to them and you know where you stand."

The "El Cid" figures are vastly meaningful to Charlton Heston, who receives 5% of the gross. The star's cut goes up to 7½% with "Peking." The increase is traceable to the fact that Heston just got 7½% for his work in Mel Shavelson's "Pigeon That Took Rome."

Sophia Loren is to receive a straight $1,000,000 for 'Rome.' Regarding this fancy handout, states Bronston: "It's because she fits the part."

Industry Pension Dibursements To 1,491 Retirees

Hollywood, Oct. 2.

Benefits totaling $3,128,528 were paid to 1,491 retirees during period Jan. 1, 1960, when payments began, through Aug. 31, 1962, from Motion Picture Industry Pension Plan, it was reported by Pension Plan administrator Mark Bushner. Report, made at Plan's monthly board meeting, showed that, of retirees, 1,234 were also fully qualified for benefits under Health and Welfare plan.

Actuarial report for 1961 presented by Johnson & Higgins stated that 26,749 participants contributed $2,658,375 to Plan, compared to employers' $4,369,801. Employees pay 7c per working hour to Plan; employers pay 11½c per employee, plus additional 2½c to Health and Welfare Fund. Average retirement age for 1961 was 67; average annual hours worked by participants, 1,591. Plan's administrative costs were less than 2½% of net contributions.

Educated Guess: Joseph E. Levine's Embassy May 'Go Public' Next Year

By JACK PITMAN

It could be, per much conjecture lately, that Joseph E. Levine is fixing to "go public." This is the logical expectancy attendant his swift and impressive growth—the evolution from promoter to production-distribution continuity. To "go public" is, of course, one way of assuring the acceleration rate.

Levine's own response to queries at this point is merely to acknowledge there's thinking on the matter. Read another way, it's maybe yes (next year) or maybe no.

Not immediately relevant, although understandably it could be inferred otherwise, are those large production investments which perforce make Levine receptive to major company overtures. These are practical deals not necessarily related to the present and future capacity of Embassy Pictures as a significant distrib, a status in fact already enjoyed by the company, and as of the moment even gaining in thrust. As it happens, earmarked for release between now and the yearend are at least six or seven more properties.

But even as he relies more and more on his own distribution apparatus, and his own wherewithal for supply, the door remains open and the welcome mat out for majors who dig an association. Coming up is Paramount, undertaking to finance a $5,000,000 (maybe more) "Carpetbaggers" negative in exchange for world distribution. A fine deal, says Levine, just fine.

Importantly, too, there are indications this new relationship could blossom—like, say, in a global way involving acquisition and distribu-

(Continued on page 20)

Don't Take Wrong Turn

Amarillo, Tex., Oct. 2.

Twin Drive-In Theatre has constructed a well-lighted fence separating the two screen areas with a two lane exit.

With different programs now showing on each screen, another marquee has been constructed above the boxoffice, denoting the choice the driver must make on entering the ozoner.

Samuel Bronston's New U.S. Corps.

Bronston - Midway Productions and Bronston-Roma Productions have been formed as limited partnerships as per the required legalistics. The filings reflect an unusual situation so far as financing of motion picture production is concerned.

Producer Samuel Bronston has two pictures coming up under the aforementioned limited partnerships, namely "The Circus Story" and "Fall of The Roman Empire." A limited partner is Pierre S. duPont, E. I. duPont de Nemours, Wilmington, Delaware. The general partner is Bronston.

Significant angle is that duPont, who has been fiscally associated with Bronston in past production activities, is called upon to lay out only $4,000 for each production initially.

It could well be that this is all that duPont will ante up, this being under the Bronston way of doing business.

The Bronston-Midway company will make "Circus" starring John Wayne, with six months of shooting to start next August at a cost of $5,000,000 to $6,000,000. Paramount has the American distribution rights and territorial distribs will participate around the rest of the world. It's to be shot at various global points.

Bronston-Roma will make "Fall of The Roman Empire," an epic starting next Jan. 1 in Spain and blueprinted to cost between $10,000,000 and $12,000,000. No Yank distrib has been set as yet but releasing agencies in other global areas have been arranged for.

The unique aspect of the Bronston enterprises is this: The production money is coming from the multiple distribution outlets. They provide guarantees and this of course bespeaks confidence in the producer.

Pierre duPont, as the limited partner, is called upon to be responsible for any "completion" money that might be required. Still, the main responsibility lies with Samuel Bronston Productions itself.

Joe Levine's Paris Visit To See French 'Boccaccio'

Joe E. Levine's Paris visitation last week, before going on to Rome and production pows, was to gander the just-dubbed "Boccaccio 70." Sketch pic's three femme leads—Sophia Loren, Anita Ekberg and Romy Schneider—repeated for the French lingo version.

Some 200 conventional dates are set to go starting Nov. 6.

It's Plain 'Freud'; U Won't Tamper

After doing a hesitation step, Universal isn't going to tamper after all with the title of "Freud," the John Huston production dealing with the Viennese doctor's early use of psychoanalysis.

Distrib also sees it playing the smaller houses, the better to establish identification for audiences deemed most likely to dig the film. General release is several months off, but U will play it before yearend in Los Angeles and New York in order to qualify it for the Oscar and Manhattan critics' prize.

As for the title, feeling for a time was that marquees might react better to something like "Freud—the Dark Passion." But now it's stet—or at least until U sees how the early engagements go.

Terrible Thing Happening On Way to the Theatres: Public Discriminating

Minneapolis, Oct. 2.

North Central Allied, this area's national Allied States' unit, is mostly concerned with small exhibitors' problems. But it has just come out, through President Martin Lebedoff, with an appraisal of exhibition generally. And it isn't a favorable one.

Even for the "bigger boys" the exhibition state of affairs is suffering ill-health today, according to this appraisal.

The way that NCA looks at things the public is becoming overly discriminating and only will attend the super-excellent films in sufficient numbers. As a result, ordinary "just good" pictures, which previously held their own well at the boxoffice, now are hitting the skids. And because of this, more and more theatres "are unable to keep out of the red."

Current grosses attest to the aforegoing, asserts Lebedoff. The situation, he claims, is especially tough for theatres where long runs can't be sustained.

Runaway Another Name for Taxes

Although Tony Curtis has no intention of taking up residence abroad in order to increase his take-home pay, he can understand and sympathize with those who do. "Until the tax structure is overhauled so that some consideration is given to the comparatively short earning span of any performer or artists," said Curtis, stars will continue to move to Switzerland or some such tax haven.

Concerning himself, he says: "I'm still a fairly young fella and figure I still have some good earning years ahead of me. I'm able to save a little money now and don't have to runaway.

The 'Classic' Route to Production

Exhib's Pride in Greek Heritage Sparked 'Antigone'; Hope to Recoup 200G

By VINCENT CANBY

It isn't necessarily news when an exhibitor enters the production side of the business, but it is when he elects to make a picture of such estoteric dimensions as Sophocles' "Antigone," filmed in its classical form though with a modern Greek text. This is what Connecticut exhibitor Sperie Perakos has done with his Norma Films' "Antigone," starring Irene Papas and now in the midst of its U.S. premiere at the 55th Street Playhouse and Fifth Avenue Cinema in New York.

Though the production cost close to $200,000, which Perakos thinks is a record high for a film made by the Greek film industry, Perakos has every expectation that it will eventually earn a profit. Actually, he explained, the original budget was "substantially exceeded," due to production delays, and the shooting schedule stretched out to a lengthy 53 days. Had the original sked been adhered to, he figures Norma Films could have recouped its production costs in Greece alone.

Currently, according to Perakos, the film has taken in a theatrical gross of about $100,000 in Greece, with approximately 65% of its playoff completed. Unfortunately, however, boxoffice and other taxes will take about half of that amount, with another slice going out for ad-pub-distribution costs.

Hopes For Waiver

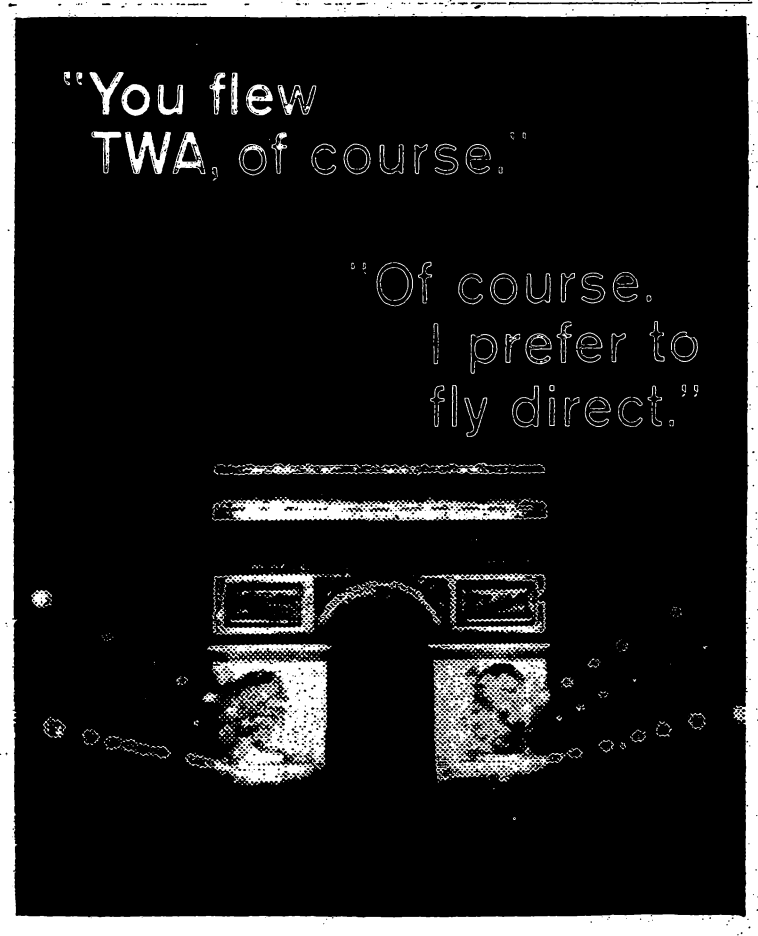
Perakos is now hoping that Greek government will take note of the film's special qualities—publicizing the cultural heritage of Greece—and waive taxes on "Antigone" as an incentive for further such productions. If this comes about, the producer expects the production to be on easy street financially.

Interestingly enough, though "Antigone" was made by Greek talent throughout, all the backing was supplied by American investors via Perakos' Norma Films, with all of these investors being of Greek descent. Aside from Perakos, all the investors were from "outside the industry," motivated, according to the exec producer, by a pride in the Greek heritage and a desire to dispell the notion that Greece exports nothing but restaurateurs.

Not An Easy Sell

Speaking from his years of experience in exhibition, Perakos acknowledged that selling a film such as "Antigone" in the States presents very special problems. Obviously, it will have a limited appeal, but he feels that the specialized Stateside audience is certainly large enough to turn a profit on the film, "if that audience can be reached." Though Perakos Theatres controls or is affiliated with about 22 theatres in Connecticut, he thinks that he will be able to date it in only about two of those theatres. Throughout the country he expects to get about 400 bookings.

However, he sees an additionally long and profitable career for the pic when it goes out in 16m for distribution to schools, colleges, libraries, cinema clubs, etc. According to one estimate, the pic might be good for as much as $18,000 a year for 10 years from this area. As yet, Norma hasn't concluded any deals for its release outside of Greece and the States (where Ellis Films is handling), but Perakos is apparently confident that revenues from around the world will, when added to the Greek and American income, push the pic over the top. In all situations, the film is to be played in its original version plus subtitles.



Who doesn't? Flying direct saves time, and TWA flies direct (no change of plane) from New York to twelve of the most popular cities abroad. TWA also has direct jets from San Francisco, Los Angeles and Chicago to London, Paris and Rome. Even if TWA didn't fly direct, people would still prefer TWA for Royal Ambassador First Class service that treats *you* like a royal ambassador. Your travel agent or nearest TWA office can give you other good reasons for flying TWA to Europe and beyond.

Nationwide Worldwide depend on TWA

'October Aboaf' Drive

"October Aboaf," a five-week overseas sales drive named for Universal veep and foreign general manager Americo Aboaf, was launched Sept. 30 and will run to Nov. 3.

The 42 overseas branches will participate in the annual sales contest, repping all major overseas teritories in which U operates.

On The Domestic Front

Top winner's of cash awards in Universals 26-week domestic sales drive in Milton Rackmil's name are Joseph Rosen's Atlantic seaboard region, and W. A. McClure's Jacksonville, Fla., exchange.

Up in Canada, the Vancouver branch of Empire-Universal, the Dominion distributing subsidiary, came out on top. It's managed by Brian Rudston-Brown.

Tony Curtis Sans Agent; Praises MCA's Wasserman; Agency Fade Hurts Films

With the dissolution of Music Corp. of America as a talent agency, Tony Curtis is in no rush to sign with another percentery. Crediting MCA prexy Lew Wasserman with having guided his career to stardom, Curtis said in New York last week that he feels he's now in a position to go it alone, that is, "alone with a good lawyer and a business manager."

The star feels, however, that the dissolution of MCA is, "in about eight months, going to turn out to be a tremendous blow to the industry." According to Curtis, the agency was responsible "for getting films made" and also saw to it that "stars were never so overpriced as not to find employers."

A product of Universal's "talent school," Curtis ridiculed the idea that he had learned anything from the talent program itself, citing instead the fact that he had had an opportunity to work almost continuously in films themselves, making as many as six pictures a year and getting experience "in action." There was a drama school on the lot, but he never went to it—the only thing he might have learned would have been to look and act like everybody else ("All the girls came out of makeup looking like Loretta Young"). Re speech schools: "They're okay if you have an impediment." He says he was sent to about 12 different ones, "until each of the teachers wound up with a New York accent."

Until his "big breakthrough" with Burt Lancaster's "Trapeze," said Curtis, he played in "everything they gave me." With "Trapeze," which U only allowed him to do at the urging of Wasserman, he hit the big time and then could afford—indeed, he had to exercise—discretion in pictures.

He was lucky, Curtis acknowledged, in having gotten his start at a time when pictures were being made in a steady stream. Tyros today, he said, can only turn to tv for that kind of experience and exposure which was previously available in pix themselves.

Europe to U.S.

Paul W. Benson
Robert W. Bloch
Jules Dassin
James Dobson
Donald Flamm
Harry E. Gould
Bertie Green
Richard Gregson
Joyce Grenfell
Joseph E. Levine
Jack LeVien
Melina Mercouri
Steven Pallos
Norman Payne
Leontyne Price
John Ramshaw
Cliff Richard
Fred Robbins
Theodore B. Sills
C. P. Snow
Neil Vanderbilt Jr.
Charlotte Van Lein
Don A. Wortman

N.Y. to L.A.

Stanley Adams
Ralph Alswang
J. J. Bregman
Frederick Brisson
Paul Davis
Gant Gaither
David B. Graham
George Hoffman
Robert Noah
Kal Ross

Inside Stuff—Pictures

As an example of the kind of bad management which Tony Curtis believes to be at the root of so many industry problems today (see separate story), the actor recalled his fight with Metro over the (eventually abandoned) "Lady L" script. Both he and costar Gina Lollobrigida had approved the first script, which was then rewritten by director George Cukor who wasn't told that both Curtis and Lollo had script approval.

"Some months and about 18 scripts later," said Curtis, the script was worse than ever and he and Gina refused to do it. In the midst of all this pressure, Curtis bought one share of Metro stock. "I told them," he said, "that if they made us go through with it, I'd start a minority stockholders suit against management for ruining the value of my one share of stock."

Allen Rivkin will produce the 45-minute show which will precede the Oct. 26 appearance of Adlai E. Stevenson, U. S. Ambassador to the United Nations, at Greek Theatre. Program will be part of festivities commemorating United Nations Week.

Partial list of sponsors includes Lucille Ball, Milton Berle, Tony Franciosa, Judy Garland, Marsha Hunt, Rita Moreno and Barry Sullivan. Writers and composers contributing to program will be Leonard Spigelglass, Paul Webster, Philip Dunne, James Poe, Les Pine, Alex North and Sid Kuller.

Arthur Hornblow Jr., whose latest feature is "The War Lover" for Columbia, experienced an uncomfortable few seconds during a preview of his production at New York's Criterion Theatre last Thursday (27) night. At a highpoint near the climax the sound went off. Fortunately it was corrected pronto. But they were nonetheless a long few seconds for Hornblow. Despite the flaw, Hornblow later commented: "This was the most attentive audience we've had so far."

Production Code Administration office in Hollywood received a letter from a California woman enclosing the "Lolita" ad which asks the question: "How did they ever make a picture of 'Lolita'?" The femme had circled this line and pencilled in her answer underneath: "With your connivance, you filthy scoundrels!"

Wall Street buzz has it that Columbia in its current fiscal year will wind up with a profit of $2.50 per share or more. Company last year earned $1.70 per share.

EMMANUELE RIVA IN SEATTLE FOR PREMIERE

Seattle, Oct. 2.

Emmanuele Riva, French film star, here with producer Eugene Lepicier and writer Claude Mauriac of "Therese Desqueyroux" for the American premiere of the film in the World's Fair Playhouse, liked the Fair, but was surprised at shorts and red socks worn by women on the fair grounds.

"They're all right," Mme. Riva said (through an interpreter; none of the three speak English) "if the woman is well built."

Mme. Riva said she had received several film offers since winning award as best actress at the Venice Film Festival, but had not accepted any. She said she would like to do a film in America, but could not until her English improved.

She admires American stars, finds film acting difficult because "you do it in such small pieces" and is not interested in any production which does not combine the talents of a top scripter and a top director.

L.A. to N.Y.

Frankie Avalon
Jacques Bergerac
Maurice Chevalier
Choo Choo Collins
Wendell Corey
Gary Crosby
S. J. Danov
Martin Davis
George Englund
George Goodman
Mike Gruskoff
Helen Hayes
N. P. "Red" Jacobs
Henry Jaffe
Ray Katz
Bob Keene
Irvin Kershner
Larry Kert
Robert Q. Lewis
Groucho Marx
Pat O'Brien
Leon Roth
Wesley Ruggles Jr.
Bobby Rydell
Tommy Sands
Dinah Shore
Mort Sidney
Ann Sothern
Dennis Weaver

U.S. to Europe

Harry Bernsen
Robert Breckner
Steve Broidy
Marcel Dalio
Samuel G. Engel
Florence Machmais
Beverly Mather
Jan Peerce
Jack Sattinger
Bernard Smith
Harold Stone
Norman Twain

Levy's 'Marco Polo' May Resume Sans Star Alain Delon

French producer Raoul Levy's suspended production of "Marco Polo," in which Seven Arts has a financial interest, apparently is still alive. At least, it was learned in New York this week that Tony Curtis had been approached about taking over the title role, if and when the picture ever gets back on the shooting track.

According to one source close to the venture, however, Curtis had been contacted but only in "the most general terms." This source said he believed it would be too costly to start the picture over again, which would, in effect, be necessary if Curtis were hired to take over the role which French star Alain Delon had been playing in the sequences thus far shot.

Asked why 7A would consider replacing Delon, with whom 7A has a multiple picture contract, the source would only say that 7A has "a number of other properties suitable for Delon."

Since financing is Levy's big headache, it's believed that the producer felt that Curtis' name in the picture might provide the draw to secure the money necessary to get "Marco" back on his cinematic travels.

FRED GOLDBERG UNVEILS OFFBEAT 'BULBA' SELL

A unique theatrical trailer, comprised of still pictures explored by the roving eye of the motion picture camera, was shown to the trade press in New York Monday (1) by United Artists as part of the "last" phase of its "Taras Bulba" campaign. The advance trailer, being made available Oct. 15 for the Christmas release, is made up principally of stills of the Salta (Arg.) locations and the stars, Tony Curtis, Yul Brynner and Christine Kaufmann in action.

Veep Fred Goldberg hosted the press conference and outlined the UA ad-pub efforts on behalf of the $7,000,000 film. In addition to the advance trailer, company is editing its 11-minute tv featurette on the pic down to four minutes, which will go out to theatres in November prior to the regular trailer. These supplement a national tv campaign in 100 cities starting Nov. 28, as well as the extensive newspaper, radio, record-and-music, and outdoor teaser campaigns.

PRODUCT-SHY, LOEW'S BOOKS 'C'

Amusement Stock Quotations

Week Ended Tues. (2)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	13	ABC Vending	89	14	13¼	13½	— ¼
47½	22¾	Am Br-P'r Th	130	29⅝	27¾	29⅛	— ⅝
20⅝	10	Ampex	738	16⅛	14¾	15⅜	— ½
43⅞	31½	CBS	139	36½	35	35⅞	+ ¼
33⅞	11	Chris Craft	132	12¼	11¾	11⅞	— ⅛
31	14	Col Pix	110	20¼	19⅜	20	+ ⅜
51⅜	34½	Decca	46	39¾	39	39½	— ¼
40⅝	26	Disney	60	26⅝	24¾	25½	—1¼
115⅞	85	Eastman Kdk.	284	97⅞	93¾	96	—1½
6¼	4⅜	EMI	228	4¾	4¼	4⅝	+ ¼
14⅝	8⅜	Glen Alden	231	9⅝	9	9⅜	— ⅛
47½	19½	Loew's Thea.	216	24⅝	22⅛	22⅝	—1⅝
78⅞	33	MCA Inc.	64	44	40½	40¾	—2¾
15⅞	10⅜	Metromedia	24	13⅜	12¾	13⅜	+ ¼
58⅛	27⅛	MGM	155	31	29¼	30	—1¼
9¼	5⅞	Nat. G. Corp.	84	6½	6¼	6¼	— ¼
58½	36½	Paramount	40	38⅛	36⅞	37	—1
221	81½	Polaroid	3640	125¼	110¼	114⅞	—9⅜
63⅞	38⅜	RCA	711	47⅜	44⅞	46	—1½
12⅜	7¼	Republic	112	7⅝	7	7	— ½
17	13	Rep., pfd.	5	14⅝	14¼	14¼	— ⅛
40¼	19½	Stanley War.	66	21⅞	20	20⅜	—1⅝
33¼	27¼	Storer	15	29⅞	29¼	29¾	+ ¼
39⅜	18	20th-Fox	150	21½	20⅜	20¾	— ⅜
35⅜	24⅝	United Arti'ts	57	27	26¾	26¾	— ¼
20¾	11¼	Warner Bros.	81	12⅛	11½	12⅛	— ½
75⅝	44	Zenith	943	52⅞	49¼	50⅞	—1⅜

American Stock Exchange

6⅝	2½	Allied Artists	8	3¼	3¼	3⅛	
21⅜	10¼	Cap. Cit. Bdc.	38	15¼	14½	15	— ⅛
20⅜	9⅛	Cinerama Inc.	767	15⅜	12⅞	13¾	—1½
12	6½	Desilu Prods.	15	7⅞	7⅝	7⅝	— ¼
9⅜	4½	Filmways	12	5	4¾	4⅞	— ⅛
14	7⅝	Movielab	4	9¾	9⅛	9⅛	— ½
14⅜	6	MPO Vid.	12	6½	6¼	6¼	+ ¼
2¾	1	Nat'l Telefilm	17	1⅛	1	1	
5⅛	2½	Reeves Bdcst.	28	2⅝	2½	2⅝	+ ⅛
7½	2¾	Reeves Snd.	155	3⅝	3¼	3⅜	+ ⅛
12¾	10¼	Rollins Bdcst.	10	11½	11⅜	11⅜	— ⅛
22¾	13	Screen Gems	10	15¾	15½	15½	— ½
26⅜	8½	Technicolor	293	10¾	9¾	9⅞	— ⅞
16⅞	6⅛	Telepro'pt'r	34	7¾	6¾	6⅞	— ⅞
3	1⅛	Tele Indus	17	1¾	1⅝	1⅝	
18¾	10⅛	Trans-Lux	17	12⅜	11¾	12	— ¼

*Week Ended Mon. (1).

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1¾	2	— ⅛
Commonwealth Theatres of Puerto Rico	7	8⅛	
Four Star Television	11½	12⅞	—1½
Gen Aniline & FA	260	288	+20
General Drive-in	8¼	9½	—1
Magna Pictures	1⅜	1⅞	— ⅛
Medallion Pictures	4½	5¼	+ ⅜
Premier Albums	7½	8⅛	— ¾
Rapid Film Technique	1⅜	1⅞	
Seven Arts Productions	7⅞	8⅜	+ ⅜
Transcontinent Television	9⅛	10⅛	— ½
U. A. Theatres	6⅞	7⅜	— ¾
Universal Pictures	57½	63½	
Walter Reade-Sterling Inc.	1¾	2½	— ⅜
Wometco Enterprises	24¾	27	— ¾
Wrather Corp.	3⅜	4⅛	— ⅛

(Source: National Assn. of Securities Dealers Inc.)

Insider Buys, Sells—Aug. 11-Sept. 10

Washington, Oct. 2.

Music Corp. of America bought 10,000 more shares of Decca Records capital stock to highlight insider buys and sells for Aug. 11-Sept. 10 period. MCA's total has now been lifted to 1,278,315.

Another major transaction listed by Securities and Exchange Commission was Nicholas Reisini's buy of 10,800 of Cinerama Inc. through Robin International. Reisini is in indirect owner of Cinerama through Robin whose total shares are now listed at 326,850. Other insider buys and sells listed by Commission, common unless otherwise noted are:

Allied Artists—Roger W. Hurlock purchased 400 bringing his total to 34,000.

Collins Radio Co.—R.M. Matthews bought his first 200 and his first $5,000 in 4¾ convertible debentures. Edward Williams also picked up his first 100.

Radio Corp. of America—Charles Denny sold 507 leaving him 4,161.

Reeves Broadcasting & Development Corp.—Harry Peterson picked up $1,000 in 6% convertible sub debentures bringing his holding to $6,000. Morris Schechter purchased his first $2,000 in 6% sub debs.

Stanley Warner Corp.—Harry Kalmine bought 100 for total 800.

Taft Broadcasting Co. — Hubert Taft Jr. sold 2,345 leaving him 118,897.

Teleprompter Corp.—Roy Coffin bought 100 bringing personal holdings to 1,000. Through Rainbow Corp., Coffin, purchased 900 and sold 1,000 giving Rainbow 1,200. T. F. McMains sold 300 leaving him 200. Allan Fromme purchased 500 for total 2,507. His family holdings are 9,463. Raymond Pugh bought his first 100.

United Artists Corp.—Louis Lober disposed of 600 leaving him 400.

Warner Bros. Pictures—Benjamin Kalmenson sold 10,800 leaving him 48,000. Herman Starr disposed of 2,000 for 17,000 total.

Zenith Radio Corp.—Hazel Chesser exercised option for 150 bringing total to 4,380.

CHAIN FEELS UA'S SHOWCASE EFFECT

The extent to which the pattern of U.S. exhibition is changing will be boldly dramatized next month when New York City outlets of the Loew's circuit play Joe Levine's Italo import, "Boccaccio '70." The three-part Sophia Loren-Anita Ekberg-Romy Schneider starrer will mark the first time that a Legion of Decency-condemned picture has ever played the Loew circuit.

According to industryites, such a move by Loew's would have been unheard of 10 or even five years ago. The fact that Loew's booked the picture prior to its condemnation by the Roman Catholic reviewing body, or that it will probably be advertised for adults only, does not lessen the startling effect of the move, both on other exhibition interests and, it may be assumed, on the Legion itself.

(News of the unusual Loew booking comes on the heels of last week's VARIETY story from Chicago concerning the booking of the nudie "Paradisio" into four Balaban & Katz nabe outlets.)

According to most industryites in New York, such precedental patterns don't indicate a "new boldness" on the part of exhibition as much as they show that exhibs "are aching for product." It's no secret that in New York City, for example, the Loew's circuit has had to "stretch its arms a bit" to fill the void created when United Artists, normally a Loew supplier, developed its own Premiere Showcase release pattern, using scattered circuits and special situations. The lack of the eight or 10 UA pictures thus routed in a six-month period obviously has forced Loew's to the booking of pix which it might otherwise have passed up.

Legion Unhappy

The "Boccaccio" booking is understood to be a major disappointment to the Legion, whose influence over money-minded producers and distributors is based in large measure on the economic loss which a Legion "C" rating will mean at the boxoffice. If it should eventually turn out that large numbers of "conventional" circuits can play "C" pix without ill economic effects, the Legion's influence ("positive" as it claims or "negative" as some producers charge) on film content must inevitably diminish.

Actually, the Legion's influence has been in process of being whittled away to some extent ever since such major companies as United Artists and Columbia have taken to releasing pix that have been condemned via their indie distrib subsids or affiliates. Witness the whopping boxoffice success of UA's "Never on Sunday," which went out via Lopert and racked up an estimated rental of $4,000,000, even though condemned and denied major circuit playoff.

Ironically, the Loew booking of "Boccaccio" comes just at a time when the Legion has found that there has been a marked decrease in the number of "objectionable" domestic films. (There also has been a decrease in the number of domestic films, period.) At the same time, the Legion has been concerned by an increase in the number of objectionable foreign films which have come up for its review.

While there is no precedent within Loew's for the "Boccaccio" booking, RKO Theatres, in 1956, did book the Legion-condemned "Baby Doll." RKO execs figured, however, that "Baby Doll" couldn't be all bad, since it had been approved by the Production Code. "Boccaccio," on the other hand, doesn't even have a Code seal to take the curse off. "The Moon Is Blue" (1953), both condemned and Code seal-less, played the so-called "third circuit" of indie chains in New York City, being eschewed by both Loew and RKO. It went to an eventual domestic rental of $4,000,000, too.

Supply Down, Terms Up, Exhibitors Suddenly Cordial to Indie Distribs

Chicago, Oct. 2.

Continuing shortage of pictures is vexing midwest exhibitors but making a hero out of the independent distributor. The downtown deluxers are making do by stretching their runs, but nabe and outlying houses, used to a new second run combination every week, are turning more and more to the indies for product.

As a result, the indies, which only a few years ago were satisfied with the leavings after the majors had taken the cream off the top of the outlying theatres, now find themselves in their best bidding position in their history. Terms are not substantially higher for comparable pix, but the indie films are getting more circuit bookings instead of the previous here-and-there spot bookings.

Bookers for the circuits say that the majors have done themselves harm by tightening up on terms when pictures got short. The outlying exhibs grumbled for a while, and in a few cases boycotted pictures they felt were priced too high. Now the smaller houses are turning to the indies as a way out of the big picture squeeze.

An important byproduct of the situation is that many art and adult films that might ordinarily never have reached nabe screens are not only being sold to the smaller houses, but are playing the top part of the bill and are often getting the saturation booking treatment usually given science fiction and horror films. As a result, former "action" houses are playing such pictures as "Two Women," "La Dolce Vita," "Make Mine Mink," "League of Gentlemen," "Taste of Honey" and "The Mark."

That outlying theatres are concerned about future availabilities can be seen in that "Music Man" is being snapped up for an Oct. 26 booking despite stiff (50%) terms and despite the fact that the nabes usually don't commit themselves until two weeks before the picture is due.

Last week Allied Theatres of Illinois revived "Oklahoma" to fill a booking void. This week's combination, "The Tartars" and "Tarzan Goes To India" has never played a downtown house. Another pair currently playing is "Adventures of a Young Man," which had a tame first run, and "Panic In The Year Zero," which is starting in the A run houses. On Oct. 19 the Allied theatres are optimistic about "Bird Man of Alcatraz," but are still looking for a second family picture to run with it. It's this sort of hand-to-mouth booking that has the exhibitors looking for new sources and the independent distribs are rushing in to fill up the void.

Soft-Hearted Journalists

Minneapolis, Oct. 2.

Film U. of Minnesota medical school showed to Associated Press Managing Editors' convention here caused three of the supposedly hard-bitten old newsmen to collapse. It was a color job of open-heart surgery as performed in the university's hospital.

Dr. Richard DeWall was giving a running commentary during the film which had reached the point where the throbbing heart was lifted from the chest cavity.

Dr. DeWall just had finished saying that "we could show you much more delicate surgery than this" when a voice in the Auditorium's rear called out, "Can we please have the lights on and a doctor back here?"

This was because of the three fainters who needed medical care. They were Merrill Chilcote, St. Joseph, Mo., News-Press; Mrs. E. R. Fairchild, Athol, Mass., Daily-News, and J. S. Walters, Jacksonville, Fla., Journal.

Republic 39-Week Net Reduced 25%

Hollywood, Oct. 2.

Republic Corp.'s net income for 39 weeks ended July 28, 1962 was down nearly 25% from corresponding period last year, according to chairman Victor M. Carter over weekend. Company showed a profit of $1,128,632, equal to 34c per share after preferred stock divvies based on average of 2,443,448 common shares, as against $1,565,978, or 62c per share last year.

Carter reported that despite third quarter setbacks he expected to more than cover Rep's regular annual common stock divvy of 60c a share by Oct. 30, 1962, end of current fiscal year. Renewed activity in the appliance and molded plastic subsids, as well as increased rentals at Republic Studios, should result in stronger fourth quarter contributions, he said.

Total income for recent nine months was $31,985,093 compared to $20,867,964 last year.

Carter also stated that Rep management still awaits the decision of California Corporations Commissioner regarding the granting of a permit to issue tenders for at least 80% of common stock of America Corp., N.Y.-based diversified industrial company. Hearings on permit applications were completed by CCC last May.

4 PULLMANS 'HOME' TO PAR'S LOCATION PARTY

Knoxville, Tenn. Oct. 2.

Louisville & Nashville Railroad is providing four special Pullman cars to house the personnel for filming the Knoxville portion of "All The Way Home," a picture based on the James Agee novel "A Death in the Family."

Football and conventions will make Knoxville a bulging city during October. Filming starts on Oct. 9. Hotel reservations were not available within 50 miles. Activities include the Civil Defense Convention and the Alabama-Tennessee football game.

"These Paramount people didn't have any place to stay so we decided to do something about it," said S. A. Brownlie, Supt of the L. & N Knoxville-Atlanta Division.

L & N Depot will be the site of one of the scenes in the film. The station is also convenient to the locale of the film. The Pullman cars will rest on a spur track at the station.

BACK FROM CLEOPATRA; LANDAU'S FILM SLANTS

Hollywood, Oct. 2.

After spending more than a year in Italy, in the Elizabeth Taylor, Richard Burton and Rex Harrison company of "Cleopatra," Martin Landau, on his return to Hollywood, last week expressed more familiarity with the Italian film marketing requirements than with those of Hollywood.

Noting he and his family learned to speak Italian fluently during their stay, Landau pointed out he was able to discuss films at length with motion picture exhibitors, distributors, filmakers and the public. His findings are frequently surprising and, certainly, interesting.

Chiefly, Landau noted "Italian filmakers are delighted to see more American producers entering the field of serious or so-called 'new wave' films and concentrating less on comedies." Actor said "The Italians are not worried about competition from us in this area, but they are concerned with the comedy field because American comedies draw more business than any other films." Particularly, he noted "People stand in line to see Jerry Lewis or Cary Grant, even though their voices are dubbed."

(Continued on page 20)

The Longest Day
(C'SCOPE)

Blockbusting boxoffice worldwide.

Paris, Sept. 27.

20th-Fox release of Darryl F. Zanuck production. With John Wayne, Robert Mitchum, Henry Fonda, Robert Ryan, Rod Steiger, Robert Wagner, Richard Beymer, Mel Ferrer, Jeffrey Hunter, Paul Anka, Sal Mineo, Roddy McDowall, Stuart Whitman, Steve Forrest, Eddie Albert, Edmund O'Brien, Fabian, Red Buttons, Tom Tryon, Alexander Knox, Tommy Sands, Ray Danton, Henry Grace, Mark Damon, Dewey Martin, Ron Randell. Directed by Ken Annakin for the British scenes; Andrew Marton for the American scenes, Bernhard Wicki (German episodes) as supervised by Darryl F. Zanuck with Elmo Williams as coordinator of battle scenes. Screenplay, Cornelius Ryan from his own book with additional episodes by Romain Gary, James Jones, David Pursell, Jack Seddon. Camera (CinemaScope), Jean Bourgoin, Henri Persin, Walter Wottitz and Guy Tabary for helicopter shots; music, Maurice Jarre with thematic music by Paul Anka and arranged by Mitch Miller; editor, Samuel Beetley; art directors, Ted Aworth, Vincent Korda; special effects, Karl Baumgartner, Karl Helmer, Augie Lohman, Robert MacDonald, Alex Weldon. Preemed at Palais de Chaillot, Paris. Running time, **180 MINS.**

THE AMERICANS

Col. Vandervoort	John Wayne
Gen. Cota	Robert Mitchum
Gen. Roosevelt	Henry Fonda
Gen. Gavin	Robert Ryan
Commander	Rod Steiger
U.S. Ranger	Robert Wagner
Schultz	Richard Beymer
Gen. Haines	Mel Ferrer
Ser. Fuller	Jeffrey Hunter
Ranger	Paul Anka
Pvt. Martini	Sal Mineo
Pvt. Morris	Roddy McDowall
Lt. Sheen	Stuart Whitman
Col. Newton	Eddie Albert
Gen. Barton	Edmund O'Brien
Ranger	Fabian
Pvt. Steele	Red Buttons
Lt. Wilson	Tom Tryon
Gen. Bedell Smith	Alexander Knox
Ranger	Tommy Sands
Capt. Frank	Ray Danton
Gen. Eisenhower	Henry Grace
Pvt. Harris	Mark Damon
Pvt. Wilder	Dewey Martin
Col. Caffey	John Crawford
Williams	Ron Randell
Gen. Bradley	Nicholas Stuart
Rear Adm. Kirk	John Meillon

THE BRITISH

RAF Pilot	Richard Burton
Capt. Maud	Kenneth More
Lord Lovat	Peter Lawford
Major Howard	Richard Todd
Gen. Parker	Leo Genn
Padre	John Gregson
Pvt Flanagan	Sean Connery
Briefing Man	Jack Hedley

THE FRENCH

Janine	Irina Demich
Mayor	Bourvil
Roulland	Jean-Louis Barrault
Kieffer	Christian Marquand
Mme. Barrault	Arletty
Mother Superior	Madeleine Renaud
Sgt. Montlaur	Georges Riviere
Adm. Jaujard	Jean Servais
Renaud	Georges Wilson

THE GERMANS

Gen. Blumentritt	Curt Jurgens
Mar. Rommel	Werner Hinz
Mar. Rundstedt	Paul Hartmann
Ser. Kaffeeklatsch	Gerd Froebe
Maj. Pluskat	Hans Christian Blech
Gen. Pemsel	Wolfgang Preiss
Lt Col. Ocker	Peter Van Eyck
Col. Priller	Heinz Reincke
Gen. Marcks	Richard Munch
Gen. Salmuth	Ernst Schroeder
Cap. During	Karl Meisel

For his last personally produced feature, the new president of 20th-Fox, Darryl F. Zanuck, has achieved a solid and stunning war epic. From personal vignettes to big battles, it details the first day of the D-Day Landings by the Allies on June 6, 1944.

The savage fury and sound of war is ably caught on film. It emerges as a sort of grand scale semi-fictionalized documentary concerning the overall logistics needed for this incredible invasion. It carries its three hour length by the sheer tingle of the masses of manpower in action, peppered with little ironic, sad, silly actions that all add up to war.

No moralizing here but movement. The prospect is for big boxoffice on world screens. The best-selling book, the expert advance ballyhoo, the who's who cast of stars and, above all, the fantastic cacaphony of conflict slant this as sure blockbuster.

It begins with looks at top ranking German officers and their reactions to what they know is the impending Allied invasion. Some believe it, some do not. Marshal Rommel even leaves on June 5 to take a pair of shoes to his wife in Germany. Then the waiting Yank, French and British soldiers and officers get Gen. Dwight D. Eisenhower's decision to go ahead in spite of bad weather.

The mighty armada moves ahead and commandos and diversionary raids are launched. There is furious fighting for a bridge. Parachutists land in a town and are slaughtered. Various little incidents of unawareness on the German side, or heroism or fright or the baptism of fire on the Allied side, are ably blocked out.

One man in a bunker suddenly sees the invading fleet loom up and calls a skeptical German officer who only believes it when the fleet's guns beat a deafening tattoo on the shore. Then the landing boats. The Germans had only two planes ready and the refusal of Gen. Jodl to awaken Hitler kept reinforcements from being sent.

But a good segment of the landing forces are pinned down on the beach and suffer terrible casualties. Then there are the breakthroughs and the linking up of forces as the longest day, as Rommel called it, comes to a close. The film has one of the longest credit lists for some time and everybody on it certainly deserves the mention.

On that score the use of over 43 actual star names in bit and pivotal spots helps keep up the aura of fictionalized documentary. But since it is the action, time and place, and the actual machinery of war, that are the things, they are kept after the title in billing which removes the problem of star placements etc.

They all deliver resoundingly and one would be hard put not to name everybody. Some, however, loom larger than others in the story. Therefore, and without any intention to slight, special pats are due to John Wayne and Robert Mitchum as laconic commanders; to Red Buttons, for some welcome comedy relief as well as a shattering dramatic sequence; to Richard Todd, Richard Burton, Robert Ryan, Jeffrey Hunter, Sal Mineo, Peter Lawford, Rod Steiger, Edmond O'Brien, Henry Fonda, Eddie Albert, Alexander Knox, Leo Genn, Robert Wagner and Hans Christian Blech, as the German who first sees the Allies armada approaching the Normandy coast. Irina Demich, making her debut as a member of the French Resistance, has a sultry quality and shows promise of acting ability.

Cornelius Ryan, aided by additional scenes from Romain Gary, James Jones, David Piersell and Jack Seddon, has fashioned a canny and clever script from his own book. Zanuck himself marshalled three directors (Andre Marton, Bernhard Wicki and Ken Annakin) and a coordinator (Elmo Williams) for the battle scenes, who all deserve highest praise. The battles ably take their places among some of the best ever put on the screen.

A German strafing the beach, Yanks scaling a treacherous cliff only to find that there was no big gun there, British commandos taking a bridge, Yanks blowing up a big bunker, the French taking a town, all are done with massive, pungent action. The black and white and CinemaScope screen help keep the focus on surge and movement.

Any flaws? A few, but it would be captious to carp too much about them. Sometimes the anecdotes come along for their own sake rather than seeming a part of this boiling bullet ballad. A comic French mayor greeting the British on the beach is one such point. And the lines about war's pointlessness are sometimes superfluous, since implicit in the situation.

Enough to say this film is a feather in Zanuck's cap and also bodes well for 20th-Fox's future. It has what looks like a b.o. bonanza in the gripping pageant of action.

Film is technically superb with all aspects rating nods. Even the three directors, who sometimes display differing personal outlooks towards war and heroics, have been merged ably as one unit showing that the last war was both hell and heroic, chance and planning, men and guns.

The international version, with Germans speaking German and the French French, was shown at its Paris preem. All these scenes were shot in English also and will serve in Anglo speaking areas. Its Yank and foreign potential at the wickets look long and profitable. (The "international" version, with appropriate subtitles, is also being used for first Yank roadshow dates.)

It should be added that though historically, the outcome of the film is evident, it still packs suspense in its shear mechanics. Even the Germans get their just deserts as far as military knowhow is concerned. *Mosk.*

MARK 10 YRS. FOR CINERAMA

Detroit, Oct. 2.

The 10th anniversary of Cinerama in Detroit will be celebrated with appropriate ceremonies this week, the highlight coming when the 4,500,000th patron is expected to walk up to the ticket booth at the Music Hall.

Current is "The Wonderful World of the Brothers Grimm," hottest grosser now in town.

The Connection

Films Around World release, directed by Shirley Clarke from the play by Jack Gelber, has been in the center of a censorial storm re its persistent usage of a usually taboo word. It is due to preem today (Wed.) at the D. W. Griffith, new Times Sq., N. Y., arter (nee the Bijou), as a challenge to the State Board of Regents, which has a pending appeal in courts.

Reviewed in VARIETY May 10, '61, by *Mosk* (at the Cannes Film Fest), it was described as a "jolting look at the hip and beat drug crowd." It is episodic, with plot minimal. Group of addicts gather in an apartment to participate in a documentary pic on dope. Much joking and wangling ensues. Reviewer rated Gelber's flair for characters and mood "a plus factor." Performances were all judged standout.

Smashing of the Reich
(DOCUMENTARY)

Well-edited, with low key narration but material familiar. Coupled with 'Kamikaze' for exploitation houses. Fair prospects.

Brigadier Film Associates release of an Irja production, produced by Perry Wolf. Writer, Wolf; music, Norman Dello Joio; narration, Jim Stephens. Reviewed in New York, Sept. 26, '62. Running time, **84 MINS.**

Here we go again—with another how-the-war-was-won recital. This one has substantial merit, but the commercial question is whether there hasn't been a surfeit of these infatuations via both theatrical and home screens.

Produced by New York television producer-scribe Perry Wolf, "Smashing of the Reich" is being paired with another Wolf project, "Kamikaze," a bit of counterpoint dualing that's obviously aimed for hit-and-run exploitation bookings. Promoted aggressively, the tandem may bail some hay in program situations.

"Reich" is an astutely composed documentary, not a hasty patchwork. In tone it is neither sensational or arty, just a story told straight and well, with sustained interest. Much of the footage seems fresh, or at least seldom glimpsed. And there is fine attention to sidebar—inspiring sequences of the French Resistance "assisting" the Germans out of Paris; the Yank-Soviet hookup at the Elbe River; and of concentration camp liberations.

Armchair military historians may carp that "Reich" seems to pack an air power accent, since the role of the fly boys is dominant for more than half the film. Reflectively, however, it must be conceded that air might did indeed account for much smashing, in fact setting up Germany for the ground blows.

The narration, written by Wolf, is economic and low-key (all to the good), and delivered by a well-modulated Jim Stephens. Norman Dello Joio's score is effective throughout, but especially for the Paris footage.

Film, incidentally, bears a very specific dedication—to a deceased chum of the producer. *Pit.*

Education Sentimentale
(FRENCH—DYALISCOPE)

Paris, Oct. 2.

UFA-Comacico release of UFA-SFC production. Stars Jean-Claude Brialy, Marie-Jose Nat, Dawn Addams. Directed by Alexandre Astruc. Screenplay, Roger Nimier, Roland Laudenbach, Astruc from book by Gustave Flaubert; camera, Jean Badal; editor, Running time, **90 MINS.**

Frederic	Jean-Claude Brialy
Anne	Marie-Jose Nat
Catherine	Dawn Addams
Didier	Michel Auclair
Barbara	Carla Marlier
Charles	Pierre Dudan

Director Alexandre Astruc now seems a flash in the pan after this lifeless look at the criss-cross loves of a young, idealistic provincial in Paris. Updated from a Gustave Flaubert novel this lacks the feel for character, place and life to make it palatable. Foreign chances are extremely chancey.

A young, good student, lives in the servant's quarters of an industrialist who employs him. He is enamored of the young wife of a climbing employee who is also friendly with the boss. But he ends up with the discarded mistress of the climber. Then he manages to get to the wife only to be left in the lurch.

Astruc rarely shows concern or insight into the cardboard characters. Hence, their emotional lives are hardly revealing. It resembles the many French and Italo pix on listless love and ironic sentimental loss. But it lacks the flair for making all this interesting. Technically it is only passable.

Thesps cannot do much with their essentially surface characters. Pic appears mainly local with even the many love scenes minus the bite, snap or sensuality for hypo purposes. *Mosk.*

Arsene Lupin Contre Arsene Lupin
(Arsene Lupin Against Arsene Lupin)
(FRENCH—DYALISCOPE)

Paris, Oct. 2.

Gaumont release of Cinephonic-DAMA-Chavane production. Stars Jean-Claude Brialy, Jean-Pierre Cassel; features Francoise Dorleac, Genevieve Grad, Jean Le Poulain. Directed by Edouard Molinaro. Screenplay, Georges Neveux, Molinaro, Francois Chavane from book by Maurice Blanc; camera, Pierre Petit; editor, Robert Isnardon. At Ambassade, Paris. Running time, **110 MINS.**

Francois	Jean-Claude Brialy
Genard	Jean-Pierre Cassel
Nathalie	Francoise Dorleac
Catherine	Genevieve Grad
Charly	Daniel Cauchy
Prefect	Jean Le Poulain

Treatment just does not have the jauntiness of serious action to bring off this story of the 1920's via the shenanigans of the two sons of the famed turn-of-the-century gentleman burglar Arsene Lupin. So it does not appear likely as an arty entry abroad, mainly having second feature pic status via its comic qualities.

Film begins with the burial of Lupin. But it develops he left two sons. They begin to commit burglaries and come into conflict as they drive the police crazy. Finally they join forces to save some jewels for a comely Princess.

Director Edouard Molinaro uses many varied and speeded up shots plus a lot of period dancing and music. But the right balance of time and pace eludes him. He sacrifices the satire for flashy camera work.

Jean-Pierre Cassel and Jean-Claude Brialy have the bounce for the roles of the two thieves but not the polish called for. This appears mainly a local item with some secondary chances offshore on its colorful carryings-on. *Mosk.*

Vancouver 'Blue Laws' Go to a Public Test In December Plebiscite

Vancouver, Oct. 2.

A resolution on running films, concerts, theatrical productions and similar events on Sunday will be submitted to Vancouver voters at civic elections Dec. 12. The issue was debated at length by city council last week and a motion to call for a plebiscite finally approved on a 6-3 division.

The matter has been the subject of considerable agitation pro and con for several years, with the B.C. Movie Exhibitors Assn. and Vancouver Labor Council spearheading the attempt to open the city up for Sunday commercial entertainment, and the Lord's Day Alliance, Women's Christian Temperance Union, and a number of church organizations in strenuous opposition.

In 1957 Vancouver voters approved a Sunday sports plebiscite by a 64,000 to 34,400 margin, and the enabling legislation was subsequently passed by the B.C. government to permit the staging of professional sports. No professional football games have been played on the Sabbath as yet, but amateur groups have taken advantage of the permissive law and held championship games, with an admission charged. The act calls for events to be held between 2 and 6 p.m.

Decision to include entertainments other than films in the plebiscite wording was taken when aldermen said that restricting the question to pix alone would be "discriminatory." It was claimed that only one industry would be helped. In certain quarters, however, it is felt that widening the issue to take in too many Sunday entertainments will result in certain defeat for the plebiscite.

Council is not bound to take action on the results of a plebiscite, but would obviously be influenced by a big majority, one way or the other.

The Loneliness of the Long Distance Runner
(BRITISH)

Another sturdy entry in wave of realistic British "angry young man" pix. Standout debut by Tom Courtenay; should click with discerning audiences.

London, Sept. 28.

British Lion-Bryanston release (through BLC) of Woodfall (Tony Richardson) production. Stars Michael Redgrave, Tom Courtenay; features Avis Bunnage, Dervis Ward, James Bolam, Topsy Jane. Directed by Tony Richardson. Screenplay by Alan Sillitoe from his original short story; music, John Addison; editor, Anthony Gibbs; camera, Walter Lassally. At Warner Theatre, London. Running time, **104 MINS.**

Colin Smith	Tom Courtenay
Mrs. Smith	Avis Bunnage
Mike	James Bolam
Brown	Alec McCowen
Detective	Dervis Ward
Mr. Jones	James Cairncross
Roach	Joe Robinson
The Governor	Michael Redgrave
Audrey	Topsy Jane
Gladys	Julia Foster
Ronalds	John Bull
Stacey	Philip Martin
Public school boy	Christopher Williams
Booking office clerk	Frank Finlay
Doctor	Peter Duguid
Tory politician	Robert Percival

This is the latest in the current trend of British down-to-earth films which aim to put over a message of social significance. It is difficult to conjure up much sympathy for the young "hero" who comes out as a disturbed young layabout (he seems thoroughly to deserve his fate of landing in Borstal the corrective establishment for British juve delinquents). Yet the performance of newcomer Tom Courtenay and the imaginative, if sometimes overfussy, direction of Tony Richardson, plus some standout lensing by Walter Lassally makes this a worthwhile pic. It should be appreciated by all discerning ducat buyers.

Alan Sillitoe has written a sound screenplay from his own short story. Though there are obvious signs of padding, it remains a thoroughly professional job. The flashback technique is used ingeniously, though perhaps overmuch. Courtenay, latest in the modern wave of young British actors who rely on ability rather than in conventional good looks, plays a young man from an unhappy home in the Midlands. Apparently on the grounds that the world owes him a living, he seems not interested in work and, inevitably drifts into petty crime and gets sent to Borstal.

He is resentful about "the system" and takes a strange way of getting back at it. A natural born runner ("we had plenty of practice in running away from the police in our family," he says bitterly), he is selected to represent Borstal in a long distance race against a public school team. It is the ambition of the governor (Michael Redgrave) to win the cup for Borstal. But Courtenay gets his socalled revenge on "the system" by deliberately losing the race when he has victory in his hands.

It is a dubious climax which doesn't fully make the author's point but, as Courtenay trains for the race, there are logical and excellent ways of flashbacking to the events that lead up to his sentence. He gives an impressive performance of brooding sulkiness and wry humor, and must be marked as a new actor to watch. Michael Redgrave as the rather pompous, stuffy governor who, to Courtenay's jaundiced eye, represents "the system," brings his polished touch to a role that could have become irritating.

They are supported by several other interesting performances, notably Avis Bunnage, as Courtenay's sluttish mother; James Bolam, as his fellow delinquent, and Alec McCowen, as a psychiatrist, a part which unfortunately, and inexplicably, fades out early.

Richardson's fluent, imaginative direction is helped considerably via some superb photography by Lassally. John Addison's music, while harping overmuch on the "Jerusalem" theme, is particularly impressive during the lonely scenes when the long distance runner is way out in front with his own thoughts. Borstal atmosphere appears to have been captured accurately and so are most of the drab urban scenes. Major snag is the Midlands accent which is often difficult to grasp accurately. *Rich.*

Kamikaze
(DOCUMENTARY)

Coupled with "Smashing of the Reich," and likewise well-done documentation. But a heavy dose of warfare on one bill could numb some viewers.

Brigadier Film Associates release of an Irja production, produced by Perry Wolf. Writer, Wolf; music, Norman Dello Joio; narration, Duncan Elliot. Reviewed in New York, Oct. 1, '62. Running time, **89 MINS.**

This playmate to the same producer's "Smashing of the Reich" (see separate review) is likewise a very competent reprise, in this case the Pacific war. Either pic of itself, however, seems a sufficient quota for an audience; but pairing them, as distrib Brigadier Film Associates intends, might be overboarding the war-is-hell-stuff. After a time it gets numbing.

Producer-scripter Perry Wolf has, again, collated and edited some superb clips for a document that spans the pre-Pearl Harbor preparations (Japanese) to the Yank's A-bomb knockout blows. Again, too, much of the footage appears fresh, with considerable oddment for Occidental eyes. As for instance, scenes of the Japanese homefront, including some dilly shots of youngsters making with "war games."

"Kamikaze" (title, of course, refers to the Japanese suicide pilots) makes a strong point at the outset that plenty of evidence was available an attack on Pearl Harbor was imminent in the days just before it came off. To each sign, however (including decoded messages, the sighting of planes, etc.), U.S. inaction was the response, and the forever-dangling question is why. The Pearl Harbor debacle is preceded by alternating sequences of Japanese preparations and the good Hawaiian life of the tourists and seamen, an effective prolog to the piece.

Wolf has again scripted in deference to the eye, and Duncan Elliot's delivery is properly dispassionate. Norman Dello Joio has contributed another able score.

Of those battle shots, they're excellent but, after a time, it gets to be too much of a chilling, staggering thing. The message, one hopes, should get through: war isn't for humans. *Pit.*

Le Diable et les Dix Commandements
(The Devil and the 10 Commandments)
(FRENCH—FRANSCOPE)

Paris, Oct. 2.

Cinedis release of Mondex-Filmsonor-Proclnex-INCEI production. With Charles Aznavour, Jean-Claude Brialy, Danielle Darrieux, Alain Delon, Fernandel, Mel Ferrer, Madeleine Robinson, Francoise Arnoul, Claude Dauphin, Micheline Presle, Lino Ventura, Michel Simon, Georges Wilson, Louis De Funes. Directed by Julien Duvivier. Screenplay, Duvivier, Rene Barjavel, Pascal Jardin, Henri Jeanson, Michel Audiard; camera, Roger Fellous; music, Jacques Brel, Gilbert Becaud, Charles Aznavour. At Marignan, Paris. Running time, **120 MINS.**

Denis	Charles Aznavour
Clerk	Jean-Claude Brialy
Clarisse	Danielle Darrieux
Son	Alain Delon
Patient	Fernandel
Philippe	Mel Ferrer
Mother	Madeleine Robinson
Mistress	Francoise Arnoul
Husband	Claude Dauphin
Wife	Micheline Presle
Gangster	Lino Ventura
Thief	Louis De Funes
Plumber	Michel Simon
Father	Georges Wilson

Following up on the sketch film cycle comes another with one director interpreting the 10 Commandments in an ironic insouciant manner and with a bevy of star names at his disposal. This has a few episodes below par but with enough diverting gambits to slant it for foreign playoff and even arty spots on its names, intermittent wit and general sprightliness.

The few dramatic skeins suffer from a lack of character depth in short segments and force things to the point of hokum and melodrama. But some comic bits benefit from the right sort of wry comedics to bring them off. Episodes have the Devil himself as a commentator and demonically showing how the 10 Commandments can sometimes work against those who try to abide by them or use them as a shield rather than a way of life.

One has a plumber in a nunnery prone to prououncing the name of the Lord in vain. Taken to task, he has to learn the commandments into which act gets the Devil and the illustrative ensuing sketches on various commandments.

A wife tires of her rich husband and the wife of a friend gives in to her husband for a necklace. But in trying to smuggle it in without her husband knowing it ends up as a gift to the wife of the giver. Then a priest takes vengeance on a gangster who has been responsible for his sister's suicide by forcing him to kill him, the hitch being it is suicide for him too even if he gets the man. Another episode has a man announcing he is God. He changes things for a peasant family only to end up a mental patient.

A young man finds out his nagging mother is not his real one. He goes off to see his actual mother, a noted actress. But she almost seduces him before she finds out who he is. As a result, he decides the woman who brought him up is a better person than his real mother. A thief is shaken down by a blackmailer but they both lose out when they accidentally change the bag containing loot with that of a worker.

This segmented affair relies on trick endings rather than actual pointed insight and flair in the episodes. Some are telegraphed or forced but the one on stealing has fine comic touches because of the expert thesping of Louis De Funes. Oldtimer Julien Duvivier has given this lush, workable but uninspired mounting. Production dress is good. In short, this has some hypo points on its idea, but calls for careful selling. *Mosk.*

The Boys
(BRITISH)

Juvenile delinquency under the microscope again. A prolonged court case, enlivened, occasionally, but sometimes bogged down by flashbacks. Always holding because of Richard Todd and Robert Morley as respective counsels. Good prospects.

London, Sept. 14.

Gala Film release of a Galaworldfilm production. Stars Richard Todd, Robert Morley. Produced and directed by Sydney J. Furie; screenplay by Stuart Douglass; editor, Jack Slade; music, "The Shadows"; camera, Gerald Gibbs. Previewed at National Film Theatre, London, Sept. 12, '62. Running time, **124 MINS.**

Victor Webster	Richard Todd
Montgomery	Robert Morley
Judge	Felix Aylmer
Stan Coulter	Dudley Setton
Billy Herne	Ronald Lacey
Ginger Thompson	Tony Garnett
Barney Lee	Jess Conrad
Robert Brewer	Wilfred Bramble

Sydney J. Furie, a young energetic Canadian, established himself as a topline director with "The Young Ones," a click musical in the United Kingdom. Maybe he's a shade unwise with this effort to have saddled himself with the twin chores of director and producer. But it comes out as a workmanlike job that could have been rather better with more ruthless cutting and a bit more bite in the sturdy screenplay of Stuart Douglass.

It's another study of juvenile delinquency, but interest is kept alive because of suspense geared adroitly on the theme of whether or not the boys in the dock are guilty. There are four of them, accused of the murder of a garage nightwatchman. Richard Todd, prosecuting, relentlessly plants in the audience's mind they are guilty young thugs. Robert Morley, defending, makes the viewers wonder. Flashbacks, over-prolonged, keep the audience pondering. Then comes a final switch which upsurges interest. Real problem that is posed is whether the British law is archaic in that it insists that a murder done for pleasure or passion can still enable the murderers to escape the noose. But, if it's done for gain, then the character is doomed to execution.

In this case the loot is a mere couple of dollars, but the principle remains the same. The four boys set out on a night of high jinks which leads to tragedy. The result is trial and the court sequences, like most, offer the tension and drama that make for good cinema. But this depends entirely on good acting and this film has its full quota. Todd, an earnest, humorless prosecutor, does one of his best bits of thesping and he has an excellent foil in defending counsel Morley, who adds his own distinctive touches of comedy to his orations.

The four boys are fine, particularly Dudley Setton and Jess Conrad, a pop singer who is aspiring to dramatic roles and earning the right to have them. There are also some excellent smaller contributions by such skilled performers as Wilfred Bramble, Alan Cuthbertson, Colin Gordon, Betty Marsden, Patrick Magee, Felix Aylmer, Harold Scott and Laurence Hardy. Their parts are written so certainly that none can fail.

When the film drops it is because of several too facile flashbacks which give "The Boys" plenty of chances, but slow down the action. Some are not necessary. But Furie otherwise keeps a firm hold on the proceedings and Gerald Gibbs' lensing matches the authenticity of the courtroom and sleazy late night West End scenes.

Sound pic that puts over a point of view with sincerity. *Rich.*

A Kind of Loving

Released by Governor Films and preemed in London, this Joseph Janni Production went into Fine Arts, N. Y., this week (1). Described by reviewer *Rich* in VARIETY April 25, '62, as having "a chance to do as well as 'Saturday Night and Sunday Morning,' the critic wrote that the pic had new talent conquering in a compelling, down-to-earth drama about fumbling, young love.

"This leans almost exclusively on newish talent," wrote *Rich*. "With this fresh talent, the result was a gamble, but it has come off handsomely. The censor has recognized the sincerity behind the film and has passed some surprisingly frank dialog and situations."

He pointed out that the picture captures the full flavor of the busy streets, back alleys, taverns and the rash moorlands of industrial Lancashire in North England.

The Dock Brief
(BRITISH)

Arty, bolstered-up version of a radio and stage playlet which may stimulate wicket interest via its stars, Peter Sellers and Richard Attenborough. But it will need help from the sales department.

London, Sept. 25.

Metro release of a Dimitri De Grunwald production. Stars Peter Sellers, Richard Attenborough; features Beryl Reid, David Lodge, Frank Pettingell, Audrey Nicholson, Tristram Jellinek. Directed by James Hill. Screenplay by Pierre Rouve, from John Mortimer's play; camera, Edward Scaife; editor, Ann Chegwidden; music, Ron Grainer. At Plaza Theatre, London. Running time, **88 MINS.**

Morgenhall	Peter Sellers
Fowle	Richard Attenborough
Doris	Beryl Reid
Bateson	David Lodge
Tuppy Morgan	Frank Pettingell
Perkins	Tristram Jellinek
Morgenhall's Girl	Audrey Nicholson
Judge Barter	Eric Woodburn
Clerk of Court	John Waite
First Warder	Patrick Newell
Second Warder	Henry Kay
Photographer	Frank Thornton
Examiner	Eric Dodson

This offbeat, arty film gets away to a good start with the stellar pull of Peter Sellers and Richard Attenborough, but it will still need sturdy salesmanship to get it moving in the less discriminating houses. It is less a narrative film than a duel in thesping between two proven performers and there are some thin passages where scriptwriter Pierre Rouve obviously had to pad out the story line. Originally a radio play by John Mortimer, it is a bold attempt by Dimitri De Grunwald to present something different and, on the whole, it's a fair try.

Sellers plays an aging unsuccessful barrister who gets the chance of a lifetime when briefed to defend Attenborough, a mild birdseed merchant who has murdered his wife because he wanted peace. He is bored with her because of her raucous sense of humor. It is the last straw when she doesn't elope with their equally raucous and boisterous lodger. Sellers plans his campaign optimistically and is quite undaunted when Attenborough admits the crime and shows the flaws in all Sellers defense arguments.

The lawyer turns Attenborough's cell into a courtroom and the two rehearse the case thoroughly. But at the trial everything goes wrong. Sellers' rhetoric crumbles and Attenborough is found guilty. But the wry, ironic twist is that he is reprieved on the grounds that his lawyer was so crassly inefficient that he didn't receive a fair trial.

The screenplay is a literate job, with a deft mixture of comedy and pathos. Sellers has the opportunity of showing many moods and much of his work is good. But there is a danger that he is being overexposed and some of the tricks are beginning to show up. He is in peril of giving a string of excellent imitations and impersonations rather than a sustained performance. Attenborough comes out of the acting duel rather better. He too, playing the mock judge, mock winesses, mock jurymen, as well as the murderer, has plenty of opportunity of showing his versatility and he gives a well thought-out, intelligent performance.

Remainder of the cast hasn't such opportunity. However, Beryl Reid, as the wife; David Lodge, as the lodger; and Tristram Jellinek, as the prosecuting counsel, have some excellent moments. James Hill's direction is smooth but the action of the yarn is uneven and some of the twists are readily predictable. Lensing by Edward Scaife, editing by Ann Chegwidden and Ron Grainer's music are all satisfactory. *Rich.*

Le Repos Du Guerrier
(Warrior's Rest)
(FRENCH—COLOR—FRANSCOPE)

Paris, Oct. 2.

Cocinor release of FranCos Film-INCEI Film production. Stars Brigitte Bardot, Robert Hossein; features, Jacqueline Porel, Michel Serrault, Jean-Marc Bory, Robert Dalban. Directed by Roger Vadim. Screenplay, Vadim, Claude Choublier from novel by Christiane Rochefort; camera (Eastmancolor), Armand Thirard; editor, Victoria Mercanton. At Venice Film Fest. Running time, **100 MINS.**

Genevieve	Brigitte Bardot
Renaud	Robert Hossein
Pierre	Jean-Marc Bory
Raphaele	Micheyl Meril
Sculptor	James Robertson Justice
Mother	Jacqueline Porel

After veteran directors Claude Autant-Lara and H. G. Clouzot, Roger Vadim now tries to make a dramatic actress of Brigitte Bardot. It still does not quite come off but Vadim, who created her in "And God Created Woman," has a shrewd eye for her capabilities and has her adequate in this tale of a prim girl who is initiated into love by a destructive alcoholic.

All of this is lushly told. It has a great deal of suggestiveness and shrewdly concealed nudity. This could have this as a specialized and playoff bet with the Bardot name and its scenes of an elegant bohemian world okay selling points. Miss Bardot's famed frank and pouting natural sex kitten aspects are throttled in this to depict the finding of physical love.

She is an inhibited, middleclass girl at the beginning, more interested in bank accounts and settling down with a boy she does not particularly love than in any adventure. She goes to collect an inheritance in a small town and by mistake enters another room in a hotel where she finds a man who has taken an overdose of sleeping pills.

He is saved and she suddenly finds herself saddled with him, and physical love blooms. She brings him back to Paris and they hole up in her apartment for lovemaking, drinking, fights and his steady attempt to drag her down with him and not to give in to a growing love for her.

He finally does in hokey scene in a ruined Church in Florence, Italy, where he shouts for her to marry him as the wind whips her unruly hair. So this has Miss Bardot playing as a redeemer, rather than a symbol of destructive sex. After her awakening she goes through hell as he reduces her to all sorts of degradations. He even picks up a joy girl and goes off with her while in her company.

But Miss Bardot wins out. Director Vadim displays a glossy flair for languid necking parties, brittle, supposedly intellectual tirades about love and society. Miss Bardot looks alternately fresh and marked as she goes through her calvary to finally find love that is both human as well as physical.

Robert Hossein has the smug, hurt arrogance for the role of the alcoholic lover. Other parts are well taken. But all this revolves about Miss Bardot's charms. Vadim cleverly tries to mask this in another character. It is Miss Bardot who has to sell this pic abroad, aided by the canny sensuality which is always masked in an effort to avoid censorship problems and still have a titillating quality that might give it a word-of-mouth plus.

Miss Bardot does speak her lines with more assurance and authority, and does have her moments when she can be her sexy childish self. It looks to be a solid grossing entry here and with the right placement, selling and programming could possibly beat the jinx that has settled on Bardot pix in the U.S. of late. Film is technically solid. *Mosk.*

Patterson-Liston Fight

Allied Artists release of Graff, Reiner & Smith production, produced by Manny Spiro. Camera director, Frank Zucker; editorial supervisor, Leonard Anderson; narration, Chris Schenkel. Reviewed in New York, Sept. 27, '62. Running time, **13 MINS.**

Except for a humbug script, Allied Artists' theatrical release of the Chicago fiasco is a fine job of sharp, well-edited footage. Producer Manny Spiro is an experienced hand at these productions, and the reel reflects his savvy. Most of it, perforce, is padding—color stuff fore and after the bout, and including the automatic slow-motion reprise of the knockout. Clearly, it was a stinging left cross that spun the champ off the ropes and decked him for the count.

Beyond that, there's some interest in the post-kayo frames, with the ring hysteria as press and broadcast contingent swarmed around. Of the fighters, only pick-up on the track is Patterson's true-blue remark that new champ Liston should have his chance for public favor.

Spiro's crew, as on previous fight pix, includes Frank Zucker as camera director and Leonard Anderson as editorial supervisor. Again, too, it's Chris Schenkel's voice over, and without phony hysterics. Photography is unusually sharp throughout. All things considered, a worthy recap that at least answers the "question" as to payoff punch. *Pit.*

Carnival of Souls

First production by Lawrence, Kans., company emerges as lightweight ghost story, capably done and technically okay but thin. For lower half of easier duals.

Lawrence, Kans., Sept. 27.

Herts-Lion International-American International release of Harcourt Productions production. Cast, Candace Hilligoss, Frances Feist, Sidney Berger, Stanley Leavitt, Art Ellison, Hark Harvey, Tom McGinnis, Forbes Caldwell. Produced and directed by Harvey. Screenplay, John Clifford from original by Clifford and Harvey. Camera, Maurice Prather. Editors, Dan Palmquist, Bill DeJarnette. Music, Gene Moore. Titles, Dan Fitzgerald. Sound, Ed Down. Assistant director, Reza Barivi. Production manager, Larry Sneegas. Reviewed at world premiere Granada Theatre, Lawrence, Kans., Sept. 26, 1962. Running time, **80 MINS.**

Occasionally a feature film emerges from the midwest, although this is the first ever out of Lawrence, Kans., where a group of commercial film pros veered off into a try at producing theatrical entertainment. As the first from Harcourt Productions, "Carnival of Souls" is a creditable can of film, considering it was put together for less than $100,000.

The ghost story, on a format more familiar in literature, has Candace Hilligoss, a dressy blonde, and a couple of gal pals, nudged off of a bridge and a watery death in the swirling river. She surprisingly emerges from the river and lifelike enough goes on to an eerie existence as a new organist at a Salt Lake City church through the balance of the film.

An old pavilion in a sad state of disintegration peculiarly fascinates her, but pasty faces and fantasies swirl about her, and intermittently head ghost, Harvey, appears from mirrors and pools to chill her and the audience. In the end the battered car is dragged from the river and is seen to contain the bodies of the three dead girls. The audience then knows that Miss Hilligoss as Mary has been but a lovely and haunted phantom through about 75 of the film's 80 minutes.

It isn't enough story to previl, but there is a fair share of suspense and some moments of good comedy. Veteran trouper Frances Feist is standout as the landlady who rents a room to the lithesome haunt, and Miss Hilligoss with a sort of misty quality about her does creditably as the lovely soul without a heart. Sidney Berger, University of Kansas speech instructor, does well with the role of the roomer across the hall who would like to make out with the fascinating phantom, but can't quite put his paws on her.

Capable supporting roles are handled by Stanley Leavitt as the doctor, Art Ellison as the Minister, and Harvey as the ghost menace. Pace is satisfactory, but judicious snipping could take out a rough spot or two and five minutes from the running time. Most of the technical crew have some affiliation with Centron Studios, commercial film producers, at Lawrence, and interiors were shot there.

Premiere at the Granada Theatre, Lawrence, was largely for hometown consumption. *Quin.*

L.A. Biz Perks Some But 'Convicts' Slow $15,000, 'Mongols' Fair 12½G; 'Toreadors' Hot 7½G; 'Grimm' 22G, 8th

Los Angeles, Oct. 2.

L.A. firstruns, while up slightly from last week, still are in the doldrums, newcomers mostly failing to show any real strength and holdovers not doing much. "Convicts 4" is rated soft $15,000 in three theatres while "The Mongols" looks fair $12,500 in two houses.

"Waltz of Toreadors" shapes okay $7,500 at Music Hall, also in first week. Several reissue combos are getting no place currently. "Young Lions" paired with "Island in Sun" looking pale in two firstruns.

"Brothers Grimm" should hit a boff $22,000 or close in eighth frame at Warner Hollywood. "Hatari" looks handy $13,000 in third in three spots. "West Side Story" is stout $18,000 in 42d session at the Chinese.

Estimates for This Week

Music Hall (Ros) (720; $2-$2.40)—"Waltz of Toreadors" (Cont). Okay $7,500. Last week, "Best of Enemies" (Col) (5th wk), $3,900.

Los Angeles, Hawaii, Wiltern (Metropolitan - G&C - SW) (2,047; 1,106; 2,344; $1-$1.25)—"Convicts Four" (AA) and "Payroll" (AA). Soft $15,000 or near. Last week, Los Angeles, Hawaii, "Man in Moon" (T-L), "Ninth Bullet" (Embassy), $3,200. Wiltern with Hillstreet, Iris, Village, Loyola, "Hatari" (Par) (2d wk), $21,000.

Hillstreet, Hollywood (Metropolitan-FWC) (2,752; 856; 90-$1.25)—"Mongols" (Indie) and "Trojan Horse" (Indie). Fair $12,500. Last week, Hollywood with Warren's, "No Time for Sergeants" (WB), "Sayonara" (WB) (reissues), $6,400.

Warren's, Iris (Metropolitan-FWC) (1,757; 825; $1-$1.49) — "Young Lions" (20th) and "Island in Sun" (20th) (reissues). Pale $8,700.

Warner Beverly (SW) (1,316; $1.49-$1.75) — "Anna Karemina" (MGM) (reissue). Dull $4,800. Last week, "Goddess" (Col) (reissue) (2d wk), $3,200.

Egyptian (UATC) (1,392; $1.50-$2)—"Gigi" (MGM) and "Les Girls" (MGM) (reissues). Dim $4,500. Last

(Continued on page 10)

Key City Grosses

Estimated Total Gross

This Week $2,042,400
(Based on 23 cities and 272 theatres).

Last Year $1,923,500
(Based on 22 cities and 232 theatres, chiefly first runs, including N.Y.)

'Grimm' 9G Paces Cincy; 'Point' 7G

Cincinnati, Oct. 2.

Stepups by four openers bid for only a light lift in firstrun biz here this week. Clips of the Liston-Patterson fight are not helping much at Albee and Palace. "Pressure Point" bids okay at latter. "I Spit On Your Grave" looms strong at Twin Drive-In. Another entry at the ozoner, "Marco Polo" and "Airborn," shapes okay. Bow of "Miracle Worker" at the Valley rates mildly, a letdown from smash reviews. "Brothers Grimm" shapes as city's topper in eighth week at Capitol.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.75)—"Music Man" (WB) (11th wk). Okay $7,500 on last week of extended run. Helped via Patterson-Liston fight pix. Last week, $8,500.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "Brothers Grimm" (MGM) (8th wk). Fairish $9,000. Last week, $9,200.

Esquire Art (Cin-T-Co) (500; $1.25)—"A Matter of Who" (Indie) (2d wk). Potent $1,500 after $2,200 opener.

Grand (RKO) (1,300; $1.25)—"Mata Hari" (Indie) and "Red Dust" (Indie) (reissues). Fair $6,500. Last week, "Tartars" (MGM) and "Savage Guns" (MGM), $7,000.

Guild (Vance) (300; $1.25)—"Sky Above" (Embassy) (6th wk). Nice $1,500. Fifth was $1,700.

Hyde Park Art (Cin-T-Co) (500; $1.25) — "I Like Money" (20th) (subrun). So-so $1,000. Last week, "The Bridge" (Indie), $1,200.

Keith's (Cin-T-Co) (1,500; 90-$1.50) — "Interns" (Col) (3d wk). Hep $7,500. Last week, $10,000.

Palace (RKO) (2,600; $1-$1.25)—"Pressure Point" (UA) and Patterson-Liston fight pix. Okay $7,000 or over. Last week, "Dream Wife" (U) and "Love Me Or Leave Me" (U) (reissues), $6,500.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "I Spit On Your Grave" (Indie) and "Payroll" (Indie). Strong $7,500. Last week, "Touch of Mink" (U) (subruns), "Day Earth Caught Fire" (U) (subruns), $3,500 at 90c gate. East: "Marco Polo" (AI) and "Airborne" (Indie). Okay $4,500. Last week, "Man Who Shot Liberty Valance" (Par) and "Sweet Bird of Youth" (MGM) (subruns), $2,500 at 90c.

Valley (Cin-T-Co) (1,275; $1.25-$1.50) — "Miracle Worker" (UA). Mild $4,500, rave reviews to the contrary. Last week, "Adventures Young Man" (20th) (2d wk), $3,500.

'Spiral' Big $11,000 In Denver; 'Polo' Fat 10½G

Denver, Oct. 2.

First-runs here currently are hard hit by the lack of new screen fare. Longruns are holding up fairly well. "Spiral Road" looms big in first stanza at the Centre while "Marco Polo" is rated stout at Paramount. However, "Flame in Streets" shapes slow in second at Towne. "Rear Window" is [illegible] ridly on reissue at the [illegible]

Estimates for This Week

Aladdin (Fox) (900; $1.25) (Reissue) (6th wk). "Breakfast at Tiffany's" (Par) (reissue) $3,000. Last week, "Freckles."

Centre (Fox) (1,270; $1.25-$1.50)—"Spiral Road" (U). Big $11,000.

Last week, "Touch of Mink" (U) (9th wk) and "Breakfast at Tiffany's" (Par) (rerun), $8,500.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (8th wk). Neat $13,000. Last week, $16,000.

Crest (Wolfberg) (750; $1.25)—"Bird Man of Alcatraz" (UA) (m.o.) (2d wk). Oke $2,700. Last week, $3,200.

Denham (Indie) (800; $1.25-$2.50)—"West Side Story" (UA) (22d wk). Fine $5,000. Last week, $7,500.

Denver (Fox) (2,432; $1.25)—"Rear Window" (Par) and "Proud and Profane" (Par) (reissues). Strong $10,000. Last week, "300 Spartans" (20th) and "Concrete Jungle" (Indie), $9,000.

Esquire (Fox) (600; $1.25) "Sky Above" (Embassy) (2d wk) and "No Place Like Homicide" (Indie). Hep $2,800. Last week, $3,000.

Orpheum (RKO) (2,690; $1.25)—"Damn the Defiant" (Col) and "Shootout at Big Sag" (Indie). Mild $5,000. Last week, "Strangers When We Meet" (Col) and "All the Young Men" (Col) (reissues) (3 days), $3,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Marco Polo" (AI) and "Force of Impulse" (Indie). Tall $10,500. Last week, "Panic in Year Zero" (AI) and "Dangerous Charter" (Indie), $12,000.

Towne (Indie) (600; $1.25-$1.45)—"Flame in Streets" (Atlantic) (2d wk). Dim $1,500. Last week, $2,700.

Balto Biz Blah; 'Convicts' Dim 7G

Baltimore, Oct. 2.

Firstrun business is only fairish this week with most new films disappointing and holdovers slowing down. "I Thank A Fool" is passable in first at the Town. "Convicts 4" is dull in first week at the Stanton. "Horror Hotel" and "The Head" look fair in opener at Hippodrome.

"Boccaccio '70" is warm in fifth week at the Charles. "Les Liaisons Dangereuses" shapes nice in second at the Mayfair. "The Night" is dim in second at Cinema.

Estimates for This Week

Avalon (Freedman) (850; 60-$1.50)—"Mr. Teas at Burlesque" (Indie). Slow $1,300. Last week, "Spit On Grave" (Indie) (2d wk), $1,500.

Aurora (T-L) (367; 60-$1.50)—"Game for Six Lovers" (Indie). Mild $1,900. Last week, "Palace of Shame" (Indie) (2d wk), $1,700.

Charles (Fruchtman) (500; 90-$1.50)—"Boccaccio '70" (Embassy) (5th wk). Oke $4,000. Last week, $4,100.

Crest (Fruchtman) (1,700; 90-$1.50)—"I Like Money" (Indie) (2d wk). Okay $3,500. Last week, $5,000.

Cinema (Schwaber) (460; 90-$1.50)—"The Night" (Lopc) (2d wk). Dim $1,200. Last week, $2,000.

Hippodrome (T-L) (2,200; 60-$1.65)—"Horror Hotel" (T-L) and "The Head" (T-L). Fair $6,000. Last week, "Tartars" (MGM), $6,500.

Five West (Schwaber) (435; 90-$1.50)—"Bird Man of Alcatraz" (UA) (7th wk). Down to $1,500. Last week, $2,000.

Little (T-L) (300; 60-$1.65)—"Anna Karenina" (MGM) (reissue). Pleasing $2,000. Last week, "Best of Enemies" (Col) (2d wk), $2,000.

Mayfair (Fruchtman) (700; 90-$1.50)—"Les Liaisons" (Astor) (2d wk). Warm $4,500. Last week, $6,500.

New (Fruchtman) (1,600; 90-$1.50)—"Rear Window" (Par) (2d wk) (reissue). Oke $4,000. Last week, $6,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Coming Out Party" (Union) (2d wk). Good $2,000. Last week, $2,700.

Rex (Freedman) (560; $1.50)—"Sunside 77" (Indie) (2d wk). Nice $2,600. Last week, $4,000.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Convicts 4" (AA). Modest $7,000 or under. Last week, "Music Man" (WB) (8th wk), $4,000.

Town (T-L) (1,125; 60-$1.65)—"Thank a Fool" (MGM). Warm $9,000. Last week, "Two Loves Her Town" (MGM) (2d wk), $4,800.

Hub Biz Better; 'Affair' Big $13,000, 'Pigeon' Torrid 15G, 'Island' 14G

Boston, Oct. 2.

Biz picked up via the rain and new product after two weeks of sad showings. Influx of college studes is a factor. "Pigeon That Took Rome" shapes slick at Paramount. "A Very Private Affair" looms big at the Beacon Hill. "No Man Is an Island" is bright at Memorial.

Second week holdovers are sparked by "Divorce Italian Style," socko in second at the new tiny Park Square Cinema. "Damn the Defiant" looks stout in second week at the Saxon.

"Interns" and stageshow is okay at Music Hall in third week. "Brothers Grimm" shapes big in ninth round at the Boston.

Estimates for This Week

Astor (B&Q) (1,170; 90-$2)—"Music Man" (WB) (9th wk). Oke $7,000. Last week, $8,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Very Private Affair" (MGM). Big $13,000. Last week, "Best of Enemies" (Col) (5th wk), $5,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "Brothers Grimm" (MGM) (9th wk). Socko $15,000 again. Last week, same.

Capri (Sack) (850; 75-$1.80)—"Pressure Point" (UA) (2d wk). Fine $6,000. Last week, $7,500.

Exeter (Indie) (1,276; 90-$1.49)—"Waltz of Toreadors" (Cont). Opened Saturday (29). Last week, "Matter of Who" (Indie) (3d wk), Oke $4,400.

Fenway (Indie) (1,300; $1.50)—"Viridiana" (Indie) (2d wk). Passable $3,500. Last week, $4,200.

Gary (Sack) (1,277; $1.50-$3)—"West Side Story" (UA) (48th wk). Down to okay $4,000. Last week, $5,000.

Memorial (RKO) (3,000; 90-$1.50)—"No Man Is Island" (U) and "Hands of a Stranger" (AA). Slick $14,000. Last week, "300 Spartans" (20th) and "Broken Land" (20th) (2d wk), $6,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Interns" (Col) and stage show (3d wk). Good $25,000. Last week, $33,000.

Orpheum (Loew) (2,900; 90-$1.49)—"I Thank A Fool" (MGM) and "Watch Your Stern" (Indie) (2d wk). Slow $8,000. Last week, $8,500.

Paramount (NET) (2,357; 70-$1.65)—"Pigeon That Took Rome" (Par). Hotsy $15,000. Last week, "Rear Window" (Par) (reissue), $7,000.

Park Square Cinema (Indie) (300; $1.80)—"Divorce, Italian Style" (Embassy) (2d wk). Wham $6,300, amazing for new small house. Last week, $6,400.

Saxon (Sack) (1,100; $1.50-$1.80)—"Damn the Defiant" (Col) (2d wk). Sturdy $13,000. Last week, $15,000.

State (Trans-Lux) (730; 75-$1.25)—"Tonite For Sure" (Indie) and "For Lovers and Others" (Indie) (2d wk). Good $4,000. Last week, $5,000.

Broadway Grosses

Estimated Total Gross

This Week $457,800
(Based on 29 theatres)

Last Year $497,200
(Based on 30 theatres)

'Fool' Fair $7,000, Prov., 'Island' 6G

Providence, Oct. 2.

All's quiet on the mainstem front with little that's exciting. Loew's is sluggish with "I Thank A Fool," but landing top money. RKO Albee is fair with "No Man Is An Island" plus Patterson-Liston fight pix. Elmwood is good with sixth round of "El Cid," "Damn the Defiant" is sad on first at Strand.

Estimates for This Week

Albee (RKO) (2,200; 65-$1)—"No Man Is An Island" (U) and "East of Kilimanjaro" (Indie) plus Patterson-Liston fight pix. Fair $6,000 or near. Last week, "Scarface Mob" (Indie) and "Hand of Death" (20th), $5,000.

Elwood (Snider) (724; 90-$1.50)—"El Cid" (AA) (6th wk). Hoping for good $4,500. Fifth was $5,000.

Majestic (SW) (2,200; 65-$1)—"Mata Hari" (MGM), and "Red Dust" (MGM) (reissues). Attracting okay $6,000 or near. Last week, "The Huns" (AI) and "The Centurion" (Indie), $7,000.

State (Loew) (3,200; 75-$1)—"I Thank A Fool" (MGM) and "Devil Made A Woman" (MGM). Slow $7,000. Last week, "Seven Brides of Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues), $7,500.

Strand (National Realty) (2,200; 65-$1)—"Damn the Defiant" (Col). Sad $3,000. Last week, "Rear Window" (Par) and "Forever My Love" (Par) (reissues), $5,000.

Cleve. Slips Sharply; 'Opera' 9G; 'Grimm' 8G

Cleveland, Oct. 2.

Rather sour is phrase describing most biz in key houses, with but scarcity of boffo product blamed for slump. Holdovers doing best here include Palace's "Brothers Grimm." in eighth lap; "Boccaccio '70" at Colony Art, in sixth; and "Best of Enemies" at Heights Art in second.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)—"Phantom of Opera" (U). Passable $9,000. Last week "Music Man" (WB) (8th wk), $8,000 for 6½ days.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Boccaccio '70" (Indie) (6th wk). Big $4,000 after $4,500 last round.

Continental Art (Art Theatre Guild) (900; $1.50)—"Never on Sunday" (Indie) and "Two Women" (Indie) (reissues). Bright $3,000 likely. Last week, "I Like Money" (20th), $2,400.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Best of Enemies" (Col) (2d wk). Good $2,700. Last week, $3,600.

Hippodrome (Eastern Hipp) (2,700; $1-$1.50)—"Damn the Defiant" (Col). Dull $7,500. Last week, "Spiral Road" (U), $9,000.

Ohio (Loew) (2,700; $1.25-$1.50)—"Guns of Darkness" (WB). Drab $9,000. Last week, "Bridge at Toko-Ri" (MGM) and "Rear Window" (MGM) (reissues), $4,000.

Palace (F & A Theatres) (2,739; $1.25-$2.75)—"Brothers Grimm" (MGM) (8th wk). Strong $8,000 or over after $9,200 last week.

State (Loew) (3,700; $1-$1.50)—"Sword of Conqueror" (UA). Bad $5,000. Last week, "I Thank a Fool" (MGM), $6,000.

Stillman (Loew) (2,760; $1-$1.50)—"I Thank a Fool" (MGM) (m.o.). Poor $4,500. Last week, "Tartars" (MGM), $4,000.

Westwood Art (Art Theatre Guild) (955; $1-$1.50)—"Paths of Glory" (UA) (reissue) (2d wk). $1,500. Last week, "I Like Money" (20th) (m.o.), $2,300.

Baseball Bops Frisco But 'Window' Brisk 9G; 'Pigeon' 8G, 'Fool' 6½G

San Francisco, Oct. 2.

With the San Francisco Giants winning a playoff in the National League over the weekend and interest again focused on the baseball team's first playoff game (Mon.) against L.A., film biz is sagging in current session. But there are some bright spots. Best newcomer looks to be the reissued "Rear Window," which shapes sturdy in opener at St. Francis. "300 Spartans" is dull in first at the Fox.

"Pigeon That Took Rome" is mild for opener at Golden Gate. "Lolita" still is sweet in 14th round at Stagedoor as is "Boccaccio '70" at the Metro in 10th week. "Brothers Grimm" is rated great in eighth round at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Pigeon That Took Rome" (Par) and "Ride Beyond Horse" (AA) (2d wk). Mild $8,000 or close. Last week, $12,500.

Fox (FWC) (4,651; $1.25-$4.50)—"300 Spartans" (20th). Dull $9,000 or less. Last week, closed for specials.

Orpheum (Cinerama) (1,429; $2.75-$2.95) — "[illegible] Grimm" (MGM) (8th wk). Strong $8,000 or over after $9,200 last week.

(Continued on page 10)

Fresh Fare Ups Chi; 'Boccaccio' Boffo $27,000, 'Comedy' Lively 9G, 'Island' Solid 15G; 'Window' 11G, 'Story' 14G

Chicago, Oct. 2.

A couple of new entries are off to fast starts, but the bulk of the holdovers are shaky. Hence this shapes as another slow period for Chi firstruns. "Boccaccio '70" is grabbing a torrid $27,000 on United Artists preem. Harold Lloyd's "World of Comedy" shapes nifty on its Esquire debut.

"No Man Is An Island" is rated fast $15,000 on its Roosevelt bow, with Liston-Patterson fight pix not much help.

Monroe tandem of "Girl In Bikini" and "Scarlet Week" shapes nice in first. First round of Carnegie reissues of "Taste of Honey" and "La Belle Americaine" is rated fair.

Second frame of "I Thank A Fool" is mild at Oriental. Reissued "Rear Window" is posting a neat third week at State-Lake. "Sky Above" is potent in Surf third session. Same sesh of "Waltz of Toreadors" looks bright at the Cinema.

"300 Spartans" is nailing an okay fourth round at the Woods. "Brothers Grimm" is hep in seventh hardticket stanza at the McVickers while "West Side Story" is tallying a solid 32d Todd canto.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Taste of Honey" (Cont) and "La Belle Americaine" (Cont) (reissues). Fair $2,200. Last week, "La Notte Brava" (Cap), $3,200.

Chicago (B&K) (3,900; $1.25-$1.80)—"Music Man" (WB) (11th wk). Fine $16,000. Last week, $18,000.

Cinema (Stern) (500; $1.50)—"Waltz of Toreadors" (Cont) (3d wk). Fast $4,500. Last week, $5,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"World of Comedy" (Cont). Zingy $9,000 or close. Last week, "Pigeon That Took Rome" (Par) (4th wk), $7,500.

Loop (Telem't) (606; $1.25-$2)—

(Continued on page 10)

'Panic' Okay $11,000, New Det. Topper; 'Island' Hot 15G, 2d; 'Grimm' 17G, 9

Detroit, Oct. 2.

Overall gross take for first-runs will decline this week as weak newies prove no help to sagging oldies. "Panic in Year Zero" is just okay at Palms. "Mothra" is dull at the Fox. Meanwhile, "Brothers Grimm" continues to pace the city in ninth session at the Music Hall with a great take. "No Man Is An Island" stays solid in second round at the Michigan. "Boccaccio '70" remains big in eilghth week at Trans-Lux Krim.

Estimates for This Week

Fox (Fox Theatre of Det.) (5,041; $1.25-$1.49)—"Mothra" (Col) and "Queen of Pirates" (Col). Slow $8,000. Last week, "Son of Samson" (Indie) and "Last of Vikings" (Indie) (2d wk), $6,000.

Michigan (United Detroit) (4,026; $1.25-$2)—"No Man Is An Island" (U) (2d wk). Good $15,000. Last week, $21,000.

Palms (UD) (2,995; $1.25-$1.49)—"Panic in Year Zero" (AI) and "Burn Witch Burn" (AI). Okay $11,000. Last week, "Rear Window" (Par) and "Wild Is the Wind" (Par) (reissues) (2d wk-4 days), $6,000.

Madison (UD) (1,408; $1.50-$3)—"West Side Story" (UA) (33d wk). $7,500. Last week, $8,500.

Grand Circus (U) (1,400; $1.25-$1.49)—"Funny" (Indie) and "Tillie's Punctured Romance" (Indie) (reissues). Slow $8,000. Last week, 'Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues), $9,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Two Weeks in Another Town" (MGM) (2d wk). Down to fair $6,000. Last week, $7,500.

United Artists (UA) (1,667; $1.25-$1.50)—"I Thank a Fool" (MGM). Fair $7,000. Last week, "Phantom of Opera" (U) (2d wk), $3,300.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80)—"Brothers Grimm" (MGM) (9th wk). Great $17,000. Last week, $16,500.

Trans-Lux Krim (Trans-Lux) (980; $1.80-$2)—"Boccaccio 70" (Embassy) (8th wk). Big $8,000. Last week, $8,400.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Pigeon' Fast 18G, St. Loo; 'Town' 12G

St. Louis, Oct. 2.

Two new films here this session, with "Two Weeks in Another Town" standout at the Esquire where it is rated fancy. "Pigeon That Took Rome" is fine at the Fox on opener. "Rear Window" looms good in second round at the St. Louis while "The Interns" shapes okay in second session of moveover to Loew's Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Music Man" (WB) (10th wk). Good $8,500. Last week, $10,000.

Apollo Art (Grace) (700; 90-$1.25)—"Never Let Go" (Indie). Nice $2,800. Last week, "Coming-Out Party" (Union) (3d wk), $1,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Two Weeks in Another Town" (MGM). Fancy $12,000. Last week, "Guns of Darkness" (WB) (2d wk), $9,000.

Fox (Arthur) (5,000; 90-$1.25)—"Pigeon That Took Rome" (Par). Fine $18,000. Last week, "Spiral Road" (U) (2d wk), $14,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Interns" (Col) (m.o.) (2d wk). Okay $6,000. Last week, $7,000.

State (Loew) (3,600; 60-90)—"I Thank a Fool" (MGM) (2d wk). Fair $8,000. Last week, $10,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Judgment at Nuremberg" (UA) (14th wk). Sharp $3,500. Last week, $4,000.

St. Louis (Arthur) (3,800; 75-90)—"Rear Window" (Par) and "Detective Story" (Par) (reissues) (2d wk). Good $8,000 or near. Last week, $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Carry On Teacher" (Indie) (2d wk). Average $2,000. Last week, $2,500.

'Panic' Modest $6,500, Seattle; 'Cid' 6G, 11th

Seattle, Oct. 2.

A couple of newcomers here this week but they will not help change the generally dull cinema boxoffice picture, on the skids ever since the World's Fair opened here last spring "Panic in Year Zero" is only modest at the Coliseum while "Tarzan Goes To India" is rated slow at Music Hall. "West Side Story" shapes solid in 32d week at the Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75) — "Music Man" (WB) (9th wk). Okay $5,000 or close. Last week, $6,200.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "Panic Year Zero" (Indie) and "Eegah" (Indie). Modest $6,500. Last week, "Sky Above" (Embassy) and "Trauma" (Indie) (2d wk), $5,400 in 5 days.

Fifth Avenue (Fox-Evergreen) (2,500; $1.50-$1.75)—"El Cid" (AA) (11th wk). Good $6,000. Last week, $6,700.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (U) (32d wk). Solid $6,000. Last week, $6,300.

Music Hall (Hamrick) (2,200; $1.25-$1.50)—"Tarzan Goes to India" (MGM) and "Tartars" (MGM). Slow $5,500. Last week, "Guns of Darkness" (WB) and "Monte Cristo" (WB), $4,200 for 6 days.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"Tales of Terror" (AI) and "Brain Wouldn't Die" (AI) (2d wk). Fair $6,000. Last week, $11,800.

'TERROR' FAIRISH 7G, L'VILLE; 'MIRACLE' 5G

Louisville, Oct. 2.

Product on first-run screens this week represents an assorted batch, ranging from top notch to mediocre. Pace at all stands is sluggish. United Artists is doing fairly well with "Tales of Terror" and "Flight That Disappeared." "Brothers Grimm" is shaping moderately in fifth at Rialto. "Marco Polo" shapes fair at the Mary Anderson. "Miracle Worker" looks just so-so at the Kentucky. Ideal fall weather is not much help to biz.

Estimates for This Week

Brown (Fourth Avenue) (900; 75-$1.25)—"West Side Story" (UA) (13th wk). Will finalize run with 9-day week, good $6,000 or close. House will shutter for reconversion to legit theatre.

Kentucky (Switow) (900; 75-$1.25)—"Miracle Worker" (UA). Fairly good $5,000. Last week, "Spiral Road" (U) (2d wk), $5,100.

Mary Anderson (People's) (1,100; $1-$1.25)—"Marco Polo" (AI). Fair $4,000. Last week, "The Huns" (AI) and "Centurian" (AI) $3,800.

Ohio (Settos) (900; 75-$1.25)—"Tarzan Goes to India" (MGM) and "Ride High Country" (MGM) (2d wk). Mild $3,500. First week, $3,700.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Brothers Grimm" (MGM) (5th wk). Fairish $6,500 after fourth week's $8,500.

United Artists (Fourth Avenue) (3,000; $1-$1.25)—"Tales of Terror" (AI) and "Flight That Disappeared" (AI). Barely okay $7,000. Last week, "Lolita" (MGM) (2d wk), $7,500.

'Spartans' Okay $28,000, Toronto; 'Interns' Sock 22G, 2d; 'Mink' 10G, 9th

Toronto, Oct. 2.

With biz generally excellent, newcomers include "My Geisha," which is swell at the Hollywood, and "Hero's Island," which is fine at Uptown. "300 Spartans" is rated okay, playing seven houses. "Stowaway in Sky" looks dull at International.

"The Interns" is leading city in second stanza with a hefty take in three theatres. "Notorious Landlady" in fifth week looms swell in two spots. "Touch of Mink" in fifth week is very big at Carlton. "Sky Above" is also doing socko in third frame.

Estimates for This Week

Capitol, Imperial (FP) (1,026; 3,216; $1-$1.75)—"Notorious Landlady" (Col) (5th wk). Swell $14,000 or near. Last week, $16,000.

Carlton (Rank) (2,318; $1-$1.50)—"Touch of Mink" (U) (9th wk). Very big $10,000. Last week, $11,000.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 995; 1,082; 752; 682; 696; 50-$1)—"300 Spartans" (20th) and "Broken Land" (20th). Okay $28,000 or close. Last week, "Damon and Pythias" (MGM) and "Savage Guns" (MGM), $28,500.

Danforth, Humber, Hyland (Rank) (1,328; 1,203; 1,357; $1-$1.50)—"The Interns" (Col) (2d wk). Hefty $22,000. Last week, $35,000.

Eglinton (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (7th wk). Sturdy $6,500. Last week, $6,600.

Hollywood (FP) (1,080; $1-$1.50)—"My Geisha" (Par). Lusty $13,000. Last week, "Lolita" (MGM) (7th wk), $4,500.

International (Taylor) (577; $1-$1.25)—"Stowaway in Sky" (UA). Dull $3,000. Last week, "The Night" (UA) (3d wk), $3,100.

Loew's (Loew) (1,641; $1-$1.50)—"7 Brides for 7 Brothers" (MGM) and "Father of Bride" (MGM) (reissues). Good $9,000. Last week, "Miracle Worker" (UA) (2d wk), $8,800.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (20th wk). Hefty $7,500. Last week, $8,000.

Towne (Taylor) (693; 90-$1.25)—"Sky Above" (IFD) (3d wk). Big $7,000. Last week, $7,500.

University (FP) (1,393; $1-$1.50)—"Guns of Darkness" (WB). Okay $11,000 or near. Last week, "Dangerous Love Affairs" (Astral) (4th wk) $7,000 in 5 days.

Uptown (Loew) (1,250; $1-$1.50)—"Hero's Island" (UA). Okay $10,000. Last week, "Phantom of Opera" (U) (2d wk), $4,500.

N.Y. Still Sluggish; 'Gigot'-Stage Good $145,000, 'Affair' Lively 34G, 'Fool' Fat 12G, 'Grimm' 26½G, 8th

Business at Broadway deluxers remains offish at most spots. Even two new bills is not helping to overcome the downbeat trend, with an all-day rain on last Thursday and threatening weather Friday proving a handicap.

Big news is the stout $145,000 being racked up by "Gigot," with stageshow, at its Music Hall opening session, albeit not up to expectations. "A Very Private Affair" is heading for a good $34,000, daydating the State and the Beekman. This, too, is below hopes.

"Thank A Fool" is holding up with nice $12,000 or close in third stanza at the Victoria. "Convicts 4" opens at the Paramount today (Wed.) after two disappointing weeks with "300 Spartans." "Miracle Worker" is sluggish $16,500 for second round, daydating the Astor and Trans-Lux 85th St.

"Damn the Defiant" is off to fairish $18,000 in second week at the Criterion, with a "Preview" film brought in over the weekend to help bolster biz. "Flame in Streets" called it a day after six days of third round at the Forum, with a dualer replacing yesterday (Tues.).

"Marco Polo" also is slipping with a mild $9,000 in prospect for second round at the Palace. "Pigeon That Took Rome" is holding with aruond $10,500, fine for sixth week at the DeMille. Pic goes one more frame to bring in "Barabbas" on hardticket Oct. 10.

Even "Brothers Grimm" is feeling the offish tone, dipping to hotsy $26,500 in eighth session at the Cinerama. "West Side Story" also looks off, with a big $28,000 in prospect for current (50th) round at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Miracle Worker" (UA) (3d wk). Second session completed yesterday (Tues.) was sluggish $11,500 after $13,500 for opener. "Pressure Point" (UA) opens Oct. 10, daydating with Trans-Lux 85th St.

Cinerama (Loew) (4,820; $1.50-$3.50)—"Brothers Grimm" (MGM) (9th wk). Eighth week ended Sunday (30) was big $26,500 after $30,000 for seventh round. Now playing 11 shows per week.

Criterion (Moss) (1,520; $1.25-$2.50)—"Damn the Defiant" (Col) (3d wk). First holdover round finished yesterday (Tues.) was fairish $18,000 or near after $25,000 for initial week. Preview feature pic was added over weekend to boltser biz. Due to open "Requiem For Heavyweight" (Indie) on Oct. 16.

DeMille (Reade) (1,463; 90-$2.75)—"Pigeon That Took Rome" (Par) (7th-final wk). Sixth frame ended yesterday (Tues.) was fine $10,500 after $11,500 for fifth. "Barabbas" (Col) opens Oct. 10 on hardticket.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Secrets of Nazi Criminals" (T-L) and "Battle of Stalingrad" (T-L). Opens today (Wed.). Last week, "Paradisio" (Indie) and "Concrete Jungle" (Indie) (8th wk). Okay $6,500.

Palace (RKO) (1,642; $1.25-$2)—"Marco Polo" (AI) (3d-final wk). Initial holdover round finished yesterday (Tues.) was mild $9,000 after $12,000 for first week. "No Man Is Island" (U) opens Oct. 10.

Forum (Moss) (813; $1.25-$1.80)—"Smashing of Reich" (Indie) and "Kamikaze" (Indie). Opened yesterday (Tues.). In ahead, "Flame in Streets" (Atlantic) (3d wk-6 days), fair $8,500.

Paramount (AB-PT) (3,665; $1-$2)—"Convicts 4" (AA). Opens today (Wed). Last week, "300 Spartans" (20th) (2d wk), was moderate $18,000 or close after $24,000 for first round.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Gigot" (20th) with stageshow. Initial session ending today (Wed.) is heading for stout $145,000. Holds. In ahead, "Music Man" (WB) and stageshow (5th wk), $132,000.

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (50th wk). Current stanza winding today (Wed. is heading for big $28,000 after $29,000 for 49th wk. Continues, likely through year-end holidays.

State (Loew) (1,900; $1.50-$2.50)—"Very Private Affair" (MGM). Initial week finishing tomorrow (Thurs.) looks like good $23,000 or close. Stays. In ahead, "Lolita" (MGM) (15th wk-8½ days), $19,000, for a highly successful run here.

Victoria (City Inv.) (1,003; $1.25-$2)—"I Thank A Fool" (MGM) (4th wk). Third round completed yesterday (Tues.) was nice $12,000 or near after $15,000 for second.

First-Run Arties

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Boccaccio '70" (Embassy) (15th wk). Fourteenth frame finished yesterday (Tues.) was great $12,500 after $13,500 for 13th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Cleo From 5 To 7" (Indie) (5th wk). Fourth week concluded Monday (1) was fair $4,500 after $5,500 for third.

Fine Arts (Davis) (468; $1.80-$2)—"A Kind of Loving" (Gov). Opened yesterday (Tues.). In ahead, "Best of Enemies" (Col) (8th wk-6 days), okay $5,200. "Loving" was given an invitational preem Monday (1) night.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Very Private Affair" (MGM). Initial week ending tomorrow (Thurs.) looks like nice $11,000. Daydating with State.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Last Year Marienbad" (Astor) (30th wk). Current round ending today (Wed.) looks like okay $3,600 after $3,900 for 29th week.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Mr. Hulot's Holiday" (Cont) (reissue). Opened Monday (1). In ahead, "Antigone" (Ellis) (2d wk-6 days). Fair $3,000.

Normandie (T-L) (592; $1.25-$2)—"La Viaccia" (Embassy) (2d wk). This session winding today (Wed.) looks to hit moderate $3,200 after $6,500 for first. Holds another, with "Passion of Slow Fire" (T-L) due Oct. 11.

Little Carnegie (L. Carnegie) (520; $1.25-$2)—"Tales of Paris" (Times) (6th wk). Fifth stanza completed Saturday (29) was big $7,700 after $8,000 in fourth week. Holds, with "Goddess" (Col) (reissue) moving in on Oct. 8.

Guild (Guild) (450; $1-$1.75)—"The Island" (Zenith) (4th wk). Third week ended Sunday (30) was an amazing $14,000 after $14,500 for second stanza.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "Operation Snatch" (Cont) (2d wk). Initial week finished Sunday (30) was just good at $8,000.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (3d wk). Second session ended Sunday (30) held at wow $24,700 after record $25,100 for opening week.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2) — "Judgment at Nuremberg" (UA) (subrun) (3d wk). Second week finished yesterday (Tues.) was sturdy $4,300 after $7,800 for initialer. Holds for a while.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Waltz of Toreadors" (Cont) (8th wk). Seventh round completed Sunday (30) was solid $7,000 after $9,000 for sixth.

72d St. Playhouse (Baker) (440; $1.50-$2)—"Sky Above" (Embassy) (2d wk). First week for this moveover shapes okay $3,800. "We'll Bury You" (Col) opens on Oct. 24. In ahead, "Flame in Streets" (Atlantic) (2d wk), $5,000.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Secrets of Nazi Criminals" (T-L). Opens today (Wed.). In ahead, "Pigeon That Took Rome" (Par) (6th wk), fair $5,000 after $5,600 in fifth week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Miracle Worker" (UA) (2d wk). Second round ended yesterday (Tues.) for subsequent-run was okay $5,000 after $6,500 for opener. "Pressure Point" (UA) due in Oct. 10, daydating with Astor.

World (Perfecto) (390; 90-$1.50)—"Immoral Mr. Teas" (Mishkin) (2d wk). First session ended Thursday (27) soared to a mighty $18,800, close to house record here. Pic looks in for a long run since holding up exceedingly well in second round.

Newcomers Help Mpls.; 'Defiant' OK $5,200, 'Convicts' 5G, 'Grimm' 13G, 7th

Minneapolis, Oct. 2.

Following recent patterns, a few newcomers are appearing here currently but none apparently shapes as a smash. Most prominent of the newies is "Damn the Defiant," okay at World.

It's the 32d session for the astonishing "West Side Story." Still smash in seventh stanza is "Brothers Grimm" at Cooper. "Hatari" is nice in eight at Park. "Convicts 4" at State shapes light.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50)—"Music Man" (UA) (10th wk). Good $4,500. Last week, $5,000.

Avalon (Frank) (800; $1)—"Surfside 77" (Indie) and "Once Upon Knight" (Indie). Okay $1,200. Last week, "Lucky Pierre" (DF) and "La Parisienne" (Indie) (reissue) (2d wk), $1,000.

Century (Par) (1,300; 85-$1) — "El Cid" (AA) (3d run). Satisfactory $4,500. Last week, "Black Tights" (Magna) (3d run), $3,200.

Cooper (CF) (808; $1.65-$2.50)—"Brothers Grimm" (MGM) (7th wk). Nifty $13,000. Last week, $13,500.

Gopher (Berger) (1,000; $1-$1.25) —"Kid Galahad" (UA) (2d wk). Hefty $6,500. Last week, $8,000.

Lyric (Par) (1,000; $1-$1.25)—"The Tartars" (MGM). Modest $5,500. Last week, "Phantom of Opera" (U), $6,500.

Mann (Mann) (1,000; $1.50-$2.75) —"West Side Story" (UA) (32d wk). Splendid $6,500. Last week, $7,000.

Orpheum (Mann) (2,800; $1-$1.25)—"Panic in Year Zero" (AI). Dull $5,000. Last week, "Trapeze" (UA) and "Vikings" (UA) (reissues), $2,000 in three days.

Park (Field) (1,000. $1.50) — "Hatari" (Par) (8th wk). Corking $3,000. Last week, $3,500.

State (Par) (2,200; $1-$1.25) — "Convicts 4" (AA). Light $5,000. Last week, "I Thank a Fool" (MGM), $7,000.

Suburban World (Mann) (800; $1.25)—"A Matter of Who" (Indie) (3d wk). Moderate $2,000. Last week, $3,000.

World (Mann) (400; $1.25-$1.50) —"Damn the Defiant" (Col). Okay $5,200. Last week, "Playgirl After Dark" (Topaz), $5,000.

CHICAGO

(Continued from page 9)

"Lolita" (MGM) (14th wk). Sharp $8,500. Last week, $10,000.

McVickers (Cinerama) (1,100; $1.75-$3.50) — "Brothers Grimm" (MGM) (7th wk). Fine 15,000. Last week $13,800.

Monroe (Jovan) (1,000; 65-90)—"Girl in Bikini" (Teitel) (reissue) and "Scarlet Week" (Teitel). Trim 4,500. Last week, "It Happened in Athens" (Indie) and "I Like Money" (Indie) (reissues), $4,600.

Oriental (Indie) (3,400; 90-1.80) —"I Thank a Fool" (MGM) (2d wk). Mild $13,000. Last week, $18,500.

Roosevelt (B&K) (1,400; 90-$1.80) —"No Man Is An Island"—(U). Fast 15,000. Last week, "Phantom of Opera" (U) (2d wk), 12,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Rear Window" (Par) (reissue) (3d wk). Neat $11,000 or better. Last week, $14,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Sky Above" (Embassy) (3d wk). Stout $6,500. Last week, $9,000.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (32d wk). Lively $14,000. Last week, $14,500.

Town (Teitel) (640; $1.25-$1.80)—"Naked Night" (Indie) and "Secrets of Women" (Indie) (reissues). Slick $4,000. Last week, "3 Strange Loves" (Indie) and "Illicit Interlude" (Indie) (reissues), $3,900.

United Artists (B&K) (1,700; 90-$1.80)—"Boccaccio 70" (Embassy). Sockeroo $27,000. Last week, "Miracle Worker" (UA) (6th wk), $12,500.

Woods (Essances) (1,200; 90-$1.80)—"300 Spartans" (20th) (4th wk). Okay $11,000. Last week, $18,000.

World (Teitel) (608; 90-$1.25)—"Leda" (India) (2d wk). Soft $3,500. Last week, $9,000.

'Enemies' Fair $4,500, Indpls.; 'Fool' Thin 5G

Indianapolis, Oct. 2.

Biz is still quiet here, the bang-up being sounded by the Liston-Patterson fight telecast, which grossed approximately $25,000 at Loew's and the Circle. "I Thank a Fool" has slight edge over new pix, but is fairly slow. "Best of Enemies" looks fair.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"300 Spartans" (20th) and "Air Patrol" (Indie). Drab $4,000. Last week, "World of Comedy" (Cont), $3,000.

Indiana (C-D) (1,100; $1.25-$2.50) —"Brothers Grimm" (MGM) (7th wk). Hep $6,000. Last week, $7,000.

Keith's (C-D) (1,300; $1-$1.25)—"Best of Enemies" (Col). Fair $4,500. Last week, "Rear Window" (Par) (reissue), $3,500.

Loew's (Loew) (2,427; 75-$1.25)—"I Thank a Fool" (MGM). Slow $5,000. Last week, "Tartars" (MGM) and "Savage Guns" (Indie), $3,500.

'Point' Fair $9,000 In D.C.; 'Guns' Light 7G; 'Grimm' Stout 11G, 3d

Washington, Oct. 2.

In this political town, no one is hearing the strains of "Happy Days Are Here Again." In fact, seasonal factors will spell a slow mainstem session. "Guns of Darkness" looms dull for first in two houses.

"Pressure Point" is rated fair in first round at Keith's. "I Thank a Fool" shapes good at Palace in second frame. "Tartars" is opening slowly at Capitol. "West Side Story" looks stout in third session.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Guns of Darkness" (WB). Dull $7,000 or less. Last week, "Music Man" (WB) (8th wk), $9,000.

Apex (KB) (940; $1.25-$1.40)—"Taste of Honey" (Cont) (2d wk). Fair $4,000 or near. Last week, $4,600.

Capitol (Loew) (3,240; $1-$1.49) —"Tartars" (MGM). Slow $10,500. Last week, "Seven Brides Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues), $9,800.

Dupont (Mann) (400; $1-$1.65)—"Shoot Piano Player" (Astor) (2d wk). Oke $3,500. Last week, $4,000.

Keith's (RKO) (1,839; $1-$1.49) —"Pressure Point" (UA). Fair $9,000. Last week, "War Hunt" (UA) and "Sword of Conqueror" (UA), $7,500.

MacArthur (KB) (900; $1.25-$1.40)—"Coming Out Party" (Union) (3d wk). Trim $4,000. Last week, $5,000.

Ontario (KB) (1,240; $1-$1.49)—"Rear Window" (Par) (2d wk) (reissue). So-so $4,000. Last week, $4,800.

Palace (Loew) (2,360; $1-$1.49)—"I Thank Fool" (MGM) (2d wk). Good $8,000 after $9,600 initialer.

Playhouse (TL) (459; $1.49-$2)—"Best of Enemies" (Col) (7th wk). Meek $2,000. Last week, $2,500.

Plaza (TL) (278; $1.49-$1.80)—"Spit On Grave" (Indie) (6th wk). Nice $4,000. Last week, $4,200.

Town (King) (800; $1-$1.49)—"Damn the Defiant" (Col) (2d wk). Soft $5,000 after $7,000 for opener.

Trans-Lux (TL) (599; $1.49-$2)—"Interns" (Col) (7th wk). Fairish $6,000. Last week, $6,500.

Warner (SW) (1,250; $1.25-$2.30) —"West Side Story" (UA) (3d wk). Stout $10,000. Last week, $11,000.

Mex Studios Cut Back

Mexico City, Oct. 2.

Mexican motion picture studios are cutting back on staffs as production continues to lag. The Churubusco Studios have asked the Union of Film Production to sanction a 50% readjustment in union personnel. About 125 workers will be temporarily dismissed. At the San Angel Inn Studios, some 35 workers will be laid off.

Only studios working more or less at the normal pace are the America facilities, with these devoted to the production of shorts and television material.

'Fool' Fair $8,000 In Buff; 'Grimm' 5G, 6th

Buffalo, Oct. 2.

First-run trade shapes sluggish here this stanza. One of the better newcomers is "I Thank A Fool," but it's only fair at the Buffalo. "Hell To Eternity" looks thin at Center. "Damn the Defiant" likewise is sad at the Century.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) "Thank a Fool" (MGM) and "No Place Like Homicide" (Indie). Fair $8,000. Last week, "Damon and Pythias" (MGM) and "Savage Guns" (MGM), $5,300.

Center (AB-PT) (2,500; 90-$1.25) —"Hell to Eternity" (AA) and "I Passed for White" (AA) (reissues). Thin $6,000. Last week, "Rear Window" (Par) and "Teacher's Pet" (Par) (reissues) (2d wk), $6,500.

Century (UATC) (2,700; 90-$1.25) —"Damn the Defiant" (Col). Poor $5,000. Last week, "300 Spartans" (20th) (8 days), $6,500.

Lafayette (Basil) (3000; 90-$1.25) —"No Man Is An Island" (U). Dismal $4,500. Last week, "Pillow Talk" (U) and "Operation Petticoat" (U) (reissues), $5,000.

Paramount (AB-PT) (3,000; 90-$1.25)—"The Mongols" (Indie) and "Trojan Horse" (Indie). Fair $8,500 or near. Last week, "Smashing of Reich" (Indie) and "Kamikaze" (Indie), $6,500.

Teck (Loew) (1,200; $1.75-$2.75) —"Brothers Grimm" (MGM) (6th wk). Nice $5,000. Last week, $4,500.

Cinema (Martina) (450; 90-$1.25) —"I Like Money" (20th). Fine $2,500. Last week, "The Night" (Indie), $2,000.

Granada (Schine) (1,000; 90-$1.25)—"Miracle Worker (UA) (5th wk-9 days). Fair $3,200.

'Panic' NSG 9G, Philly; 'Sky' 9½G

Philadelphia, Oct. 2.

Trade at firstruns this session is average or below for new films, with bulk of strength in longrun pix. "Trojan Horse" shapes slow at Goldman while "Panic in Year Zero" is not getting far on opener at the Fox despite having the fight film. "Sky Above" looks lofty in second at Stanton as does "The Interns" in sixth session at the Randolph.

"Brothers Grimm" looms hep in ninth stanza at Boyd. "West Side Story" continues fancy in 47th week at the Midtown. "Have Figure, Will Travel" paired with "Lucky Pierre" shapes stout on initialer at the Studio.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$1.80) —"Two Weeks in Another Town" (MGM) (7th wk). So-so $4,000. Last week, $5,000.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (9th wk). Hep $13,000. Last week, $15,000.

Fox (Milgram) (2,200; 95-$1.80) —"Panic in Year Zero" (A) and fight pix. Mild $9,000. Last week, "I Thank a Fool" (MGM) (2d wk), $6,500 in five days.

Goldman (Goldman) (1,000; $1.20-$1.80)—"Trojan Horse" (Indie). Slow $5,000. Last week, "Happy Thieves" (UA), $6,500.

Midtown (Goldman) (1,200; $2.50-$2.75)—"West Side Story" (UA) (47th wk). Fancy $6,000 or over. Last week, $7,000.

Randolph (Goldman) (2,200; $1.20-$1.80)—"Interns" (Col) (6th wk). Trim $7,000. Last week, $8,500.

Stanley (SW) (2,500; 95-$2)—"Music Man" (WB) (10th wk). Good $10,000 or over. Last week, $11,000.

Stanton (SW) (1,483; 95-$1.80)—"Sky Above" (Embassy) (2d wk). Lofty $9,500. Last week, $11,000.

Studio (Goldberg) (383; 95-$1.80) —"Lucky Pierre" (Indie) and "Have Figure, Will Travel" (Indie). Lucky $7,000. Last week, "Fast Set" (Indie) and "Ecstasy" (Indie), $6,000.

Trans-Lux (T-L) (500; $1.20-$1.80)—"Lolita" (MGM) (15th wk). Okay $4,000. Last week, $7,000.

Viking (Sley) (1,000; 95-$1.80)—"Damn the Defiant" (Col) (2d wk). Drab $5,500. Last week, $9,500.

World (R&B-Pathe) (500; 95-$1.80)—"Matter of Who" (Herts) (2d wk). Fair $2,600. Last week, $4,000.

New Pix Perk Pitt; 'Waltz' Wow 7½G, 'Island' Lush 7G, 'Grimm' Boff 16G

Pittsburgh, Oct. 2.

Fresh product is helping somewhat this week but most exhibs are crying because of product shortage and playing films that would not get a downtown run ordinarily. "No Man Is An Island," with good notices, looms lofty in first at the Gateway. "Scarface Mob" at Stanley and "Flame in Streets" at the Penn are both limp. "Waltz of Toreadors" shapes boffo in first at Squirrel Hill.

"Brothers Grimm" is top grosser at Warner, being sock in eighth. "West Side Story" closed 33½ week run at the Nixon. "Interns" remains hep in sixth at Fulton.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50) —"Interns" (Col) (6th wk). Hep $6,000. Last week, $6,400.

Gateway (Assoc.) (1,900; $1-$1.50) —"No Man Is An Island" (U). Lofty $7,000 after good notices picked up pace. Last week, "Phantom of Opera" (U), $2,900.

Nixon (Rubin) (1,760; $1.50-$2.75) —"West Side Story" (UA) (33d wk-10 days). Closed Saturday (29) with big $8,000 for last 10 days.

Penn (UATC) (3,300; $1-$1.50)—"Flame in Streets" (Atlantic). Limp $7,000. Last week, "Two Weeks Another Town" (MGM), $9,200.

Squirrel Hill (SW) (834; $1.50)—"Waltz of Toreadors" (Cont). Wow $7,500 or over. Last week, "Boccaccio '70" (Embassy) (9th wk), $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Scarface Mob" (Desilu). Slow $7,000. Last week, "Rear Window" (Par) (reissue), $8,000.

Warner (SW) (1,516; $1.50-$2.75) —"Brothers Grimm" (MGM) (8th wk). Socko $16,000. Last week, $15,500.

'Panic' Sharp $6,000 In Port.; 'Fool' NSH $4,000

Portland, Ore., Oct. 2.

Not much doing here this session with dearth of new, strong fare blamed the most. However, "Panic in Year Zero" looms stout on opener at the Orpheum. "Cinerama Holiday" shapes good in first week at the Hollywood. "West Side Story" also is holding firm although in 29th round at Music Box. "Convicts 4" is rated sad on initialer at Paramount.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Thank a Fool" (MGM) and "Reluctant Debutante" (MGM) (reissue). Slow $4,000. Last week, "Two Weeks Another Town" (MGM) and "Go Naked This World" (MGM) (reissue), $3,800.

Fox (Evergreen) (1,600; $1-$1.49) —"Music Man" (WB) (11th wk). Hefty $7,000. Last week, $8,300.

Hollywood (Evergreen) (1,180; $1.49-$2) — "Cinerama Holiday" (Cinerama). Good $5,500. Last week, "Search for Paradise" (Cinerama) (10th wk), $5,400.

Irvington (Smith) (1,180; $1.50) "Miracle Worker" (UA) and "Apartment" (UA) (reissue). (4th wk). Okay $3,500. Last week, $4,600.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (29th wk). Fast $4,000. Last week, $4,000.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Panic in Year Zero" (AI) and "Egah" (AI). Warm $6,000 or near. Last week, "Paradisio" (Indie) and "Night Heaven Fell" (Indie) (reissue) (2d wk), $5,800.

Paramount (Port-Par) (3,006; $1-$1.50) — "Convicts 4" (AA) and "Frightened City" (AA). Sad $3,000 or close. Last week, "Karamoja" (Indie) and "Ritual of Love" (Indie) (reissues), $6,100.

SAN FRANCISCO

(Continued from page 8)

(MGM) (8th wk). Great $23,500. Last week, $24,600.

Paramount (Par) (2,646; $1.50-$1.75)—"Paradisio" (Indie). Fair $10,000. Last week, "Sad Sack" (Par) and "Delicate Delinquent" (Par) (reissues) (2d wk), $8,500 in 5 days.

St. Francis (Par) (1,400; $1.50-$1.75)—"Rear Window" (Par) (reissue). Sturdy $9,000. Last week, "Interns," (Col) (5th wk), $7,500.

United Artists (No. Coast) (1,151; $2.25-$2.75)—"West Side Story" (UA) (41st wk). Good $7,000. Last week, $10,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"I Thank a Fool" (MGM) (2d wk). Sloppy $6,500. Last week, $9,500.

Vogue (S.F. Theatres) (346; $1.50) — "Ashes and Diamonds" (Janus) (3d wk). So-so $1,000. Last week, $1,500.

Metro (United California) (1,000; $1.50-$1.80)—"Boccaccio 70" (Embassy) (10th wk). Okay $3,500. Last week, $5,500.

Stagedoor (A-R) (444; $1.50-$1.80)—"Lolita" (MGM) (14th wk). Sweet $3,500. Last week, $4,900.

Esquire (No. Coast) (846; 90-$1.50) — "Birdman of Alcatraz" (UA) and "The Valiant" (UA) (2d wk). Hep $6,000. Last week, $10,200.

Coronet (United California) (1,250; $2-$2.50)—"Music Man" (WB) (12th wk). Okay $6,500 or less. Last week, $7,000.

DURWOOD SUIT MOVES

Case Vs. 20th and National Into U.S. District Court

Kansas City, Oct. 2.

Change of venue was made last week in the damage suit filed recently by Durwood Theatres against 20th Century-Fox and National General Corp. The case was removed from the Jackson County (Missouri) Circuit Court to U.S. District Court.

The suit asks $600,000 in actual and punitive damages, alleging a breach of contract and conspiracy over selection privileges of first run pictures for the local Roxy Theatre. It charges the Fox Midwest Plaza and Uptown Theatres were favored. No date for the hearing set.

LOS ANGELES

(Continued from page 8)

week, "Guns of Darkness" (WB) (5th wk), dull $2,500.

State (UATC) (2,404; $1-$1.25)—"Diary of Nudist" (Indie) and "Girl in Bikini" (Indie) (reissues). Mild $5,000. Last week, with Pantages, Baldwin, "Two Weeks in Another Town" (MGM), "Murder, She Said" (MGM), $15,900.

Baldwin (State) (1,800; 90-$1.50) —"Touch of Mink" (U) and "Breakfast at Tiffany's" (Par) (reissues). Slow $3,000.

Pantages (RKO) (1,512; $1.25-$1.50)—"Two Weeks in Another Town" (MGM) and "Murder, She Said" (MGM) (2d wk). Light $5,100.

Orpheum, Pix (Metropolitan-Prin) (2,213; 756; $1-$1.49)—"Pressure Point" (UA) and "Dangerous Charter" (Indie) (2d wk). Slim $6,600. Last week, $12,200.

Village, Loyola, El Rey (FWC) (1,535; 1,298; 856, $1-$1.50)—"Hatari" (Par) (3d wk, Village, Loyola; 1st wk, El Rey) and "My Geisha" (Par) (M.O.). Handy $13,000. Last week, El Rey, "Carry On, Teacher" (Gov) and "Doctor in Love" (Indie) (reissues) (2d wk), $2,200.

Fox Wilshire (FWC) (1,990; $1.25-$1.50) — "Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues) (3d wk). Fine $5,000. Last week, $5,900.

Crest (State) (750; $2)—"Matter of Who" (Herts) (4th wk). Neat $3,000. Last week, ditto.

Vogue (FWC) (810; $1.25-$1.49) —"Sky Above" (Embassy) (6th wk). Firm $5,000. Last week, $4,400.

Four Star (UATC) (868; $1.50-$2) — "Pigeon That Took Rome" (Par) (6th wk). Slow $1,800 in 5 days. Last week, $1,600.

Warner Hollywood (SW) (1,291; $1.25-$2.80) — "Brothers Grimm" (MGM) (8th wk). Boffola $22,000 or close. Last week, $22,400.

Hollywood Paramount (State) (1,468; $1.75-$2.65)—"Music Man" (WB) (10th wk). Fine $20,000. Last week, $22,000.

Fine Arts (FWC) (631; $1.49-$2) —"Boccaccio '70" (Embassy) (10th wk). Snappy $8,000. Last week, $4,400.

Beverly (State) (1,150; $1.49-$2) —"Lolita" (MGM) (15th wk). Plump $5,500. Last week, $5,000.

Lido (FWC) (876; $2)—"Taste of Honey" (Cont) (15th wk). Sturdy $3,500. Last week, $2,500.

Chinese (FWC) (1,408; $1.25-$3.50) — "West Side Story" (UA) (42d wk). Stout $18,000. Last week, $14,400.

New York Sound Track

"Do me a favor, will you?" a 20th-Fox exec asked a VARIETY reporter last week in the course of a phone call marked by all sorts of wheezing and clickings on the line, "Put an item in Soundtrack about the 17th Century switchboard at 21st Century-Fox."

The "Lolita" influence: **Stefania Sandrelli**, the young Italo actress, trimuphed in an Italian beauty competition as "Miss Nymphette." As a 16-year-old?

Dick Condon, author of "The Manchurian Candidate," has arrived in town to plug the UA adaptation.

Dept. of Film Industry Euphemisms: In the newspaper ads for **Brigitte Bardot's** "A Very Private Affair" day-dating on Broadway and the eastside, Metro notes that the attraction at the arty Beekman is "Original Language Version," and the one at Loew's State is "Original English Version." The film, of course, was originally shot in French.

Joe E. Levine and Embassy v.p. **Len Lightstone** did the N.Y.-Paris-Rome triangle again. More coproduction pows, including the one with Galatea and Mosfilm. Also to cook a two-picture pact with writer-director Pietro Germi . . . Skouras circuit's new Pine Hollow theatre at Oyster Bay unlatches later this month . . . The new **Harold Robbins** tome due out this month via Simon & Schuster did a title switch: from "A Stranger in the House" to "Where Love Has Gone," with Embassy having reoptioned it for the screen . . . More than 90 drive-ins in the state are reportedly showing a pair of one-minute clips on nuclear fall protection, produced by the New York State Civil Defense Commission. **Dave Garroway**, with some identification for his tv "peace" signoff, does the narration.

During election week in November, the marquees of the Loew's theatres playing Metro's "Lolita," will be advising their patrons not to miss WB's "What Ever Happened to Baby Jane" at the competing RKO houses. One possible reason for this sudden burst of altruism: both pix are Seven Arts productions.

Governor Films prexy **Dave Emmanuel** hosts a press lunch today (Wed.) for **Nat Cohen**, managing director of Anglo-Amalgamated of London . . . **Antonio Hassan**, head of Distribuidores S.A., AIP franchise holders in Panama and Central America, here for talks with AIP Latin American supervisor **Dick Guardian** . . . **Stanley Kramer** has acquired film rights to **Adela Rogers St. John's** bio of her lawyer-father, "Final Verdict" . . . **Terry-Thomas**, having just wound a role in Kramer's "Mad, Mad, Mad, Mad World" in Hollywood, has flown to England for the lead "Mouse on the Moon," sequel to "Mouse That Roared." UA distributes the new one while Col had the original . . . **Don Rugoff**, prexy of Rugoff Theatres, has accepted the chairmanship of the exhib committee in the east for IFIDA's upcoming awards-dinner dance Jan. 15.

London-based American actor **John Crawford** hired by producer **Carl Foreman** for a part in "The Victors," now shooting in Italy. Thesp worked before for Foreman in "The Key."

In addition to testifying re a proposed New York film classification measure, Production Code chief **Geoffrey Shurlock**, during his six-day local visit, also found time to catch up on the local Broadway shows ("How to Succeed in Business," "A Funny Thing Happened") and artie pix not yet available on the Coast ("Antigone," "Divorce, Italian-Style") . . . The Independent Film Importers & Distributors has just issued a comprehensive directory of all pix available via its membership.

Japanese director **Akira Kurosawa** and star **Toshiro Mifune**, whose "Yojimbo" will open at the Carnegie Hall Cinema Oct. 15, are reportedly now working on their 15th collaboration in Tokyo. It's described as "free adaptation" of American kidnap thriller, **Ed McBain's** "King's Ransom," and will be retitled "High and Low" . . . Columbia Pictures' "The Reluctant Saint," made independently by director **Edward Dmytryk** and star **Max Schell**, will go out via **Richard Davis'** newly formed indie distribbery, Davis-Royal Films.

Attending Maclaster College World Press Institute in St. Paul, **Leonardo Vergani**, Milan drama critic, said that the dissipation depicted picted in the "La Dolce Vita" (Astor) can be found in Italy, "but you have to search for it." Vergani is a writer of documentary films and also author of an **Eleanora Duse** biography.

George Englund, who produced-directed the **Marlon Brando** starrer, "The Ugly American," inked new three-year pact with Universal, under which he'll produce and direct at least one . . . **Stanley Shpetner** and **Elliott Kastner** signed **Dick Van Dyke** to star in "Bank Holiday," to roll in March . . . **Hope Lange** secured release from her 20th-Fox contract which still had two years to go on two-pix-a-year basis . . . actor **Johnny Seven** formed LoraJon Productions to produce "The Last Grave," which he originaled and will produce, direct and star . . . **Shirley Jones** stars in "Moon Walk" as second on her multi-pact with Metro . . . **Johnny Crawford** of "Rifleman" teleseries to star in and be associate producer for "Indian Paint," on which his father, **Robert Crawford**, will be exec producer . . . **Robert Vaughn** and **Bob Reese** optioned "I've Got a Secret to Sell," **Max Lamb-Harry Sanford** novel, as first pic for their Roberts 2 Productions.

Paramount Espana will distribute "El Sol en El Espejo" (Sun in the Looking Glass) on Spanish screens and Warners will do likewise with the **Rafael Gil** production "Santa Rogelia" . . . **Damiano Damiani**, winner of the San Sebastian Film Festival with "L'Isola di Auturo" (Arthur's Island) signed Spain's **Paco Rabal** to star with **Walter Chiari** in "Repatriation" . . . Producer **Frank Ross** checking Madrid studios and facilities . . . With an assist from **Joe Goltz**, UA rep in Spain, **George Cukor** surveyed Barcelona sound stages and Catalan location sites for an **Ava Gardner** starring vehicle he plans to film after "My Fair Lady" . . . **Cukor** screen-tested young Spanish actor **Simon Andrew** for a stellar role with **Miss Gardner**.

Pierre Braunberger, a small indie French filmmaker, took a special jury prize at the San Sebastien Fest via **Jacques Doniol-Valvreze's** "La Denonciation," in the grand prize at Locarno with **Francois Reichenbach's** "A Heart As Big As That" and the special jury prize at the recent Venice Fest via **Jean Luc-Godard's**" Live Her Life" . . . **Otto Preminger** flirting with the idea of returning to acting in "The Puma and the Pearl," by Wendy Sanford and George Mendoza, a book "of lust and destruction" (according to Walker & Co., the publisher) to which he has just bought the film rights . . . **Sue Lyon**, the "Lolita" of the picture of the same name, recently spent three days visiting Manila in connection with the publicity and ballyhoo of the film . . . **Joseph Vogel**, president of MGM, also was in Manila on his o.o. of Far East markets with **Seymour Meyer**, vice-president of MGM International. At a plush luncheon given in his honor by exhibitors attended by all the Filipino distributors Vogel discussed motion picture business in much detail . . . "El Cid" is now on its 13th week at Manila's de luxe 70mm Rizal Avenue plush Galaxy Theatre and from all indications, will still be there another month. It is one of the greatest boxoffic attractions in Philippine film history.

Golden anniversary convention of the Theatre Owners Assn. of North and South Carolina at Queen Charlotte Hotel in Charlotte, N. C., recently drew largest registration in its 50 years. Carol Lynley, Walter Brennan, Richard Brymer and Carolyn Byrd were the celebrities turnout along with Spyros Skouras of 20th Century-Fox, Monsignor Thomas F. Little of Legion of Decency and John H. Stembler of Theatre Owners of America.

Carolinas organization represents over 600 theatres and calls itself "oldest theatre owners association in the world."

Film Market Realties Stiffen Industry Opposition To Even 'Mild' Classification

B-RATE HERSEY 'WAR LOVER'

Legion Condemns 'Tales of Paris' and 'Golden Eyes'

The Legion of Decency has B-rated (morally objectionable in part for all) Columbia's "The War Lover," film adaptation of the John Hersey novel. The Roman Catholic reviewing group found that the film "tends to condone immoral behavior between two sympathetic characters."

At the same time, Legion condemned two French imports, Times Film's "Tales of Paris" and Kingsley's "The Girl With the Golden Eyes," and "separately classified" Zenith's French import, "Cleo From 5 to 7." "Pagan atmosphere" in the latter requires "caution and reservation," said the LOD.

Senate Clips USIA Media Guaranty

Washington, Oct. 2.

The U. S. Senate appropriations committee Monday (1) trimmed $500,000 from the media guaranty program of U. S. Information Agency during the current Government fiscal year, allowing $1,000,000. Yank motion pictures, along with other media, are beneficiaries of this program which supports soft currencies in certain countries with guaranteed U. S. dollars.

U. S. films are currently supported in four countries, Yugoslavia, Turkey, Poland and Viet Nam. The house earlier voted $1,500,000 for media guaranty.

Senate committee also slashed about $2,000,000 for acquisition and construction of radio facilities outside the U. S. by USIA. House allowed a total of $149,225,000 for USIA. The Senate committee cut it to $146,599,000.

BUDD ROGERS' NEW CO. WITH SHERM KRELLBERG

Budd Rogers and Sherman S. Krellberg have formed Ultra Pictures Corp. for independently-produced-product distribution. The accent is to be on saturation sell, utilizing a domestic field network of promotion specialists affiliated with the New York p.r. firm of Blank Rand Associates.

Partnership bills Rogers as prexy and Krellberg as v.p. Former's last berth was prez of Pathe-America, recently taken over by Astor Films. Krellberg is likewise a vet distribution figure among the independents, and additionally counts several sorties into legit production, both solo and with the Shuberts.

Ultra starts right off with a catalog of four features, all of Italo origin previously acquired for the U.S. by Rogers. These will all play here dubbed, suggesting the artfilm importing fraternity isn't being nudged by the newcomer.

Pathe-America's Status

Pathe-America Corp., recently acquired by Astor Pictures, will continue to be operated as a separate company, according to Astor prexy George Foley. Purpose of the move is to separate Pathe's exploitation product lineup from Astor's "class" releases, he said.

Morris Altman is serving as general manager of the Pathe-America operation, with a sales manager due to be appointed soon.

Martin Heads Pioneers For Rackmil Salute

Henry R. (Hi) Martin, Universal's sales veep, has taken the chairmanship of the 1962 annual dinner of the Motion Picture Pioneers. It's set for Nov. 19 at the Hotel Americana, New York.

Pioneer of the year is Milton R. Rackmil, head of U-Decca and vicechairman of MCA.

The increasingly wide acceptance of foreign films in the domestic U.S. market, while a boon to artie and "specialized" exhibition interests, to say nothing of fortunes of foreign producers, is making the organized U.S. industry's fight against statutory classification measures progressively tougher. This was apparent at the hearings in New York Thursday (27) before the state's Joint Legislative Committee on Obscene Literature, now studying new film classification legislation.

Underlying and implied in questions directed by the committee at the witnesses, all of whom appeared under the auspices of the Motion Picture Assn. of America, was the point that while MPAA's Production Code Administration may iron out "rough edges" in all Code-approved pix, there is a steadily growing number of films available on the nation's screens which never come under the Code's authority. The fact that, according to Code chief Geoffrey Shurlock's estimate, "more than 90%" of the films which get national distribution in depth do have Code seals—as opposed to those films which have a limited art or exploitation play—didn't seem to cut much ice with the committee.

Outside The Code

The growing number of foreign films available also, apparently, is mitigating against the usefulness of the Green Sheet as one of the MPAA's prime arguments against the need for statutory—or government-backed — classification. The Green Sheet, edited by the Film Estimate Board of National Organizations and representing a compilation of film reviews by over 20 national groups, only covers those pix which have Code seals.

If there was any handwriting on the wall in the Roosevelt Hotel hearing room last week, it spelled out the need to broaden the scope of the Green Sheet to include non-Code seal pix, as well as the need to increase the circulation so that its contents are as close at hand as a daily or weekly newspaper. In that event, the MPAA's often-reiterated stand that the parent—and not the state—is the best judge of what his child should see, and has access to plenty of information on all available pix, would take on real pertinence.

'Suitable For Kids'

At immediate issue during Thursday's hearings, chaired by Assemblyman Luigi Marano (R., Kings County), is proposal (similar to two others defeated in the last two sessions of the New York legislature) whereby the state's licensing division would be empowered to regularly publish a list of pix it found "suitable" for the patronage of children. Adding to the MPAA's difficulties at the moment is the alleged "innocuousness" of the proposed law, since it would provide for no punitive powers and would only be a "recommendation."

Committee members seemed amazed that industry reps should be so vehement against the idea, especially since not one of the witnesses — Shurlock, producer Arthur Hornblow Jr., Paul Newman, and MPAA aides Barbara Scott and Margaret Twyman — claimed that all Production Code Authority pix were ever meant to be seen by all age groups. What, then, is all the fuss about?

The only witness to appear without a prepared text, actor Newman summed up the case quite simply when he suggested that according to experience in the past, any state or government body has a habit of increasing its prerogatives, rather than casting them aside. The fear is that once the "innocuous" Marano bill was passed, it would be an easy step to amend the law to include punitive measures and widen its scope to prescribe those pix which may be seen by youngsters.

Cites 'Oklahoma'

Producer Hornblow dramatized the difficulty of any one group arriving at satisfactory film ratings by recounting his own experience with "Oklahoma," which was labeled family entertainment by most groups, though the Legion of Decency gave it a B-rating ("morally objectionable in part for all") largely because the "pathetic little comedy song, 'I Can't Say No'."

Mrs. Scott, an MPAA attorney, flatly pointed out to the committee that whenever classification legislation has been challenged in the court, it has been found invalid—in effect warning the committee (to its discomfort) that even should it succeed in getting a bill through Albany, it probably would be short-lived. Mrs. Twyman, community relations director for the MPAA, concentrated her attack in the general area that it has yet to be proven that juvenile delinquency can be shown to have been directly caused by motion pictures, or any other of the information media.

In winding up the hearings, chairman Marano put himself on record as being pleased to have found an area in which "we all agree," namely that there is a real need for expanding the available information on films. Perhaps from that point, he suggested, a solution agreeable to both sides can be worked out. That, of course, is impossible, as long as the state tries to impose any kind of film "recommendation" system that would have legal authority.

Some industry observers did feel, however, that Marano, by holding his hearings now, had done the industry a service by alerting it to another upcoming classification battle so long in advance — the state legislature does not reconvene until January. One of the private beefs of industry classification battlers has been that the rest of the industry is unconcerned by the "seriousness" of the classification fight "until we have one right in our lap." Marano, who plans to hold further hearings on his measure later this fall (for the proponents), helped spotlight an important industry issue. The industry successfully defeated his bill in this year's legislature "only by the skin of our teeth," in the words of one MPAA topper.

DICK POWELL SANGUINE ON CANCER RECOVERY

Hollywood, Oct. 2.

Dick Powell acknowledged (27) when asked by LA Times that he is undergoing treatment for cancer and said that he expects to make a full recovery. The malignancy was discovered in a gland on the right side of his neck and in a pocket in his chest, the actor and president of Four Star tv company disclosed.

Powell attended the Dodgers-Houston game with his wife, June Allyson, and planned to go from the stadium to his boat for a weekend sail.

That Powell was undergoing tests at the UCLA medical center for possible cancer had been known by Hollywood beat reporters for several days. Following publication in Times' bulldog edition, the news was put out by television and radio newscasts.

Powell reportedly was under the impression that the Times was not going to report his illness. His pressagent did not know about the interview, which took place at the Powell home.

Story quoted Powell as saying, "Now that I know so much about cancer, I am more afraid of getting pneumonia." He said he was being treated by Dr. Justin Stein and that as a result of six radiation treatments Dr. Stein said "he expects to eliminate the condition."

Joint Defense Appeal Luncheoning Skouras

The motion picture and amusement division of the Joint Defense Appeal will honor 20th-Fox board chairman Spyros P. Skouras "for his many years of leadership on behalf of human rights" at a luncheon in New York Oct. 25.

The luncheon, at which Skouras will be presented with the JDA's annual human relations award, will climax the amusement industry's annual JDA fund drive.

GIGOT BRINGS A NEW JOY TO THE RADIO CITY MUSIC HALL!



"★★★★ ... Highest rating. A fascinating picture. Jackie Gleason is brilliant, amusing, touching and absorbing. His performance is to be reckoned with when it comes time to hand out the yearly awards for acting. Pure entertainment for people of all ages."

—Kate Cameron, Daily News

"GIGOT might well take its place among the film unforgettables."

—Justin Gilbert, Daily Mirror

"It's amusing, delightful, a pleasure!"

—Jesse Zunser, Cue

"Tender, kindhearted, lovable... Movie customers in a good many lands are going to have their happiest cry since Little Red Riding Hood made it safely back home to mama."

—LIFE Magazine

"A most delightful film, acted by Jackie Gleason with a relish equal to his considerable skill."

—Archer Winsten, N.Y. Post

"Gleason steals show."

—Rose Pelswick, N.Y. Journal American

"Eloquent and utterly appealing."

—Alton Cook, N.Y. World Telegram & Sun

"For years people have been asking where we'll find another Charlie Chaplin with his talent and ability to make people laugh and cry. We don't have to search any longer—we've got him: Jackie Gleason... Jackie will make it hot in next year's Oscar race."

—Hedda Hopper, Daily News

"Jackie Gleason's performance in GIGOT a world classic ...an Oscar bet!"

—Earl Wilson, N.Y. Post

"Jackie Gleason turns out a superb performance, unmatched by any actor in recent years."

—Louis Sobol, N.Y. Journal American

"Jackie Gleason a sure bet to cop an Oscar for his great performance."

—Lee Mortimer, New York Mirror

"Establishes Jackie as a master of the mime art and is perhaps his greatest single acting achievement to date."

—Nick Kenny, N.Y. Mirror

"In the classic Chaplin tradition ... establishes Gleason as a king of the world's serious comics."

—Atra Baer, N.Y. Journal American

"When the last scene of Jackie... faded out, talk of Oscar filled the air."

—Al Salerno, N.Y. World Telegram & Sun

"THE HOTTEST PERFORMER IN

"20th has a heavy anchor to windward. Naturally, that's everlovin' and ever-loved Jackie Gleason, whose 'Gigot' is only great. Out of town showings indicate it will be one of the hits of the studio's history.
"Jackie Gleason is a sure bet to cop an Oscar for his great performance in 20th's upcoming 'Gigot'." **LEE MORTIMER,** NEW YORK MIRROR

"Gleason's is a rare performance."
LEONARD LYONS, NEW YORK POST

"The movie critics, judging from their awed tones, have gained a new admiration for Gleason because of his performance as a mute in 'Gigot.' It's another polished performance in keeping with his artistry in 'The Hustler' and 'Requiem for a Heavyweight'."
KUP, CHICAGO SUN TIMES

"For years people have been asking where we'll find another Charlie Chaplin with his talent and ability to make people laugh and cry. We don't have to search any longer—we've got him: Jackie Gleason. He wrote himself a silent part in 'Gigot' and is bound to walk off with awards for the role from Cannes to Canada . . Jackie communicates with his audience eloquently, equalling anything Chaplin ever did . . Gleason, the buffoon, gives us a million laughs on TV. Jackie, the serious actor, will make it hot for some poor souls in next year's Oscar race.
"The big brass at 20th gave (Gleason's) picture cheers and tears. They tell me it will make history and start a new, picture-making trend."
HEDDA HOPPER, NEW YORK DAILY NEWS

"(Gleason's) an award-winning performance in 'Gigot'."
FRANK FARRELL,
NEW YORK WORLD TELEGRAM & SUN

"Playing 'Gigot' is Jackie Gleason, who also wrote the original story and the bouncy background music . . . Gleason is funny . . . this film is pleasant, colorful, sentimental." NEWSWEEK

"Gleason has performed with a minimum of his well-known mugging and a maximum of honest effort. In the process he certainly dominates the entire proceedings. Gleason's score helps immensely in conveying the changing moods of this pleasurable and unusual picture."
RICHARD GERTNER, MOTION PICTURE DAILY

"'Gigot' . . . one of the outstanding motion picture entertainments of recent years. Starring Jackie Gleason in a masterful tour de force performance . . . 'Gigot' is a film with heart. A rich and rewarding cinematic experience overflowing with dramatic values, hearty laughter and a number of moments destined to bring tears to every viewer's eyes. Comparisons will undoubtedly be made with the works of Chaplin and other cinema greats . . . Here is entertainment for audiences of both sexes and all ages, a film destined to win hosannas galore . . . will be a major contender (in several categories) when Oscar time rolls around. From start to finish . a sparkling gem. For Gleason, 'Gigot' marks the highpoint of an already colorful and crowded career. This forceful entertainer . . . will win new accolades for his complex delineation as the mute Parisian janitor."
FILM BULLETIN

"New Yorchids: Jackie Gleason's superformance in 'Gigot'."
"Previewers impressed with Jackie Gleason's emoting in 'Gigot'."
WALTER WINCHELL, NEW YORK MIRROR

"Jackie Gleason's 'Gigot' . is an immensely appealing but gently-paced comedy, full of good humor and wry observations . . . has a comic strip gaiety not seen on the American scene in several decades. If anyone needed further evidence that Gleason is a superb actor 'Gigot' is it . . . just the right note of high humor and pathos. . Gleason's musical score, full of small but charming themes . . ." **CANBY,** VARIETY

"Jackie plays a mute, part-buffoon, part-saint, in the classic Chaplin tradition, right down to the final 'chase'. Jackie might be interested to learn that as the audience filed out . . one viewer who is not known to go along with The Great Gleason tag, was heard to remark: 'Who's Chaplin?' This movie should do for Gleason what TV never has: establish Gleason as king of the world's serious comics."
ATRA BAER, NEW YORK JOURNAL AMERICAN

New York Journal-American

'Gigot' Gets Legion OK

In a unique unprecedented endorsement for a new motion picture, the National Legion of Decency has awarded the Seven Arts Production of "Gigot," starring Jackie Gleason, an "A-1" classification and has issued the following statement in behalf of the 20th Century-Fox release:
"Eloquent in its simplicity, innocence and compassion, the film should prove to be a memorable experience for all who see it. The National Legion of Decency highly recommends 'Gigot' to the patronage of the entire family."

"The applause at the end of 'Gigot' will be echoed the world over. (Gleason) plays the mute to a fare-thee-well and confirms definitely what the 'Hustler' first demonstrated: he is an actor of warmth and depth and humanity, and a very skilled one. This is Jackie's picture, but to a degree that has to be seen . . . Very respectable music by Gleason himself . . . Emotional, sentimental, charming, 'Gigot' would find a large audience even without the potent horsepower of the Gleason name. With it, warmth and moola should greet it even where few understand enough French to realize 'Gigot' is their dish."
LARRY LIPSKIN, HOLLYWOOD REPORTER

"Jackie Gleason is a man of many talents—not the least of which, it appears, is his gift for mime and music. 'Gigot,' a bitter-sweet tale of a mute Parisian janitor and the homeless child he befriends, was written and scored by Jackie, who is also its star and without a spoken word makes of the huge, grotesque and clumsy tenement-porter a wonderfully sympathetic and warmly endearing character . . He is always a pleasure to watch." **JESSE ZUNSER,** CUE

"Jackie Gleason displays his superb virtuosity as a clown (comparable with Chaplin at his best); as a musician (he wrote the stirring score); as a writer (he authored the poignant story) . the assembled viewers crowded around him to pour on their congratulations . . Those who have seen 'Gigot' insist that in it Jackie Gleason turns out a superb performance, unmatched by any actor in recent years."
LOUIS SOBOL,
NEW YORK JOURNAL AMERICAN

"'Gigot' is a tour de force for Jackie Gleason's exhibition of his pantomimic art. Gleason's performance in the title role is a brilliant one, sometimes amusing, at others touching and always absorbing as one watches him go through a series of gestures and facial expressions that are as eloquent as any speechmaking could be. It is a performance to be reckoned with when it comes time to hand out the yearly awards for acting . . The film has innumerable touches that make it pure entertainment for people of all ages."
KATE CAMERON, NEW YORK DAILY NEWS

★ ★ ★ ★

"Gleason Steals Show.
"To the strains of composer Gleason's gently pleasant background music actor Gleason gives a gently effective performance . . . the mood of the piece and its incidents are amiably diverting."
ROSE PELSWICK,
NEW YORK JOURNAL AMERICAN

"As the central figure of the film shot in and around Paris he (Gleason) gives convincing evidence of his ability to bring hearty laughter and genuine tears . . . Gleason is fantastically effective and moving . . When the rotund actor completely submerges himself in the role of 'Gigot' he proves himself completely an actor."
JUSTIN GILBERT, NEW YORK MIRROR

"The movie from all accounts establishes Jackie as a master also of the mime art and is perhaps his greatest single acting achievement to date."
NICK KENNY, NEW YORK MIRROR

"Gleason is past master of the opportunities given him by a mute characterization, and rises to heights of effectiveness in portraying the pleasures of funeral-watching as enjoyed by the mute . . . It is Jackie's picture."
FILM DIGEST BOX OFFICE ESTIMATE

"A tour de force for Jackie Gleason . . Gleason, a rising star of the screen, combines pathos of his TV creation, The Poor Soul, with his most raucous physical gambits. Gleason meets the challenge handsomely. Even his girth contributes to the performance as he projects himself in silence bodily and through a remarkably sensitive face emotionally, in an accomplishment which recalls Chaplin." THE INDEPENDENT FILM JOURNAL

"I went to see 'Gigot' and left the theatre entranced and encouraged by an example of what the motion picture medium is capable of . . . The lead is portrayed magnificently by Jackie Gleason. Gleason also wrote the magnificent musical score of the picture . . . he has talent in every cell of his large body."
CARL S. COVERDALE JR., THE MESSENGER

ALL SHOW BUSINESS TODAY"

LIFE

"(Gleason) acts the everything role with a gusto that is his hallmark . . . acted by the round man with a relish equal to his considerable skill . the whole picture assumes the proportions of a tour de force. This is a very unusual film but its elements and sentiments and emotions are so cannily used that the unusual will not militate much against popularity . . . a most delightful film." **ARCHER WINSTEN,** NEW YORK POST

"(Gleason) can play the role with both hands tied behind his back . . Gleason is a very talented mime." **PAUL V. BECKLEY,** NEW YORK HERALD TRIBUNE

"Mr. Gleason is virtually the whole show." NEW YORK TIMES

". . . his body and facial movements are eloquent and utterly appealing. The full value of his immense talents as clown are realized." **ALTON COOK,** NEW YORK WORLD TELEGRAM & SUN

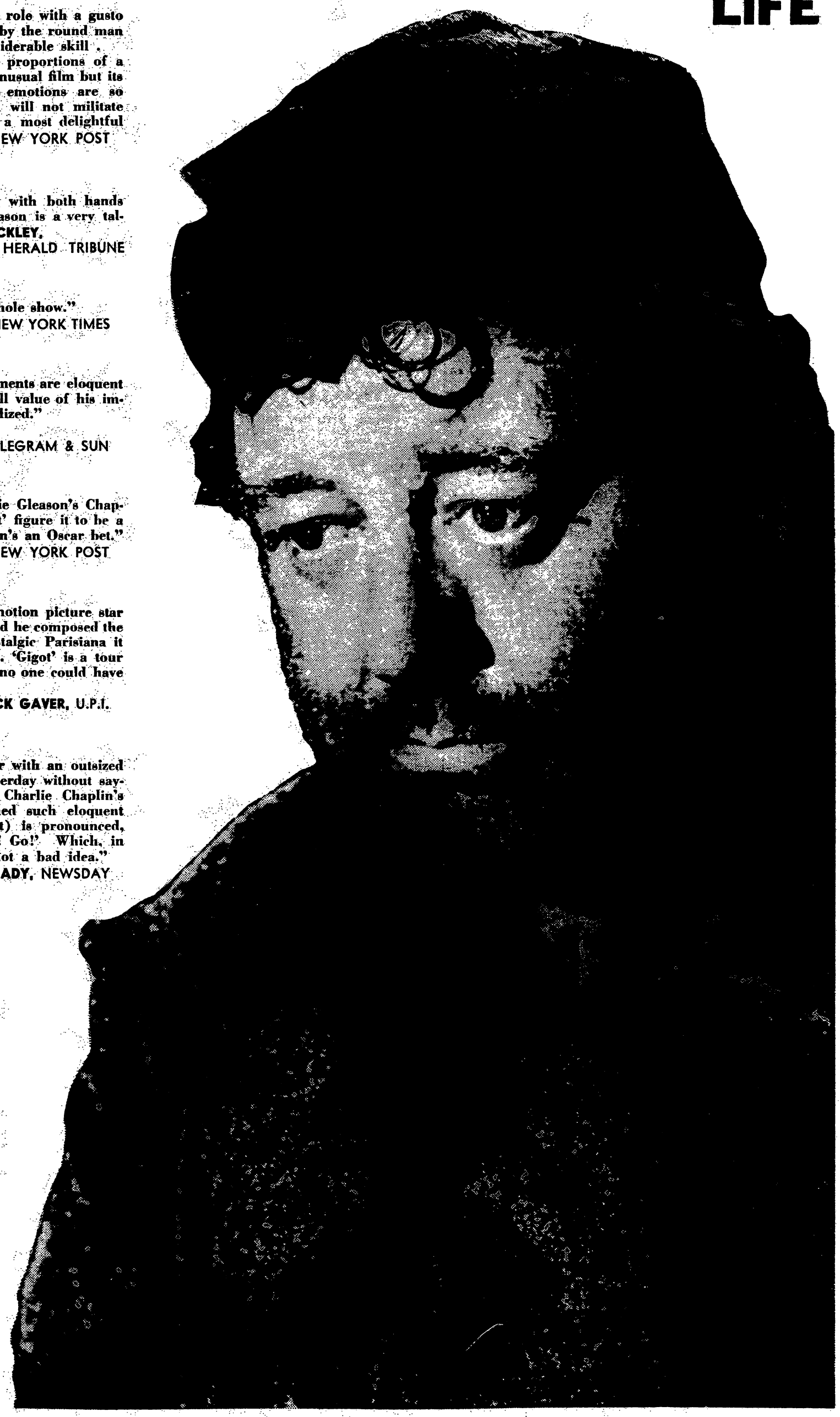
"Some of those who saw Jackie Gleason's Chaplinesque performance in 'Gigot' figure it to be a world classic . . . Jackie Gleason's an Oscar bet." **EARL WILSON,** NEW YORK POST

"He (Gleason) emerges as a motion picture star of the first rank in 'Gigot'. And he composed the music and in its field of nostalgic Parisiana it is most ingratiating music . . . 'Gigot' is a tour de force for Gleason . . . and no one could have done it better than Gleason." **JACK GAVER,** U.P.I.

"Gigot, a mute Parisian janitor with an outsized heart, shambled into town yesterday without saying a word. And not since Charlie Chaplin's prime has the screen contained such eloquent silence. And the word (Gigot) is pronounced, as all the ads point out, 'Gee! Go!' Which, in this reviewer's estimation, is not a bad idea." **MIKE McGRADY,** NEWSDAY

"A touching, sentimental tale, shot through with humor, is turned out in 'Gigot'. It is an unusual portrayal that Jackie Gleason puts forth . . . Gleason also did the touching score." **MANUEL HERBTSMAN,** FILM DAILY

"When the last scene faded out talk of Oscar filled the air. It is hard to believe that Jackie ever could win a prize for keeping quiet but it looks like a wham-bang season ahead." **AL SALERNO,** NEW YORK WORLD TELEGRAM



Back-to-School Slump But 1961 Bettered; Month's Best Product: MGM Has 3, UA, Embassy 2 Each

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, resrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S.-Canada market this monthly reprise does not pretend to express total rentals.

After the usual Labor Day holiday upbeat, film grosses followed the usual seasonal trend last month and began to decline. Even so, biz at firstruns in the key cities within VARIETY weekly gross estimates held about even or a bit better than a year ago. Towards the end of the month some disappointing new product brought sharply curtailed takes. The September weather was on the favorable side for theatre biz.

Again on top for the second month in a row was "Music Man" (WB) in the biz sweepstakes for September. "Brothers Grimm" (MGM), which held close to "Music" virtually every week, finished a solid second. The two pictures grossed $2,376,000 in the four weeks out in circulation last month.

"West Side Story" (UA), long on top or close to No. 1 position, wound up third although nearing the end of its engagements in several major city firstruns. "The Interns" (Col), which started out with an amazing showing late in August, soared to fourth position. It actually wound third a couple of times in weekly ratings.

"Lolita" (MGM), which has been high on the list for two months wound up fifth. "Miracle Worker" (UA) captured sixth spot by dint of a flock of fresh playdates.

"Two Weeks in Another Town" (MGM) captured seventh position, showing its greatest strength early in the month. "Phantom of Opera" (U), a newie finished eighth, mainly by sheer weight of some sizeable gross totals.

"300 Spartans" (20th) was close behind in ninth position. "Boccaccio '70" (Embassy) took 10th spot, about the same as the month before. "Sky Above," also from Embassy, captured 11th place, rising as high as seventh in weekly ratings.

"Pigeon That Took Rome" (Par) rounds out the Top 12 although climbing as high as 10th in VARIETY weekly ratings. "Notorious Landlady" (Col), previously much higher; "Spiral Road" (U), "Kid Galahad" (UA) and "Best of Enemies" (Col) were the runner-up films. Last three were newcomers for the month.

A long string of new films were launched last month, mostly in the last two weeks. Few indicate smash grossing possibilities. However, "I Thank a Fool" (MGM) shapes strong enough to cop fifth place the final week of the month. "Damn the Defiant" (Col) also hints nice potential, being stout in Boston and Washington as well as nice in N. Y. and Philly.

"Waltz of Toreadors" (Cont) has been checking in with some big showings on arty playdates. "Marco Polo" (AI), just getting started, has been somewhat spotty thus far. "No Man Is an Island" (U) was big on first playdate in Detroit.

A big batch of oldies were unveiled during the month, with mostly indifferent results. Best of the lot appears to be "Rear Window" (Par) (reissue), which was strong enough the final week of September to take seventh position in weekly ratings. "Father of the Bride" (MGM) (reissue), often paired with "Seven Brides for Seven Brothers" (MGM), checked in with some nice showings.

"That Touch of Mink" (U), champ and near the top for two months, managed to rack up about $100,000 just in keys covered by VARIETY playing subsequent-run and moveover. "Guns of Darkness" (WB), which was unbelievably slow in most keys, managed to register one or two good engagements. "El Cid" (AA), now playing mostly on subruns or at lower scale in nabes and smaller key cities, nevertheless managed to rack up some amazingly tall grosses, thereby adding to the high coin already racked up on hardticket engagements.

"Taste of Honey" (Cont), playing mainly in smaller or arty houses, managed to rack up around $75,000 just in the bigger key cities. "Judgment at Nuremberg" (UA), now playing subsequents on a popscale, still ran up close to $100,000 just in keys covered by VARIETY. Same is true of "Bird Man of Alcatraz" (UA).

"Hatari" (Par), which has been prominent on the lists for the last two months, wound up 12th one week in weekly ratings.

Sept. Golden Dozen

1. **"Music Man"** (WB).
2. **"Brothers Grimm"** (MGM).
3. **"West Side Story"** (UA).
4. **"The Interns"** (Col).
5. **"Lolita"** (MGM).
6. **"Miracle Worker"** (UA).
7. **"Another Town"** (MGM).
8. **"Phantom of Opera"** (U).
9. **"300 Spartans"** (20th).
10. **"Boccaccio"** (Embassy).
11. **"Sky Above"** (Embassy).
12. **"Pigeon Took Rome"** (Par).

LIONEL LOBER'S FEATURE ROLLS NOV. 4 IN ISRAEL

Lionel Lober, son of United Artists exec Louis Lober and himself a former aide to Max E. Youngstein when latter was at UA, starts shooting an indie in Israel of his own writing titled "Who Stole Irving?" He leaves for Tel Aviv Nov. 4. All shooting will be on Israeli location.

It's a modern-day comedy with an all-Israeli cast save for a male name who, says Lober, "would be on the type of Groucho Marx; in fact I'm trying to interest him in it." Menecham Golan, Israeli who was associated in Roger Corman's "The Young Racers" (shot on the Riviera) will direct.

U.S. MAJORS IN JAPAN

United Artists Again Takes Top Rental Revenues

Tokyo, Oct. 2.

Distribution rentals of the nine U. S. majors for Japan climbed to $12,459,000 for the first eight months of this calendar year, topping last year's figure for the corresponding period by $2,159,000.

United Artists once agin headed the listings with rentals of $2,401,000 for the period. Metro followed with $2,020,000 and Paramount was in the third position with $1,701,000.

The other companies registered as follows: RKO (Disney & BCFC), $1,458,000; 20th-Fox, $1,281,000; Col, $1,223,000; Universal, $1,149,000; WB, $896,000 and AA, $356,000.

Tower's Re-Do for C'rama

Atlanta, Oct. 2.

It was a race with the clock but contractors finished in time for the invitational opening here tonight (Tues.) of the new Martin Cinerama Theatre with the local preem of "Brothers Grimm." Built originally as the Erlanger and then later called the Tower (Atlanta's last remaining legit showcase), the Martin Cinerama was remodeled at a cost of $500,000 and now seats 858.

Norris L. McCollum is managing director. Latest addition to his staff is group sales director Frances Jones, wife of the Atlanta Constitution's radio-tv editor. Local Cinerama outlet is a unit of the Martin Theatres chain, which, in its deal with Cinerama, is building other Cinerama theatres in New Orleans, St. Louis and Seattle.

350 Hot Tickets

Calgary, Alta., Oct. 2.

Two masked men fled with $586 and 350 theatre tickets when they held up the 17th Ave. Drive-in Theatre. One shot was fired, the bullet missing the head of Frank Kipta, an employee, by inches.

Kipta had entered the ticket booth to escort the cashier to the manager's office with the night's receipts when the robbers moved in just before 10 p.m.

Engel Abroad On Israeli Studio; McCarthy's Plans

Hollywood, Oct. 2.

Samuel G. Engel, perhaps the longest-running 20th-Fox producer, who wound his contract with the company with delivery of "The Ion," is off to London and Paris to finalize financing the $7,000,000, 100-acre film studio he and Coast industrialist Victor Carter plan building in Israel. It will be situated in Caesarea, outside of Tel Aviv, and will be a combination of American, British and French capital. Engel was 27 years with 20th, including before the Fox merger.

Another veteran 20th-Fox producer, Frank McCarthy, for 14 years at the studio, also is part of the deep-cutting Darryl F. Zanuck studio reorganization plans. For a time there were discussions for McCarthy to produce a vidpix series under 20th Century Television Corp. prexy Peter G. Levathes, but Zanuck was unwilling to release a property McCarthy had in mind for the telefilms. McCarthy plans continuing indie film production on the Coast.

Engel and Carter have formed Cines Productions Inc. and Telemasters Productions Inc. for their Israeli production operations. March groundbreaking is planned. Engel will both produce there and rent studio space. From London and Paris he goes on to Israel.

Nudie Arter's $260,000 Gross So Far; 'Paradisio' Producer Off to Asia

Hollywood, Oct. 2.

"Paradisio," nudie art film produced for "slightly under $100,000," during first six months of distribution has collected approximately $260,000 in film rentals in 200 bookings and indications are take will amount to $1,000,000 domestic, according to Jack Harris, exec producer who financed film.

Harris stated at a press conference that he leaves this week for a month in Tokyo and Far East setting up bookings for pic, which is partially 3-D. Warner Bros., he said, has given up one of its licenses in Japan for "Paradisio," and will sub-distrib 82-minute feature for Harris.

While in Tokyo, Harris also will seek a co-production arrangement for "The Terrible Game," and following return here will head immediately for South America to line up local distribs for his nudie. After that, he said, he goes to Europe for similar release deals.

Two other story properties are on producer's sked, both to be made in Hollywood. First is "The Casting Couch," a comedy, which will be based upon incidents in silent days, and the other is tentatively tabbed "A Stranger and Afraid," with a dramatic approach to Hollywood.

"Paradisio," he said, which has never been presented for a MPAA Production Code seal but has never yet run into any censor trouble wherever shown, will start an engagement in flock of drive-ins in the Frisco area in two weeks. Film has been playing around country, he pointed out, in theatres which appeal to family trade, such as the Adams, Detroit; Roosevelt, Seattle; Paramount, Frisco; and Orpheum, Portland, Ore.

National Boxoffice Survey

Biz Continues Spotty; 'Grimm' Again No. 1, 'Story' 2d, 'Interns' 3d; 'Music,' 'Boccaccio' Next

Failure of many of the new films to measure up is making for a spotty biz picture in key cities covered by VARIETY this session. Besides this situation, several of the bigger grossers are beginning to feel the pre-fall downbeat trend.

"Brothers Grimm" (MGM) is moving back to first place, thereby indicating the marked holding power. It is considerably ahead of its nearest competitors. "West Side Story" (UA), long on top or near No. 1 position, is pushing up to second place.

"The Interns" (Col), which slipped back last stanza, is moving up to third spot. "Music Man" (WB) is down to fourth.

"Boccaccio '70" (Embassy), which has been gradually pushing upwards, is winding up with fifth money. "Man Is An Island" (U), a newcomer, is capturing sixth place.

"Thank A Fool" (MGM), fifth a week ago, is winding up seventh. "300 Spartans" (20th), will take eighth place. "Pigeon That Took Rome" (Par), which finished 12th last round, is landing ninth position. "Damn the Defiant" (Col), which showed considerable promise last week, is winding up 10th, the first week out to any great extent.

"Rear Window" (Par), back on reissue, is taking 11th spot. "Waltz of Toreadors" (Cont) rounds out the Top 12 pix. "Sky Above" (Embassy), "Miracle Worker" (UA) and "Lolita" (MGM) are the runnerup films in that order.

There's a long string of new pictures just getting around but few of them show much promise. "Gigot" (20th), just winding up its first week at the N.Y. Music Hall, hints possibilities although opening session in N.Y. was not sock. "Panic in Year Zero" (AI) is uneven this round playing in three keys.

"Pressure Point" (UA), another newie, is spotty. "Marco Polo" (AI), also new, is okay in Cincy and tall in Denver. It's not so good in N.Y. and Louisville.

"Divorce, Italian Style" (Embassy), still wow in N.Y., shapes great in Boston. "Flame in Streets" (Atlantic) is rated limp in Pitt, fair in N.Y. and dull in Denver.

"Very Private Affair" (MGM), hotsy in Boston, looks just good in N.Y. "Convicts 4" (AA), another new entrant, is mild in Balto and Minneapolis, and light in L.A. and Portland.

"Touch of Mink" (U), smash in Toronto, looms fair in K.C. "Two Weeks in Another Town" (MGM), fast in St. Louis, looks light in L.A., good in Detroit and so-so in Philly.

(Complete Boxoffice Reports on Pages 8-9-10)

'Mein Kampf' Playoff in 92 Nations

Tore Sjoberg Declines to State Rentals, But Made Documentary for $100,000 — His Future Projects

PRODUCER GETS PLAQUE FOR DARING TO PRODUCE

Lawrence, Kans., Oct. 2.

Localites packed the Granada Theatre (about 1,000 seats) last Wed. (26) to see the world premier of "Carnival of Souls," first feature ever produced in Lawrence. Brief stage ceremonies found officials of Commonwealth Theatres, which operates the house as one of its more than 100 in the midwest, presenting a plaque of appreciation to Harold (Herk) Harvey, the producer for his "gameness" in plunging into film production in the midwest.

Richard Orear, president, did the honors for Commonwealth, and Harvey introduced a number of production staff and cast to the audience, most of whom apparently already knew them as neighbors.

Date for the film here is a test, from which Commonwealth will evaluate reaction for possible future use. One exec pretty well characterized the possibilities when he said we have played lots worse lots of times.

Herts-Lion International, Hollywood, has the film for national distribution from Harcourt Productions, which made it here, and American International has a franchise for distribution in the Kansas City exchange area.

Footnote, Circa 1962

Detroit, Oct. 2.

The secretarial contingent at WJBK here couldn't have been more excited if Cary Grant had been doing a personal at the station. As it was, he was merely on the 'phone—for 10 minutes — with Shirley Eder, who conducts the AMer's "That's Show Biz" stanza. Seems the femmecaster had dropped some nice words about Grant on the air, and the star just wanted to express thanks.

He had tried to reach her before she arrived at the studio, but the WJBK switchboard wasn't going for the "Mr. Grant" identification—until Miss Eder showed up. Luckily, Grant was persistent.

Swedish producer Tore Sjoberg, a New York visitor last week, spent $100,000 in making the successful "Mein Kampf," which played in 92 countries, and $30,000 in assembling his new one, "Secrets of Nazi Criminals." But he said he prefers not to discuss grosses because "look what happened to Johannson." The reference was to Ingemar Johannson, the fighter who became so enmeshed in tax troubles after he hit the well-publicized bigtime.

Sjoberg, who said he speaks "good Swedish and bad English and German," will be ready in about a month with the final effort in his documentary trilogy, this to be titled "Face of War."

The filmmaker said this will be a compilation of historical fact showing how 100,000,000 people have been killed in localized and global hostilities over the past half century. He has 150,000 feet of film and is cutting this to 8,500. He acquires his material mostly from governmental archives throughout the world.

Sjoberg, who conversed with a VARIETY reporter in understandable English, said that upon completion of the trilogy he'll shift to semi-documentaries — dramatized stories based on fact. "The Americans did these well, such as with 'Northside 777,' but for some reason abandoned this form. I can't understand why."

As for his relations with American film interests, he commented "I find they have a dollar sign where the heart ought to be." However, he and Trans-Lux, distributor of "Nazi Criminals" have gotten along fine and as a result T-L has been given first refusal rights on "Face of War." Columbia released "Mein Kampf."

MARIE MacDONALD RECOVERY

Farmington, Me., Oct. 2.

Actress Marie MacDonald was hospitalized briefly here with an attack of bronchial pneumonia.

With her 13-year-old daughter, Danice Karl, actress was vacationing at Kennebago Lake Camps at Rangeley when stricken. She had flown to the Rangeley Lakes area by private plane to purchase a lot on which to build a home in the Bald Mountain section.

She left the hospital Saturday (29) and flew back to Los Angeles.

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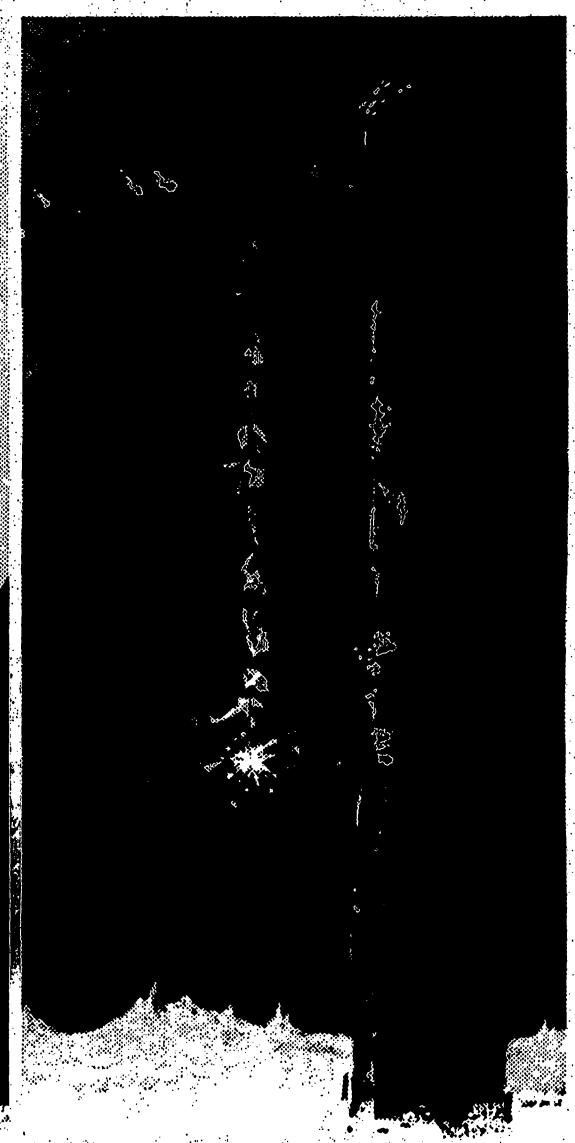
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Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year.....1
This Date, Last Year 5

AMERICAN INT'L
Starts, This Year 3
This Date, Last Year 4

"THE RAVEN"
(Nicholson-Arkoff Prods.)
Prod.-Dir.—Roger Corman
Vincent Price, Peter Lore, Boris Karloff, Hazel Court, Olive Sturgess, Jack Nicholson
(Started Sept. 21)

COLUMBIA
Starts, This Year.....15
This Date, Last Year.....19

"BYE BYE BIRDIE"
(Kohlmar-Sidney Prods.)
Prod.—Fred Kohlmar
Dir.—George Sidney
Janet Leigh, Dick Van Dyke, Ann-Margret, Bobby Rydell, Jesse Pearson, Maureen Stapleton, Paul Lynde, Frank Albertson, Trudi Ames, Ed Sullivan, Bryan Russel, Robert Paige
(Started May 3)

"THE RUNNING MAN"
(Peet Prods. Ltd.)
(Shooting in Spain)
Prod.-Dir.—Carol Reed
Laurence Harvey, Lee Remick, Alan Bates
(Started July 17)

"THE VICTORS"
(Highbroad Prods.)
(Shooting in England)
Prod.-Dir.—Carl Foreman
Vincent Edwards, George Hamilton, Christine Kauffman, Melina Mercouri, Jeanne Moreau, George Peppard, Rosanna Schiaffino, Romy Schneider, Eli Wallach, Michael Callan, Peter Fonda, Jim Mitchum, Tony Wallace
(Started Aug. 7)

"IN THE FRENCH STYLE"
(Casanna Prods.)
(Shooting in Paris)
Prods.—Robert Parrish, Irwin Shaw
Dir.—Robert Parrish
Jean Seberg, Stanley Baker, Philippe Forequet, Addison Powell, Jack Hedley, James Leo Herlihy, Claude Dauphin, Maurice Teynac
(Started Aug. 27)

WALT DISNEY
Starts, This Year 4
This Date, Last Year.....5

"SUMMER MAGIC"
Prod.—Walt Disney
Dir.—James Neilson
Hayley Mills, Burl Ives, Dorothy McGuire, Eddie Hodges, Una Markel, Michael Pollard, Wendy Tume, Jimmy Mathers, Jim Stacy, Peter Brown
(Started Aug. 6)

"SAVAGE SAM"
Prod.—Walt Disney
Dir.—Norman Tokar
Brian Keith, Tommy Kirk, Dewey Martin, Kevin Corcoran, Jeff York, Marta Kristen
(Started Aug. 22)

METRO
Starts, This Year 18
This Date, Last Year 15

"COURTSHIP OF EDDIE'S FATHER"
(Euterpe Prods.)
Prod.—Joe Pasternak
Dir.—Vincent Minnelli
Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, Ronny Howard, Jerry Van Dyke
(Started Aug. 2)

"TAMAHINE"
(Seven Arts Prods. Ltd.)
(Shooting in London)
Prod.—John Bryan
Dir.—Philip Leacock
Nancy Kwan, Dennis Price, Bernard Cribbins, John Frazer
(Started Aug. 11)

"TAKE ME TO THE FAIR"
(MGM-Ted Richmond Prods.)
(Shooting in Seattle)
Prod.—Ted Richmond
Dir.—Norman Taurog
Elvis Presley, Joan O'Brien, Gary Lockwood, Vicky Tiu, Yvonne Craig, Kam Tong, Guy Raymond, Edith Atwater
(Started Sept. 5)

PARAMOUNT
Starts, This Year 9
This Date, Last Year 8

"PARIS WHEN IT SIZZLES"
(Shooting in Paris)
Prod.—George Axelrod
Dir.—Richard Quine
William Holden, Audrey Hepburn
(Started June 18)

"COME BLOW YOUR HORN"
(Essex-Tandem Prods.)
Prods.—Bud Yorkin, Norman Lear
Dir.—Bud Yorkin
Frank Sinatra, Tony Bill, Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John, Carole Wells; guest stars Dean Martin, Dan Blocker, Phyllis McGuire
(Started Sept. 13)

20th CENTURY-FOX
Starts, This Year.....3
This Date, Last Year 24

UNITED ARTISTS
Starts, This Year 18
This Date, Last Year 24

"IT'S A MAD, MAD, MAD, MAD WORLD"
(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.-Dir.—Stanley Kramer
Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine, Jimmy Durante, Eddie "Rochester" Anderson, Jim Backus, Ben Blue, Peter Falk, Paul Ford, Arnold Stang, Alan Carney, Doodles Weever, Buster Keaton
(Started April 26)

"THE GREAT ESCAPE"
(Mirisch-Alpha Prods.)
(Shooting in Munich)
Prod.-Dir.—John Sturges
Steve McQueen, James Garner, Richard Attenborough, James Donald, Charles Bronson, Donald Pleasence, James Coburn
(Started June 4)

"TOM JONES"
(Woodfall Film Prods.)
(Shooting in England)
Prod.-Dir.—Tony Richardson
Albert Finney, Susannah York, Hugh Griffith
(Started June 25)

"SUMMER FLIGHT"
Prods.—Stuart Miller, Lawrence Turman
Dir.—Daniel Petrie
Susan Hayward, Michael Craig, Edward Judd
(Started Aug. 20)

"FLIGHT FROM ASHIYA"
(Hecht Prods. & Dalei M.P. Co.)
(Shooting in Japan)
Prod.—Harold Hecht
Dir.—Michael Anderson
Yul Brynner, Richard Widmark, George Chakiris, Suzy Parker, Shirley Knight
(Started Aug. 27)

"THE MOUSE ON THE MOON"
(Walter Shenson Prods.)
(Shooting at Pinewood Studios, London)
Prod.—Walter Shenson
Dir.—Dick Lester
Margaret Rutherford, Ron Moody, Bernard Cribbins, David Kossoff, June Ritchie
(Started Sept. 3)

"JOHNNY COOL"
(Chrislaw Prods.)
(Shooting at Goldwyn)
Prod.-Dir.—William Asher
Henry Silva, Elizabeth Montgomery, Joan Staley, Gregory Morton, Steve Pack; guest stars Sammy Davis Jr., Joey Bishop, Telly Salavas, Jim Backus, Marc Lawrence, Hank Henry
(Started Sept. 17)

UNIVERSAL
Starts, This Year 11
This Date, Last Year 10

"LANCELOT AND GUINEVERE"
(Cornel Wilde-Bernard Luber Prods.)
(Shooting in Yugoslavia)
Prods.—Cornel Wilde and Bernard Luber
Dir.—Cornel Wilde
Cornel Wilde, Jean Wallace, Brian Aherne, Ian Gregory, Michael Meacham
(Started May 7)

"A GATHERING OF EAGLES"
Prod.—Sy Bartlett
Dir.—Delbert Mann
Rock Hudson, Rod Taylor, Mary Peach, Barry Sullivan, Leora Dana, Kevin McCarthy, Richard LePore
(Started July 16)

"THREE ON A MATCH"
Prod.—Robert Arthur
Dir.—Michael Gordon
Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Julie Newmar, William Bendix, Leslie Parris, Richard Sargent
(Started Aug. 7)

"PARANOIAC"
(Hammer Prods.)
(Shooting in England)
Prod.—Anthony Hinds
Dir.—Freddie Francis
Janette Scott, Oliver Reed, Sheila Burrell, Maurice Denham, Alexander Davion, Lilliane Brousse
(Started Aug. 7)

"THE LIST OF ADRIAN MESSENGER"
(Joel Prods.)
(Shooting in London)
Prod.—Edward Lewis
Dir.—John Huston
George C. Scott, Dana Wynter, Clive Brook
(Started Sept. 4)

WARNER BROS.
Starts, This Year 11
This Date, Last Year 10

"P.T. 109"
(Shooting in Florida)
Prod.—Bryan Foy
Dir.—Lewis Milestone
Cliff Robertson, Ty Hardin, James Gregory, Grant Williams, Robert Culp
(Started June 27)

"AMERICA, AMERICA"
(Athena Enterprises Corp. Prods.)
(Shooting in Athens)
Prod.-Dir.—Elia Kazan
Stathis Giallelis
(Started Aug. 20)

INDEPENDENT
Starts, This Year 18
This Date, Last Year 24

"55 DAYS AT PEKING"
(Samuel Bronston Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Nicholas Ray
Charlton Heston, Ava Gardner, David Niven, Flora Robson, John Ireland, Leo Genn, Robert Helpmann, Kurt Kaszner, Paul Lukas, Jerome Thor
(Started July 2)

"FACE OF TERROR"
(Carthay Films)
(Shooting in Spain)
Prod.—Jack Mills
Dir.—William Hole Jr.
Lisa Gaye
(Started July 23)

"YEAR OF THE TIGER"
(Kingman Prods.)
(Shooting in Viet Nam)
Prods.—Marshall Thompson, Wray Davis
Dir.—Alex Nicol
Marshall Thompson, Alex Nicol, Chieu Chinh, Pamela Sanders, Mario Darri
(Started Aug. 6)

"DEMENTIA"
(Filmgroup-Garrick Ltd. Prods. for Filmgroup Release)
(Shooting in Ireland)
Prods.—Roger Corman, Charles Hanawalt, R. Wright Campbell
Dir.—Francis Coppola
William Campbell, Luana Anders, Pat McGee, Mary Mitchell, Ethne Dunne, Sean O'Toole
(Started Sept. 10)

"PUSH BUTTON HONEYMOON"
(LeCamp Prods.)
(Shooting at Carthay Studios)
Prods.—Tom Alderman, John Hertelendy
Dir.—Dave Tomack
Aubri Martin, Roy Thinnes, Richard St. John, Helen Campus, Emil Sitka, Molly Dodd
(Started Sept. 10)

"THE LAST GRAVE"
(LoraJon Prods.)
(Shooting at Conejo Ranch)
Prod.-Dir.—Johnny Seven
Johnny Seven, Warren Kemmerling, Virginia Vincent, Ron Soble
(Started Sept. 26)

"THE BALCONY"
(City Film Corp. Prods. for Continental Release)
(Shooting at KTTV Studios)
Prods.—Bed Maddow, Joseph Strick
Dir.—Joseph Strick
Shelley Winters, Peter Falk, Lee Grant, Peter Brocco, Jeff Corey, Ruby Dee, Joyce Jameson, Arnette Jens, Leonard Mimoy, Kent Smith
(Started Sept. 17)

BRITAIN

ANGLO-AMALG
Starts, This Year 15
This Date, Last Year 11

"ON THE RUN"
(Anglo-Guild Prods.)
Prod.—Jack Greenwood
Dir.—Robert Tronson
Emrys Jones, Sarah Lawson, Delphi Lawrence, Patrick Barr
(Started Sept. 25 at Merton Park studios)

ASSO. BRIT.-PATHE
Starts, This Year 6
This Date, Last Year.....5

"DR. CRIPPEN"
(Torchlight Prods.)
Prod.—John Clein
Dir.—Robert Lynn
Donald Pleasence, Donald Wolfit, Coral Browne
(Started Sept. 10 at Associated British studios, Elstree)

BRITISH LION
Starts, This Year 8
This Date, Last Year.....9

"HEAVENS ABOVE"
(Charter Films)
Prod.—Roy Boulting
Dir.—John Boulting
Peter Sellers, Israel Jeans, Cecil Parker
(Started Aug. 7 on location in England and Scotland. Into Shepperton studios from Sept. 3)

BUTCHER'S
Starts, This Year 6
This Date, Last Year.....1

"NIGHT OF THE PROWLERS"
Prod.—John I. Phillips
Dir.—Francis Searle
Patrick Holt, Colette Wilde, Bill Nagy
(Started Sept. 24 on location in London. Into Shepperton studios from Sept. 27)

COLUMBIA
Starts, This Year 5
This Date, Last Year.....8

"LAWRENCE OF ARABIA"
(Horizon Pictures (G.B.) Ltd.)
Prod.—Sam Spiegel
Dir.—David Lean
Peter O'Toole, Maurice Ronnet
(Started May 1961 in Jordan. Halted. Resumed Dec. '61. To Morocco June '62)

DISNEY
Starts, This Year.....2
This Date, Last Year.....2

"THE THREE LIVES OF THOMASINA"
Exec. Prod.—Walt Disney
Assoc. Prod.—Hugh Attwooll
Dir.—Don Chaffey
Patrick McGoohan, Susan Hampshire
(Started Sept. 13 on location in Inverary, Scotland. Into Pinewood studios Aug. 22)

RANK
Starts, This Year 6
This Date, Last Year 9

"EVERYTHING I HAVE"
(Independent Artists)
Prod.—Albert Fennell
Dir.—Peter Graham Scott
Janet Munro, John Stride
(Started Sept. 10 at Pinewood studios. In Eastmancolor)

"LEFT BANK" (tentative title)
(Tricastle Films)
Prod.—Anthony Perry
Dir.—Guy Hamilton
Catherine Woodville
(Started on location in Chelsea, London, Sept. 3)

Burglary Season Opens

Buffalo, Oct. 2.

Safecrackers are continuing operations against theatre box offices here. Following an attempt to open the vault of the Lafayette Theatre which resulted in the burglars being frightened away before the job was completed, the safe at the Teck (Loew's) was heisted over the weekend by what police termed "professionals" and over $1,700 was stolen.

Current weekend was marked by two box office robberies one at the Cinema where the safe containing $850 was carted off the premises and opened and the Elmwood (nabe) where the safe was peeled with a loss reported around $700.

Pittsburgh Dissenter As United Artists Applies Showcase Format There

Pittsburgh, Oct. 2.

Penn Theatre, which has legit musical, "Sound of Music," for two weeks starting Feb. 4, is now working out its booking problems since dropping the "Premiere Showcase" plan of United Artists. UA films move over to the Gateway and Fulton Theatres of the Associated Theatre chain, headed by George and Ernest Stern.

Bill Moclair, manager of Penn, reveals he has already booked "Gigot" from 20th and had deals worked out with Paramount.

Moclair objected to the UA plan because of the theatres in the plan who are only a five minute ride from downtown. He said the plan, where seven hardtops and drive-ins, have a simultaneous run because of the huge distances involved between the theatres but he said Pittsburgh has its houses clustered and the nabes would be in direct competition with downtown. "Kid Galahad," first one here on the plan, did not get a downtown run even though every exhibitor here is complaining over the growing shortage of product.

NORBERT AUERBACH'S BROADER AUTHORITY

Norbert T. Auerbach, who has been United Artists' continental sales manager, is being promoted to Continental manager, succeeding Eric Pleskow, named last week to become a UA veep.

Auerbach will assume his new duties in Paris when Pleskow transfers his headquarters to New York next month. Auerbach, who joined UA in January, formerly was Columbia International's managing director for Europe and the Middle East. He left that post in 1960 to produce the indie French pic, "The Girl With the Golden Eyes."

U. of New Mexico Arters

Albuquerque, Oct. 2.

U. of New Mexico, which has a record enrollment of 7,500 students this fall, kicked off a 13-week series of art films last Friday (28) with the Swedish import "Wild Strawberries."

Series, offered on a cuffo basis to students and general public, is being presented by UNM Film Society and screens each film twice.

Next up, on Friday (5) is Soviet pic "Arsenal," to be followed by "Night of the Hunter," US. Others include "Quiet One," "Grand Illusion" and "M".

"ON THE BEAT"
Prod.—Hugh Stuart
Dir.—Robin Asher
Norman Wisdom, Raymond Huntley, Jennifer Jayne
(Started July 2 at Pinewood studios)

UNITED ARTISTS
Starts, This Year 6
This Date, Last Year 3

UNIV.-INT'L
Starts, This Year 3
This Date, Last Year 1

"KISS OF THE VAMPIRE"
(Hammer Films)
Prod.—Anthony Hinds
Dir.—Don Sharp
Edward de Souza, Jennifer Daniel, Clifford Evans
(Started Sept. 17 at Bray studios. In Eastmancolor)

Slap $255 Fine On 'Kipling's Women'

Atlanta, Oct. 2.

Last time Leonard Freeman, 28, manager of Kirkwood Adult theatre, was in Judge Robert Jones' section of Municipal Court, jurist warned him if he was brought up again he was going to lower the boom on him.

Freeman appeared Tuesday (for the eighth time), but this time it was on a different charge (disorderly conduct-showing an obscene movie), so the judge "let him off lightly" with a $255 fine or 30 days in jail.

Defense attorney Jack Turoff filed a certioraria appeal Thursday (27).

Freeman's troubles stemmed from showing a pic titled "Kipling's Women."

Capt. E. O. Mullen, a special investigator for the Aldermanic Police Committee, took a gander at "Kipling's Women" and grave Freeman a copy of charges and seized the film.

Freeman's previous (eight) appearances in Municipal Court had been for violating City of Atlanta's motion picture classification ordinance. (This statute was ruled invalid by Superior Court Judge Durwood T. Pye, who however, left it in effect for 30 days to give city chance to appeal).

When Freeman showed up in court Tuesday (25) Turoff started by asking Judge Jones if he had warned Freeman in court that if he was brought back he would be dealt with more severely. Judge said that was correct.

Jones added, however, that this warning came when the charge involved violating the rating ordinance. He said Freeman had not appeared before him before on a charge involving the showing of an obscene film.

Turoff attacked the ordinance under which Freeman was charged, contending that it is in conflict with a state law and thus is invalid. Jones replied that, in his opinion, there is no conflict between the city ordinance and the state law.

Capt. Mullen testified to arresting Freeman and seizing the film and in response to a direct question as to whether the film was obscene, Mullen replied: "In my opinion it was."

Mullen said his opinion was based upon the theme and "a display of nudity." Asked by Turoff if, in his opionion, nudity itself was obscene Mullen replied that it would depend upon the manner in which it was presented.

Mrs. Christine Smith Gilliam, former censor now acting as city's film reviewer, told the court she graded "Kipling's Women" objectionable before it opened at the Kirkwood and saw it again Friday at the theatre. Asked if she considered the film obscene, Mrs. Gilliam replied: "I so considered it."

Judge Jones viewed the picture at Columbia Pictures Corp.'s screening room on Film Row Wednesday (26) before the hearing began and in passing sentence on Freeman added that in his opinion film is obscene.

Assistant attorney Robert Lyle, who prosecuted the case, said after sentence was passed, that he had information that other prints of film had been procured and that picture would be shown.

"My instructions to law enforcement officers is to make a case and seize the film each time it is shown," Judge Jones said. "It will take a lot of film to keep it going."

'Longest Day' Into Atlanta As Reservists Benefit

Atlanta, Oct. 2.

Darryl F. Zanuck's "The Longest Day" will get its southern premiere Nov. 1 at Wilby-Kincey's Roxy Theatre under sponsorship of Atlanta Chapter of Reserve Officers Assn. Proceeds from sale of premiere tickets will go to Reserve Officers Memorial Building in Washington, a $1,500,000 project, with Atlanta unit's quota set at $10,000.

This will mark the first time that opening night of a motion picture road show engagement has been sold out to an organization for use in raising money for a worthy cause.

Ready NOW!

Your GIANT 5-ft. CUT-OUT

XMAS STANDEE

COLORFUL!
Eye-Catching!
Packed with
CHRISTMAS CHEER!

This beaming, life-like reproduction of jolly St. Nick is one of the most beautiful STANDEES we've ever been able to offer for your Xmas Promotions! Prepared in 6 beautiful colors...Mounted and cut-out...with Sturdy Easel! It's a BIG Holiday Bargain.. and it's ready NOW!

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NEW!



Miniature CUT-OUT
XMAS STANDEE



22 in. high
EASEL BACK
Same beautiful
6 color rendition

Specially designed for Away-From-Theatre Promotion ...these stunning, identical reproductions of your Giant 5 ft. STANDEE provide Countercards for your local merchants...for use in your Box Office and on Candy Counters ...and there's space at the bottom for theatre imprint or snipe!

HD-62-M

only **90¢** each
6 for **$4.70**

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Florida Makes It a Quartet, Next Year, Of Dixie Exhib Units

Atlanta, Oct. 2.

Tri-state (Alabama, Georgia, Tennessee) convention of theatre owners and exhibitors finished its joint annual three-day parley at Americana Motor Hotel with election of officers by Mition Picture Theatre Owners and Operators of Georgia and Alabama Theatre Owners Assn. Tennessee Theatre Owners Assn. leaders are holdovers for another year.

To the surprise of just nobody J. H. ("Tommy") Thompson, was reelected to his 16th consecutive term as president of MPTOOG. Thompson founded the Georgia organization 15 years ago and has served as its chief since that time.

He disclosed that next year Florida's owners and operators would be on hand to make the convention a four-state gathering.

Into office went entire slate of officers; O. C. Lam Sr. of Rome, executive vice president; E. D. Martin of Columbus, treasurer; John H. Thompson of Gainsville, secretary; Willis J. Davis of Atlanta, secretary to the board of directors and executive committee.

A woman exhibitor, Mrs. M. M. Osman, of Covington, was elected a vice president to serve with holdovers John H. Stembler, president of Theatre Owners of America, Harold Spears, Frederick G. Storey, James H. Harrison, Ray Edmondson and Warren Newman.

Alabamans re-elected W. W. Hammond Jr., of Albertville, to presidency, and upped Secretary-Treasurer Tom Coleman Jr., to a vice presidency to serve with J. A. Jackson, of Clanton, T. E. Watson, of Montevallo, and Roy Martin, of Columbus, Ga., A. B. Covey, of Montgomery, was named new secretary-treasurer vice Coleman. R. M. Kennedy, a former president, was renamed TOA rep.

Tennesseans sat tight with their leaders: Richard Lightman, president, Memphis; Mrs. Juanita Foree, Alcoa, vice president; Morton Tune, Shelbyville, executive secretary; Willis J. Davis, Atlanta, treasurer; Robert Hosse, Atlanta, chairman of the board of directors.

Fitelson Reps Ludi Claire In 'Cleo' Credit Claim

Ludi Claire is claiming a screenplay credit for "Cleopatra" in a case currently before the Writers' Guild of America. Miss Claire, actress and author, says she spent six months on the screenplay for producer Walter Wanger in 1959. Her claim is now a matter of Writers Guild arbitration.

William Fitelson, who is Miss Claire's attorney, this week in New York expressed the belief that Miss Claire's submitted screenplay closely resembles the final script by Joseph Mankiewicz in expanded form. Miss Claire's work centered on the Marc Antony role with Richard Burton in mind.

More Hard Ducats Loom

Minneapolis, Oct. 2.

Though hard-ticket roadshowing of pictures is under fire in some film circles hereabouts it'll be in plenty evidence during the remaining few 1962 months. Two such screen attractions are likely to be running downtown simultaneously.

After a highly successful 34-week roadshow hard-ticket run, "West Side Story" (UA) will depart from the loop Mann, giving way on Oct. 18 to another of the same kind of attraction, Zanuck's "The Longest Day" (20th), also scaled at $2.75 top.

Then, on Dec. 27, still one more roadshow hard-ticket screen offering, "Mutiny on the Bounty" (MGM), will tee off at another of Ted Mann's downtown houses, the Academy, which has housed a considerable number of them for very long runs.

"Longest Day" and "Mutiny" will have their Twin Cities' roadshow runs exclusively here, just as "West Side Story" and all other hard-ticket films have had. Aside from a subsequent-run ozoner, the other Twin City, St. Paul, is sans a 70m-equipped theatre. In addition to the Mann and Academy, United Paramount's opp Century also boasts it here.

SUNSHINE, ALBQRQUE., GOING INTO CINERAMA

Albuquerque, Oct. 2.

Albuquerque should get its first Cinerama theatre around the first of the year, per Louis Gasparini, resident manager for Albuquerque Theatres Inc. Sunshine Theatre, hardtopper in continuous operation here for past 30 years, will be converted to Cinerama.

Job is expected to take about three months and cost estimated $150,000. House will be completely gutted, balcony will be permanently removed and new exits built.

This ends a hassle here between Albuquerque Theatres and Fox-Intermountain as to which would have Cinerama. Fox Intermountain had previously stated that the process would be included in new indoor house its planning in Winrock (Shopping) Center.

Houston Shoppers Get Twin Houses

Houston, Oct. 2.

Ground will be broken before the end of the year for the Gulfgate twin theatres, according to Theodore W. Berenson and William D. Lane, of Boston, developers of Gulfgate Shopping City, who were here last week to approve plans for the new theatre. With them was Richard A Smith, also of Boston, prez of General Drive-In Corp., which will operate.

Film situation will be located on Holmes Road and connected to the Gulfgate Shopping City by an overhead pedestrian bridge. The 1,000 seat theatres will share a lobby. Each will be equipped with a 54 foot screen and a stereo, high fidelity speaker system.

There will be parking space for about 1,600 cars at the theatre site itself.

Berenson and Lane said second twins are contemplated in Northline Shopping City here.

Group Commander Brien; First Task: 'Longest Day'

Lige Brien has been named 20th-Fox group sales director, with Darryl F. Zanuck's "The Longest Day" as his first assignment. He'll be working under Joe Sugar, 20th's new roadshow manager.

In his new post, Brien will be directing activities of company's group salesmen around the country, and coordinating ticket sales to various organiaztions, schools, charity groups, etc.

Back From 'Cleopatra'

Continued from page 5

Landau expressed surprise at this "because both Grant and Lewis personalities come across in their voices."

In the area of the serious film, he said "they are not frightened because they don't take us seriously." He said they "center their interest in the content of films or the artistic quality and don't worry about technique, while American filmakers are more interested in creating technical perfection, often at the risk of losing better moments in the films." Latter comment, he explained, as times "when we shoot a different scene because of an unimportant bit of bad lightening and use the better technical shot even when what it has to say might not be captured as well as the other shot was."

Landau said "Italian moviemakers are not concerned with the American films; they know people will come to see their own pictures." More importantly, he noted, "they are becoming more aware they are making an international mark."

Landau's next film release will be "Ballad of Dancer's Rock," through Universal-International.

Draft Eligibles Scarcely Rate Penalty of Lower Than Legal Compensation

Albany, Oct. 2.

Commenting, in its report to Industrial Commissioner Martin P. Catherwood, on request of the N.Y. State Theatre Owners Minimum Wage Committee for the exemption of youths, students and draft eligibles under the age of 22, from the provisions of the Jerry Act, increasing the minimum wage, effective Oct. 15, 1962, from $1 to $1.15 hourly, the General Minimum Wage Board observed the plea "particularly" applied to those employed as ushers in motion picture theatres.

"There is little doubt," commented the Board, "that the motion picture industry has suffered economically from the competition of other forms of entertainment and that some theatres are operating at a loss."

"It also appears," the Board continued, "that employers find the usher occupation one that is well suited for youth employment. What is not clear is whether paying young persons below the statutory minimum wage will enable the industry to continue to provide employment opportunities in the face of a multitude of adverse economic factors."

From the testimony heard "it appears to this Board that any reasonable differential in wage rates for the small group of workers involved, that took into account the needs of the workers as well as those of the industry, would have but a minimal effect on the ultimate destiny of this industry."

The Minimum Wage Board described as "not persuasive," the argument that "draft eligibles who are soon to be called upon for military training in the defense of the national welfare should be paid a lower wage."

The Board found "no compelling reason" for recommending less than the applicable minimum wage for youthful ushers employed in motion picture theatres.

Is There a 'Connection'

Continued from page 3

and (2) whether the Regents are acting in violation of the law in refusing a license after being so directed by the court.

Actually, the city police could have moved against the theatre and "Connection" distrib, Films Around The World, two weeks ago when the attorney informed the licensing division that a contract had been made with the Griffith for the showing of the film. Under the licensing statute, it's against the law to make an exhibition contract for a film that does not have a license.

(The N. Y. Times, which has given extensive news coverage to "The Connection" legal fight, refused to accept ads for the pic's opening which included the title of the film.)

Albany Incensed

Albany, Oct. 2.

Word from Manhattan that "The Connection" would unspool there despite its lack of a license incensed the State Education Dept. and the Board of Regents here in the state capital. Ephraim London's defiance was compared with the University of Mississippi situation as private view exalted above constituted authority.

Counsel for the state is still preparing a brief appealing from the victory of Films Round World against the original ban. With the case pending for final adjudication, Albany view is that the anti-censorship forces are being high-handed in trying to exhibit the film, with the four-letter word on the soundtrack, and sans any license. It's believed here that Irwin Shapiro has been pressuring for playoff, on the present publicity wave. There apparently was much disappointment because "The Connection" could not take drive-in dates during the summer.

Feeling here is that Attorney London has been rather too clever in this case. The "obscenity" provision of state regulation is outside the common meaning of merely vulgar language. Many in Albany see the Shapiro-London pair mounting an attack on a strong word-taboo for boxoffice notoriety's sake.

'P'As in Poe & Public Domain

Hollywood, Oct. 2.

American International Pictures, which currently has Edgar Allan Poe's "The Raven" before the cameras and during past two years has made four other Poe yarns, will produce 10 additional Poe stories during the next five years.

Company toppers James H. Nicholson and Samuel Z. Arkoff stated that decision to sked 10 more of writer's famous terror tales was made because of outstanding b.o. success scored by the previouly-made "House of Usher," "The Pit and the Pendulum," "The Premature Burial" and "Poe's Tales of Terror."

Budgets ranging from $750,000 to $1,000,000 are skedded for each new film, all to be produced and directed by Roger Corman and starring Vincent Price. Corman turned out first five and Price, now in "Raven," also starred in three others.

First of the new 10 will be "The Masque of the Red Death," to roll April 10, 1963 from script by Robert Towne. Balance include "The Haunted Palace," scripted by Charles Beaumont; "Murders in the Rue Morgue," "The Gold Bug," "A Descent into the Maelstrom," "Ligeia," "The Thousand and Second Tale of Scheherazade," "The Angel of the Odd," "The Four Beasts in One" and "The City in the Sea."

PUERTO RICAN CHAIN EARNINGS, $385,557

San Juan, Oct. 2.

Commonwealth Theatres, dominant circuit in Puerto Rico with 42 houses, is basking in fiscal glow for the year ended last April 30. Chain's net sales for the annum hit $3,514,681, with earnings amounting to $385,557, or 77c per share.

There's no basis of comparison with past performance because of some basic operational changes, plus fact the chain only went public as of Dec. 14, 1961. Previously limited to mere theatre management, the company is now in active operations, and additionally has diversified into vending machines and concessions. It's assets in past year quadrupled, to $2,020,008.

Last month Commonwealth declared a 12½ cent quarterly dividend, bringing to 50c the total divvy declared since it went public.

Highschoolers Vote Their Faves

"Ben-Hur" was voted the best picture of the year by junior and senior highschool students across the country, according to a poll conducted for Scholastic Magazines, publ ers of classroom periodicals and paperback books. Following "Ben-Hur" were "Guns of Navarone," "Parent Trap" and "Blue Hawaii," in that order.

John Wayne was named favorite actor of the boys and Troy Donohue the choice of the girls. Among the actresses, Debbie Reynolds was first with the boys, and Connie Stevens with the girls.

In addition, the survey indicated that 85% of all highschool students are "periodic" filmgoers, with 46% going at least once a month, 33% twice a month or more often, and 16% going once a week or more.

THERE SHOULD BE MORE 'WORKING GIRL NIGHTS'

Minneapolis, Oct. 2.

A Tuesday "Working Girls' Night" has proved such a boxoffice stimulant for loop film theatres and business booster for restaurants here that plans are being made to increase its number from the present one-a-year to more.

Members of the fair sex, who are employed downtown, receive cards entitling them to 50c admission at any of the loop firstrun theatres on the night. Otherwise the cost for them would be $1.25 or $1.50. Reduced prices also prevail for cardholders at many of the leading loop restaurants.

On the "Working Girl's Night" just held 25,000 cards were distributed in stores and offices to the femine help. More than 4,000 of these were redeemed at the loop showhouses. Every theatre reported a sizable gain over the normal Tuesday night gross. In one instance, there was a 300% gross increase over the preceding night without any attraction change.

The idea is that of United Paramount circuit publicity department head Everett Seibel. He lined up the theatres and restaurants and then got the local Downtown Council to sponsor the night. The Council comprises loop business people who call it a "salute" to their feminine employes.

House of Reps' Pious Gesture to Theatres Earmarked for Demise

Washington, Oct. 2.

The House, by voice vote last week (24), passed a bill stipulating public hearings before D.C. theatres could be domolished. The measure is not expected to clear the Senate, however.

Immediate beneficiaries of the bill would be the RKO Keith's and Loew's Capital, former scheduled to be replaced by an office building, while the latter is to be converted for office use.

A House committee report noted that at a public heading last Sept. 17, both theatres were described as "irreplaceable centers for live theatrical exhibits." Among those testifying were representatives for the National Symphony, Washington Opera Society, Washington Ballet Guild, Hayes Concert Bureau, and Washington Civic Opera and Civic Symph.

House bill directs the D.C. Board of Commissioners to come up with a plan for salvaging the two theatres and for operating them for municipal purposes. It also blocks any permit to demolish them.

SALES V.P. SUES ASTOR FOR $29,040 ON PACT

George Josephs, former sales veep of Astor Pictures, has filed suit in N. Y. Federal Court against Astor charging breach of his two-year employment contract and seeking $29,040 in unpaid salary. Exec alleges that the contract, made in March, 1961, was breached between April 2 and June 1 this year, when Astor refused to let him perform his duties or to pay his salary.

Astor, in moving for a bill of particulars, answers that Josephs voluntarily terminated his contract and that he refused to follow "reasonable orders" from Astor execs.

U's Preferred Divvy

Universal board yesterday (Tues.) declared the regular $1.06¼ quarterly dividend on the $4.25 cumulative preferred stock.

It's payable Dec. 1 to stockholders of record on Nov. 15.

Levine Going Public?

Continued from page 3

tion of properties. For Par's part, it could be some tonic.

On a tangent, Levine's Rome visit last week, accompanied by Len Lightstone, his exec v.p., was for further cast and budget discussion anent the pic to be shot in Russia as a coproduction with Mosfilm and Italy's Galatea. Embassy is to supply two Yank stars, and will handle the film in the western hemisphere, Japan and all English-speaking countries. It's thought lensing could start by late December.

And on another tangent, Embassy is anticipating early closure of its first television spinoff, a catalog of 33 features ranging from "Hercules" to the current "Boccaccio 70," though all titles in current theatrical release would require a three- or four-year clearance before going on home screens. Initially, the package is headed for a New York indie telecaster, and at least one of the national networks is said to also be impressed with the goods.

Little Messages to Film Producers

BEYOND THE HANDOUTS AND INTO THE LOWDOWN

We dropped into a Public Library recently to look over the bound files of VARIETY. They were in pretty bad condition, we're glad to say. Glad because this is continued proof that the paper is constantly consulted by busy researchers. But don't get us wrong. It's news, not history, that we set out to write and we only mention the historic value of old issues of VARIETY because it may tickle your imagination, as it did ours, to realize anew that the stories in today's VARIETY will be read again years, perhaps decades, from now to help others understand what was going on in show business.

And there's something else worthy of mention—namely the reliance of daily newspaper amusement editors all over the United States and Canada upon the columns of this publication. Why? Because here they find grist for their own mills. Because here is gathered, every issue, the news beyond the handouts, a stream of information which is unique to, and exclusive with, VARIETY.

In short, making the obvious point for all producers and distributors, your display advertising in this weekly reaches not only the amusement trade broadly but—as a fringe benefit—the important-to-you amusement editors, too.

There's No Business Paper Like

VARIETY

For All-Round Influence

'Like You Said I Went Over the Heads Of Local Exchanges, Got Two Letters'

Minneapolis, Oct. 2.

North Central Allied has failed thus far in its efforts to obtain from the film companies the kind of "relief" that many small exhibitors need to permit survival. Consequently, more of this area's theatres are in an increasingly critical condition and on death's threshold.

This is according to Martin Lebedoff, St. Paul neighborhood exhibitor and NCA president.

The "relief" being sought by NCA for the small exhibitors consists of ability to buy boxoffice pictures at a price they can afford to pay and while these films still enjoy the benefits of big scale exploitation and publicity.

NCA contends that the small exhibs can't do the aforegoing now and that, consequently, unidentified theatres "right and left" in the territory are on the brink of "falling by the wayside." NCA has been asking that distributors sell top pictures flat at "reasonable" terms to the smalltown theatres and "other little fellows," eliminating percentage in such cases, and also discontinue holding back such product so long. It's pointed out that "nowadays those are the only kind of screen attractions capable of drawing enough people to keep a theatre out of the red."

At a recent meeting regional group decided to instruct Lebedoff to "go over the heads of local distributor branch managers" to put the case up to companies' sales managers in New York. Initially the appeal was to be made by mail. If that did not succeed he was told to pay personal visits on distributor heads.

Lebedoff now is reporting to NCA directors that only two sales managers responded to his letters and both of them informed him that the matter is being taken up with Marshall Fine, national Allied States president and will be handled in that way. NCA is an affiliate of that body.

No decision has been made yet as to what step he'll take next, he says. His position is that the film companies themselves will suffer considerably "if small theatres are allowed to continue to perish as they're now doing." However, he points out that sales heads "for the most part are highly capable men of vision" and he believes they'll "see the light."

That May Be, But No

North Battleford, Sask., Oct. 2.

Saskatchewan appeal board has backed a decision of North Battleford's city council which rejected an application by the Capitol Theatre, a Famous Players house, for a reduction in its assessment.

The theatre management contended that economic conditions have resulted in a marked decline in the value of the building; that television reduced income, and that the building could not be readily converted to any other use.

WORCESTER, NEW HAVEN FIRST FOR FACELIFTS

Boston, Oct. 2.

New England Theatres are going to modernize and remodel their key city theatres, according to President Chester L. Stoddard. Work on the first house, the Capitol at Worcester is now underway. It will emerge with a new front, including marquee, box office, remodeled lobby and foyer areas, new seats and carpeting, fresh interior decoration, modernized booth and stage facilities, as well as a new screen.

The next house skedded for reconstruction is the Paramount in New Haven. Plans for remodernization and redecoration of other NET houses will be revealed as rapidly as decided Stoddard said.

Houston's Al-Ray Group Adds Outlet for Mex Pic

Houston, Oct. 2.

Al-Ray Theatre Co., operated by Albert Zarzana and Ray Boriski, has extended its situations in Houston area to five with the recent leasing of the former Avalon Theatre. The program policy has been changed from adult art films to Mexican product and the theatre name changed to the Fiesta.

A remodeling job has been carried out on the theatre front, highlighted by the new sign, and the interior has been painted. Opening was highlighted with live entertainment on the stage during the opening week and a remote broadcast on KYOK opening night.

Al-Ray Theatre itself, which has operated under several policies including the recent showing of Mexican product, will return to art film policy.

Circuit now operates the Boulevard, Galena and Venus in addition to the Fiesta and Al-Ray.

OPERETTA REVIVALS

Stanley, Pittsburgh, Dusts Off Some Old Tuners

Pittsburgh, Oct. 2.

Stanley Theatre, flagship of the Stanley-Warner chain here, will try a series of film operettas on Oct. 11 with "Rose-Marie," starring Ann Blyth and Howard Keel, as the first offering. On succeeding Thursdays, the theatre will show "The Merry Widow," Maurice Chevalier and Jeanette MacDonald; "Great Waltz" with Luise Rainer; "Sweethearts," Nelson Eddy and Jeannette MacDonald; "The Chocolate Soldier," Nelson Eddy and Rise Stevens; and will wind up on Nov. 15 with "Girl of the Golden West" starring Nelson Eddy and Jeannette MacDonald.

The Penn Theatre had a pleasant experience with grand opera here a couple of weeks ago, grossing $3,200 in one day for the film showings of "Aida" and "Madame Butterfly."

NO TIME FOR LOAFING, SAYS CHAS. SMAKWITZ

In a message to theatre managers that obviously echoes the sentiments of just about every circuit exec, Charles Smakwitz, zone manager of Stanley Warner in New York and New Jersey, said "this is the time for action." Smakwitz was addressing a meeting of managers in his territory, the meeting being in West Orange, N. J., last week.

Smakwitz underlined the scarcity of product, so far as numbers of pictures are concerned, and emphasized that every picture contracted for should be exploited with maximum enthusiasm. He told his managers, also, that they should be on the alert to special shows augmenting the regular programming of features—specially arranged holiday offerings, rentals to outsiders, etc.

Stanley Warner is going with an October-December drive providing for cash prizes for campaigns and b.o. results.

K.O. Atlanta's New 'Classifying' Ways

Atlanta, Oct. 2.

Fulton Superior Court Judge Durwood T. Pye recently has ruled the City of Atlanta's newly-enacted motion picture rating ordinance invalid. But Pye did not immediately stop enforcement of the statute.

Jurist withheld an order granting an interlocutory injunction against enforcement of ordinance, sought by Columbia Pictures Corp. and nine other producing companies and distributors, until city has a chance to appeal.

City has 30 days in which to appeal. Judge said he would issue further orders after it acts. He did not rule on constitutionality of rating ordinance. Attorneys said, however, that constitutionality of law might be decided if case is taken to Georgia Supreme Court, which is likely to happen.

Fulton jurist ruled ordinance invalid on basis that the city charter does not authorize enactment of such statute. Authorization of such an ordinance could come only from "general and far-reaching construction" of provisions of the charter, Judge Pye said. He added that the ordinance is "unusual" in this country because it gives the government the right to classify motion pictures.

Columbia started attack on ordinance early in July and was joined Aug. 2 by nine other firms in a new suit against City of Atlanta, Mrs. Christine Smith Gilliam, city's former film censor and now designated as its "motion picture reviewer," and members of the Board of Review.

Attorneys pointed out at the time that they were attacking only the ordinance that requires prior submission of films to a reviewer for City classification. Companion ordinance that makes it a crime to show an "obscene" picture was not under fire.

Joining Columbia were 20th Century-Fox, Paramount, Metro-Goldwyn-Mayer, Warner Bros., Universal, United Artists, Allied Artists, American-International and Buena Vista.

Present action marks third time a city ordinance to regulate motion pictures has run into legal trouble. Fulton Superior Court Judge Luther Alverson ruled a long-on-books censorship law, which had been attacked many times, unconstitutional last year, but his decision was reversed. Earlier this year the Georgia Supreme Court ruled the law unconstitutional. It had failed to pass on this law's constitutionality in reversing Judge Alverson.

Hardy Perennials of Dixie Film Biz

Atlanta, Oct. 2.

However beset the film industry may have been, and is, by tension, anxiety, forced retirement and career uncertainties, the Pioneers Breakfast held here recently during the Alabama-Georgia-Tennessee exhibitors convention called the roll on some remarkable hardy perennials. Those singled out were:

C. D. Touchon, United Artists, Atlanta, who has been a distributor for 57 years (since 1905). Exhibitor G. Tom Bailey, Atlanta, who has chalked up 56 years.
Mary Brockett, Nashville, 53 years.
O. C. Lam Sr., Rome, Ga., 52 years.
H. P. ("Dusty") Rhodes, Atlanta, 49 years.
William K. Jenkins, Atlanta, 43 years.
Hank Farris, Hartselle, Ala., 43.
E. E. Whitaker, Atlanta, 43 years.
I. Lawrence Shields, Columbus, Ga., 43.
Roy M. Avey, Atlanta, 42.
John F. Hackeney, Covington, Ga., 40.
W. T. Yarbrough, Hartwell, Ga., 46.
Mrs. E. C. Fain, Wetumpka, Ala., 41.
Walter Morris, Knoxille, Tenn., 44.
Mrs. Nell Allen Solenberger, Atlanta, 40.
Booker Albert E. Rook, Atlanta, 40 years.
Charlie Lester, of National Screen Service, Atlanta, 43 years.
Bernie Shapiro, Southern Poster Printing, Atlanta, 48 years.
Paul Wilson, 20th Century-Fox, Atlanta, 45 years.
Harry Ballance, 20th-Fox, 49 years.
W. M. ("Snake") Richardson, American-International, 52 years.
P. H. Savin, Atlanta, 53 years.
W. P. Stephens, A-I, 43.
V. J Bellon, A-I, 42.
Mrs. Frankie Ebglish, Paramount, 41 years.

Bigger Takes in Japan Predicted

Shiro Kido, in Manhattan, Reveals Fusion Of Shochiku and Eihai

Formation, by two of Japan's largest film companies, of a new import-export company in Tokyo was disclosed in New York by Shiro Kido, president of Shochiku International. The new company, Shochiku Eihai Co., is the joint venture of Shochiku and Eihai and thus becomes the largest film import-export company in Japan.

New company started officially Oct. 1, and will have a total of 26 import licenses at its disposal — 10 from Shochiku, 15 from Eihai and one bonus license given by the Japanese government.

Kido also stated that the Shochiku Theatre Circuit has formed "a working agreement" with the Tokyu circuit whereby the two will operate as one circuit in booking foreign pix. Shochiku formerly had its first run foreign film theatres booked by the Toho circuit. Toho will now be in competition with the Shochiku-Tokyu combine.

Kido predicted that this new competition will bring about bigger grosses for foreign films, as well as more intensive merchandising of the non-Japanese product. He also foresaw the use of tv to advertise foreign films, a media not utilized to any great extent for this purpose heretofore.

PODOLNICK WILL CHAIR TEXAS DRIVE-IN RALLY

Dallas, Oct. 2.

Earl Podolnick, prez of Trans-Texas Theatres Inc. of Dallas, was named convention chairman for the 11th anual convention of the Texas Drive-In Theatre Owners Assn. which will be held here at the Statler Hilton Hotel from Feb. 5-7.

Cochairmen named were Harold Broosk of the Crossroads, L. E. Forester of Frontier, and S. K. Barry of the Fiesta Drive-In at San Antonio. Mrs. Evelyn Neeley of the Charles Weisenburg Theatres, will continue to serve as booth chairman with Don Douglas as executive secretary.

A Star's Lone Function

Los Angeles.

Editor, VARIETY:

"Everybody Is Not A Star" points up the abysmal ignorance of those responsible for the waste of millions and millions of shareholders' money in inept advertising. Parlay this bet across the board for all forms of Show Business.

There is one and *only* one function of paid display in the public prints or a 24-sheet stand on a billboard—*to sell tickets.*

The powers-that-be seem to have lost all regard for the guy or doll they are striving to sell. Not only is the clutter of names that *don't* sell tickets confusing to "he who runs may read" but half a dozen vignettes have far less collective impact than a single bold highlight of the show.

Ned Alvord

To Shoot in Hawaii

Honolulu, Oct. 2.

Japan's Shochiku Films will make another film in Hawaii next spring. Shiro Kido, vice-president, so reported during a stopover visit in Honolulu en route home after Venice Film Festival.

Studio made "Sanga Ari" in Hawaii early this year.

VALENTINE TO ARMSTRONG

Toledo, O., Oct. 2.

Loew's Valentine, first-run downtown house, operated by Loew's almost continuously since it became a film house in 1918, will be taken over by Armstrong Circuit Inc. of Bowling Green, O., on Dec. 23. Jack Armstrong, head of the firm, which has 23 indoor and drive-ins throughout the northwestern Ohio area, including the Paramount, Toledo cinerama showcase, and the State, deluxe Toledo nabe, said the Valentine name would be continued, and the first-run policy.

Loew's has been operating the Valentine and the Esquire in Toledo under management of Abe Ludacer. The Esquire was remodelled recently for 70 mm. films. The Valentine is owned by Scott Properties Corp., controlled by Edward Drummond Libbey Estate.

New York Theatres

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Rockefeller Center • Ci 6-4600
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as *GIGOT
*Pronounced GEE GO
A Seven Arts Production • Filmed in Paris in COLOR
A 20th Century Fox Release
ON STAGE "SOUNDS" and "KOL NIDREI"

MARILYN MONROE
A strictly factual account of her life and career is in the October issue of FILMS IN REVIEW, together with 20 illustrations and a detailed index of all her 28 pictures.
The October issue also contains a report on the recent Venice Film Festival; an index of all of John Gilbert's films; reviews of THE LONGEST DAY and 10 other current movies; reviews of books by Bette Davis, Joan Crawford and Marlene Dietrich; special departments about filmusic and films on tv; and a Letters Dept. containing movie material of permanent historical value.
This issue will be sent anywhere postpaid for 60c.
It will be given free to new subscribers — $5 a year in the U.S.A., $5.25 in Canada, $5.50 everywhere else.
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Deferred Income for Floyd Patterson

[*Of Interest to Authors and Others*]

Many individuals in show business, authors and others are on the alert to the outcome of the economics involved in the wake of last week's Patterson-Liston fight. The deal with Patterson was to provide him with a $2,000,000 payoff—$300,000 the first year and $100,000 for each of the next 17 years.

First there must be some resolution as to the conflict between the promoters and the Government, which confiscated the gate for the time being, at least.

Then the payoff to Patterson. The 18-year spread would reap vast tax benefits for the ex-champ. But the high-bracket people in other fields pay their taxes on royalties or just plain salary on the full sum and in the year that it's received. They'd like to spread their income for tax purposes, too.

Prizefighting Itself Takes A Blackeye, But Exhibs In General Do Satisfactorily

Newspaper sportswriters thought it (in advance) a debacle if Sonny Liston should become the heavyweight champion of the world. That he did, Floyd Patterson going down in two minutes and six seconds of the first round and coming up 11 seconds later looking disconnected.

Emotionalism was in high gear among the pundits. They were Patterson partisans until his defeat. Then they autopsied that perhaps their man had been a "hoax" champion right along.

The sports scribes care little for Liston's professed rehabilitation efforts. It has been printed in boldface that he's inarticulate, just plain inelegant and a law-defying nogood. It was obscured in the fine print until after the fight that Patterson, while not of the criminal genre, lacked the aura of a champion in his field that others in other fields, and even many of his predecessors in the ring, have held.

Against this background entered showbusiness via closed-circuit television to theatres and auditoriums, etc., radio, motion picture replays (Allied Artists) and other ancillary rights.

The contest was barely over last Tuesday (25) night when the U. S. Treasury moved in to impound the proceeds. Championship Sports, as the promoter, and Graff, Reiner & Smith, holding the ancillary rights were enjoined from collecting the loot immediately because of alleged past tax monies unpaid. Exhibitors were free to deposit their 45% share of the boxoffice.

Actually, despite all the rough talk about the fight, exhibs did well. They played to 60% capacity at scales up to $10. (The Fox in Brooklyn and the St. Louis Arena fared not so well; equipment broke down and refunds had to be given.)

But many showmen have expressed misgivings about future fight telecasts. The public can be resentful particularly in this last experience (1) the heavyweight champion turned out to be a pacifist and (2) the piped-in pictures were sub-standard.

The VARIETY reviewer caught the show at N. Y.'s Ritz Theatre. Definition and lighting were faulty in comparison to previous sports telecasts. The screen generally was hazy. The camera angles and close-ups, however, were good.

Important consideration weighed by exhibs is that the fight game has been given a blackeye.

Gene.

Rival-and-Critic

Theatre Network Television, which deals in closed-tv communications but adopted a hands-off policy regarding the Patterson - Liston fight, declared this week that the reception of the telecast images was sub-par because the promoters used inexpensive and inadequate equipment.

If modern projectors were used "the telecast would have been sharp and clear on the theatre screens," stated TNT. This outfit, which is headed by Nate Halpern, said the press reported "a clear and sharp" showing in Toronto and this was the only place where modern Eidophor projector was employed.

$10 Top Chills Fans

Philadelphia, Oct. 2.

Fight telecast drew slightly under $80,000 in eight Stanley Warner Theatres in this area. The $10 price undoubtedly held down attendance, but also upped the take since a lesser figure in the 14,000 seats total capacity of might not have drawn as much.

The Stanley, 2,100-seat flagship of the chain in midtown Philadelphia, was a sellout, and next proportionately highest sale was at the suburban 69th St. Theatre, where 1,000 of the 1,200 pews were occupied. The remaining six houses —Logan, Broadway, Kent and Orpheum, all in Philly, and the Warner, Wilmington, and Stanley, Camden, made up the balance.

IRS agents clamped down on the take immediately after the bout and walked out with $42,000 representing the promoters' share of the receipts.

Situation In L.A.

Los Angeles, Oct. 2.

Approximately 20 theatres and auditoriums in the Los Angeles area which showed closed-circuit telecast of the Patterson-Liston heavyweight championship fight Tuesday night (25) must turn over an estimated $165,000 to the Dept. of Internal Revenue within the next 10 days, under a directive served on various sites within minutes after Liston knocked out the champ in the first round.

Amount reps money due Graff-Reiner-Smith Enterprises, which owns ancillary rights to title bout and named by Government as owing $1,710,500 in Federal income taxes. Local situations grossed aroung $300,000 for brief event, and are permitted to retain their share of receipts under terms of deal with G-R-SE which called for a 55-45, split, bigger cut to go to G-R-SE whose ancillary rights include television, radio and motion pictures.

In its "Notice of Levy" served on theatres and auds, Government stipulated that any monies due Graff-Reiner-Smith Enterprises be withheld and turned over to IRS for tax purposes.

Bruce Hochman, legal rep of G-R-SE, last night stated he had already communicated with "the Government people in Washington" to arrange a meeting at their earliest convenience. "I believe that the differences are of a technical nature and look forward to ironing them out," he said.

It's understood that Government acted so promptly under a provision permitting an immediate demand for payment when the IRS commissioner knows or believes tax collections might be jeopardized if he awaited normal filing of a return, according to an official in Washington.

C-R-SE acquired ancillary rights to fight for a $2,000,000 guarantee to Championship Sports, Inc.

A Bit Fuzzy

Kansas City, Oct. 2.

Largest number of patrons ever to see a closed-circuit telecast turned out here to see Patterson-Liston. Count at the downtown Saxon Theatre was a capacity 3,200, and at the American Royal Arena with a special installation it was 4,500 (of about 5,500 available).

Saxon is an operation of Durwood Theatres, which also operated the American Royal set-up, but added an unusual twist in getting the Sports Committee of the Chamber of Commerce to come in as "sponsor." Stanley Durwood, circuit executive, said the committee would come in for a percentage, but no figures were disclosed.

Gate here is figured about $35,000, garnered from a scale of $10 top at the Saxon, down to $3.50, and a $5.50 top at the American Royal. The Internal Revenue Service added its own dramatics to the project by swooping into the theatre and arena to attach the promotion share of receipts pending payment of federal tax claims.

Projection was satisfactory at the Saxon, although fuzzy a bit in pre-fight sequences, and the American Royal picture was reported somewhat less than satisfactory.

Patterson Out, Feds In

Dallas, Oct. 2.

The closed circuit showing of the Sonny Liston-Floyd Patterson heavyweight championship fight at two locations here grossed $42,500 from 7,470 fight fans. State Fair Music Hall, scaled to $7 top, pulled 3,864 viewers, while the State Fair Coliseum, scaled to $6 top, drew 3,606 fans.

More than $15,000 in gate receipts were tied up by Internal Revenue Service agents, who served local promoters with a levy shortly before the fight got under way. This was in line with the IRS nationwide grab of the receipts.

Over $14,000 In Vancouver

Vancouver, Oct. 2.

Vancouver's contribution to Liston-Patterson championship go produced $14,000-plus from the plush 2,800-seat Queen Elizabeth Theatre. With the house split between $4 and $6, a sell-out crowd was in attendance. Sold out sign went up several hours before 7 o'clock opening.

Vancouver Forum, which has been used for previous title fight tv presentations, accommodates 6,000, but could not be booked due to prior commitment for an exhibition hockey game between New York Rangers and Toronto Maple Leafs.

Closed-circuit technicalities were handled by Canadian TelePrompter, under the direction of Cyril Trolt, by assignment from Graff, Reiner & Smith Enterprises Inc., with the fight pictures coming in on British Columbia Telephone lines via Seattle.

Albany Drew 1,900 at $5

Albany, Oct. 2.

Fabian's Palace played to an estimated paid attendance of 1,900 at $5 per seat, for the closed-circuit telecast of the Patterson-Liston one-two-bye-bye. It proved a profitable operation, despite reportedly "stiff" terms and disappointment of the audience at the brief bout.

The "picture" received here was good.

Reception Quality Poor

Detroit, Oct. 2.

A virtual capacity audience in about 11,000 seats in five theatres contributed approximately $50,000 to the Sonny Liston-Floyd Patterson gross. Tickets were $4 and $5.

Picture quality was poor here, ranging from a fuzzy out-of-focus image to an elongated one which made the fighters look more like string beans than heavyweights.

Participating theatres were the Michigan, Palms, Grand Circus, Woods and Riviera.

260 Seizures In All

New Orleans, Oct. 2.

U.S. Internal Revenue agents visited Municipal Auditorium, Loew's State and the Saenger theatres here Tuesday (25) and seized receipts of Floyd Patterson-Sonny Liston heavyweight championship scrap. Chester A. Usry, IRS agent in charge here, confirmed that other agents also seized receipts in Lake Charles, Lafayette, Alexandria and Shreveport. These were part of seizures in 250 theatres across the nation.

Tax agents sought to impound every dollar due the promoters of the fight and the organizers of the closed-circuit tv showing. Theatre operators were permitted to retain their share of boxoffice receipts—45% in some cases.

Usry claimed that fight promoters, Championship Sports Inc., owes $2,074,500 in income taxes, plus $100,000 in excise taxes, while promoters, Graff, Reiner & Smith Enterprises Inc., owe $1,710,500.

Sellouts In Toronto

Toronto, Oct. 2.

Toronto's Maple Leaf Gardens (9,000) and Loew's Uptown Theatre (2,250), which were each scaled at $6.60 top for the Liston-Patterson bout, were sellouts for $68,000 and $12,000 respectively.

Local $80,000 take was not molested by the U.S. Federal Revenue seeking $3,900,000 allegedly owed in back income taxes by the fight promoters.

Henry Boulton, ticket manager of Maple Leaf Gardens, said there had been no court order or request from U.S. revenuers concerning Toronto's closed-circuit, this concurred in by Jack Clark, director of Loew's (Canada) Ltd.

No Profit In Regina

Regina, Sask., Oct. 2.

Closed-circuit tv made its debut here Tuesday (25) when the Patterson-Liston fight was screened in Exhibition Stadium. The result was n.s.g. Attendance was 1,841 for a gross of $8,000, with tickets selling at $3.50, $4 and $5. Stadium's capacity is about 6,100.

Picture was not too sharp, and sound system was poor.

Event was promoted by Features Sports of Ottawa, and handled locally by Charles Underhill. "There was no profit," said Underhill.

Take In San Antonio

San Antonio, Oct 2.

Closed-circuit television of the Sonny Liston-Floyd Patterson championship fight drew 6,699 local fight fans to the Joe Freeman Coliseum on Tuesday (25) night. The gross gate was $28,686.50, which brought some profit to Sports Inc. according to Jon Ferraris, who handled the ticket sales for the organization.

Home Entertainment Co. Changes Tag & Address; Servicing Tollvision

Los Angeles, Oct. 2.

A new company, Home Entertainment Co. of America Inc., has been formed here for the programming and licensing of pay-tv systems. Headquarters are in New York. Oliver A. Unger is chief exec officer, with William Sargeant, inventor of the system, veep in charge of technical development and operations.

According to Unger, the stockholderes of the long-established Home Entertainment Co., meeting last weekend, approved the change of its name to Home Entertainment Co. of Los Angeles Inc., as well as the sale of all its patents to HEC of America. Stockholders of the L.A. firm also accepted an offer to exchange all their shares for an equal number of shares in HEC of America.

Unger is also chairman and chief exec officer of HEC of Los Angeles, to which HEC of America has granted an exclusive franchise and license for metropolitan L.A. and environs.

POWER FAILURE COSTS $17,000 GATE REFUND

Minneapolis, Oct. 2.

Tommy Anderson, local restaurateur and fight promoter, impresario in both of the Twin Cities for the Patterson-Liston fight closed circuit telecast, wasn't out any money as a result of the St. Paul Auditorium presentation never materializing for its audience of 4,500 yielding a $17,000 gate. This despite the fact that admission refunds were necessitated.

A power failure developed in the St. Paul Auditorium an hour before the fight started and couldn't be repaired in time for the telecast, so that the audience saw nothing of the ring happenings. However, Anderson carried insurance to protect himself against contingencies and he suffered no financial loss himself on account of the admission refunds.

In two Minneapolis halls the telecasts pulled 8,143 patrons for a $45,000 total gross at a $4-$6 scale. Thus, the entire Twin Cities' take was $62,000 which netted Anderson a "nice" profit, he says. His share was 45% of the gross.

There was much customer grumbling here because the fight ended so soon and the folks thought they didn't get their money's worth. In local fight circles it's felt that what occurred will hurt future closed circuit fight telecasts here.

As elsewhere, the Internal Revenue Service attached the telecasts' gate receipts here and in St. Paul because of income tax differences involving the corporation which had the tv rights. Anderson, however, is getting back from ITS his 45% share of the receipts.

INTEGRATED & STUNNED: BOUT POOR IN MEMPHIS

Memphis, Oct. 2.

Sonny Liston-Floyd Patterson heavyweight fiasco last Tues. (25) drew a meek $10,699 house at Memphis's big city auditorium. Paid attendance of 2,320 looked on in amazement at the abrupt windup.

Bout was staged before an integrated audience as all attractions now held at the city-owned auditorium. Practically the entire house left the auditorium shaking their heads and muttering to themselves "Never again." House was scaled at $5.50 top with Louisville promoter Bill Cing handling the event on the local level.

TREASURY TO ALLIED: 'HOLD FIGHT MONEY'

Allied Artists, which closed deal with Graff-Reiner-Smith Enterprises to distribute Patterson-Liston fight film in theatres throughout the country, was served (26) by Government with a lien against all coin which will be owed G-R-SE for pic. AA is understood to be paying owners of ancillary rights $250,000 for subject.

New Hampshire Exhib's Antitruster

Concord, N. H., Oct. 2.

Area film exhibitors and several major film producing-distributing firms are charged with "block-booking" in a $5,500,000 treble damage antitrust suit filed in U.S. District Court here, Sept. 12, by the Concord Theatre Co. Inc.

The 13 defendants in the action include Loew's Inc., RKO Radio Pictures Inc., 20th Century-Fox Film Corp., Paramount Film Distribution Corp., Warner Brothers Picture Distribution Corp., Republic Pictures Corp., Universal Film Exchange Inc., Concord Drive-In Inc., Maine & New Hampshire Theatre Co., Concord Amusement Co., a subsidiary of this firm, and Lockwood and Gordon Enterprises Inc., a Massachusetts company.

The Maine & New Hampshire Theatre Co. operates the Capitol theatre in this city, plus other theatres in New Hampshire, Vermont and Maine, and one-third of its capital stock is owned by Paramount Pictures Inc., it is stated in the suit. Lockwood and Gordon Enterprises operate the Concord Drive-In and the Sky-High Drive-In in Boscawen.

The first of four counts in the 26-page suit asks for $2,000,000 in damages; the second and third, $1,500,000 each, and the fourth, $500,000.

'INTERNS' SCENE & AD EXCISED IN ALBERTA

Edmonton, Alta., Oct. 2.

When the trailer for Columbia's "The Interns" was screened at the Rialto theatre, Edmontonians were given a revealing view other filmgoers in the province will miss.

Alberta's board of censors cut a sequence from the original feature in which a nurse does the twist, attired in brassiere and panties, but overlooked a shot of the dance in the trailer.

The board recalled the trailer from Calgary when the incident was brought to its attention and the dance bit has been cut from all future showings in Alberta.

NAGATA'S INTERNATIONALISM

Daiei Talks New Honolulu Theatre Partnership

Honolulu, Oct. 2.

Japan's Daiei Motion Picture Corp., in partnership with the local Pacific Motion Picture Corp. may build a theatre to replace the Kokusai Theatre, which is earmarked for demolition in connection with a redevelopment project.

Masaichi Nagata, Daiei president, was a stopover visitor, en route to Tokyo from Rome, where he discussed distribution plans for the studio's big "Shaka" ("Buddha") and firmed a co-production deal to produce "Zakery," a wartime spy story.

Daiei, he revealed, is also co-producing "Flight from Ashiya" with United Artists, cast including Yul Brynner, George Chakiris, Richard Widmark and Eiko Taki.

U.S. Film Distribs Expect to Get One-Third of W. German Grossers

By HAZEL GUILD

Frankfurt, Sept. 25.

It looks as if the U.S. will have at least one-third of the films—and hence a good third of the grosses—playing on West German screens during the 1962-63 calendar year.

Current schedule shows that 20th Fox is bringing out 22 new pictures and three run-overs from the previous year; Columbia has announced 27 new ones and one run-over; Metro has 34 new films and two run-overs; Paramount has 17 new pics; United Artists has 22 new films and one run-over; Universal looms with 14 new pics; and Warners has 18 upcoming films for German theatres.

Grand total for the U.S. is thus 161 films for the 1962-63 schedule, out of an "announced" release of 496 films for all of West Germany.

Critics in the movie industry (and they are numerous) report that of the 496 due to be released, 79 are supposed to be strictly West German productions. It is doubtful if half that many will actually be completed. Hence, it's likely that the Americans will be able to hold onto the strong third, or more, of the market here. If the trend set last year continues, it's likely that of the programs announced, about 80% will become an actuality.

A recent study of the 1961-62 calendar shows that there were 453 films slated, but 83 never made it, and 28 came out so late that they have run over into the current season.

The U.S., though, did better than average, with a considerably smaller number of drop-outs. Warners fulfilled its complete program. 20th Fox dropped four films, while three more announced for last season are coming up this year instead. Of Columbia's slate last year, "Mothra" was dropped, and "Barabbas" has run over. Metro has planned 37 films including run-overs, but the final number was 33, with two others running over into this year's release period, with the other pair dropped. Paramount delivered all but "Too Late Blues," and United Artists dropped one film and has postponed the other, "The Prisoner of Alcatraz" from last year to the current one. Universal dropped one, and released all the others.

German Side

On the German side last year, Bavaria had the largest number of drop-outs. Constantin had planned 40 films, and came out with the most of any German distributor last year, with one fall-out and three others carrying over into this period.

DFG (The German Film Guild, an association of theatre owners who experimented with financing their own productions) dropped four pics they had announced, Europa dropped three of its planned projects, and Gloria dropped one and carried three over into this year.

Neue Film Allianz brought out 16 pictures, including foreign imports and German pics. Nora substituted one film and is carrying another over.

Pallas was the sole German distributor to add four films during the program period, but dropped two (one of which, the Brigitte Bardot film "The Pillow" will be released here this season by Columbia).

UFA dropped four of its announced films, and since the company is now bankrupt, two of its other planned productions will be taken over this year by other distributors.

Of the German productions coming out this year, it's expected that Europa, Gloria and Constanin will be in the strongest position.

U.S. Imports

The U.S., in order to help fill out the time in the German cinemas with the dwindling local production slate, are coming up with many imports from foreign lands.

During the 1961-62 season, the seven major U.S. distributors in Germany showed only 64% in U.S. made films, while the other 36% of their product was foreign. Fox, for instance, had 13 U.S. pics and eight imports; Columbia had 12 U.S. films and 17 from other lands; Metro, too, had the major portion of its films from other countries, with 14 of U.S. origin and 19 from other countries; Paramount alone had strictly U.S. products, 15; United Artists had 18 U.S. and four foreign; Universal offered eight U.S. and three foreign; and Warners had 14 U.S. and three foreign.

And according to an initial glimpse of the upcoming schedules, it's about 65% U.S. domestic film that the same group will be offering in Germany this year, plus 35% originating from other lands. End result will be that, unless the Germans come up with some astounding surprises, the Americans will wind up with a hefty third or more of the total box office take in West Germany.

Marlene Dietrich Set For First German TV Show, Eurovision Too

Duesseldorf, Oct. 2.

Marlene Dietrich has been set as the star of the giant charity show being held at the new Kongresse Halle here Oct. 6. for UNICEF's world children fund.

Miss Dietrich will head the list of 14 stars of opera, dance and song, to pack the 4,500-seat hall. Tickets are scaled at from $5 to $37.50, with 80% of the total take going to the UNICEF children's collection.

The entire program will be broadcast by Eurovision, with listeners in every country being able to tune in to their local TV outlet, and hear via simultaneous translations, just what the program is all about. Viewers too, will be urged to make contributions.

This marks Marlene Dietrich's first television appearance. Among her scheduled numbers are "Sag Mir Wo Die Blumen Sind" (Where Have All the Flowers Gone"? a new song written for her by composer Max Colpet, which is also being recorded by Electrola.

The show is being produced by Ernst Gill and Siegfriend Lang, who have sold the television rights to the Second German TV network, in Mainz, and arranged for the Eurovision coverage.

Included in the cast are opera singer Lisa della Casa, dancer Margot Fonteyn with David Blair, singer Dietrich Fischer-Dieskau, pianist Shura Cherkassky, plus such international talents as Yma Sumac, Charles Trenet, the Paraguayos, and Lys Asia.

METRO'S 'BOUNTY' IN BRITAIN, GOOD PRESS

London, Oct. 2.

The "Bounty" sailed into London from Boston last Thursday (27), and for a modest budget of about $15,000, Metro's British and Continental publicity departments got widespread coverage in the press throughout the United Kingdom and Europe.

The junket started on the previous Tuesday (25) when 84 newsmen from every European country met in Paris and were then taken by special train to Calais, where they joined the "Bounty" and sailed across the Channel to Dover. There was an official welcome by the Deputy Mayor and civic dignitaries, followed by a reception at the Town Hall. The European journalists left the frigate at Dover to spend the night in London, but the "Bounty" sailed to Tilbury, and on the following morning (27) a contingent of British journalists and photographers sailed on the final leg into the Pool of London.

The same evening, there was an official reception aboard, attended by Earl Mountbatten of Burma, leading industry executives and prominent members of the Variety Club. For the evening reception there was a guard of honor for the guests, and top brass were piped aboard.

From last Friday until next Thursday (4) the "Bounty" is open to public view without charge, and though it was raining on the first morning, Metro reported a long queue of people seeking admission. The "Bounty" will stay moored by Tower Pier until Sunday (7), when it starts the return journey to New York.

Sweet Biz Goes Sour

Frankfurt, Sept. 25.

The Labor Office of Baden-Wuerttemberg has just handed down a strict new ruling which is going to tighten up on the popcorn, candy, and ice cream sale in West German cinemas.

While many of the exhibitors are crying the blues about the movie business, and counting on the sale of sweets to help keep them in the profit margin, the Labor Office is complaining about "illegal competition." Seems some of the food stores object to the sale of sweets in the cinemas, during the evening hours when by law they must close their doors.

Theatre owners are being warned that they can't do any "off the street business." To prevent passers-by from hopping up to the box office and buying a bonbon instead of a theatre ticket, the new rule says all the food items must be sold solely to theatre patrons, and stashed away behind the ticket-takers.

UFA Int'l Plans 12 Co-Productions

Munich, Oct. 2.

At a time when the German film industry is waging an uphill battle to keep going UFA-International is embarking on a major program of coproductions with Italy, Spain and Brazil. Almost a dozen projects are either in work or skedded before the end of the year.

Currently filming is the Peter Goldbaum production of Somerset Maugham's "The Breadwinner," starring Gert Frobe; "The Great Prize," a musicomedy in color, starring Vivi Bach, Adrian Hoven and Elma Karlowa, and "Goodbye My Love," a romantic comedy in color, starring Barbara Frey, Dieter Borsche and Erik Schumann.

On the slate for immedite filming is a new vehicle for Liselotte Pulver entitled "Sister and Rivals" in which her costar will be Helmut Schmid. Production is to start later in the year on the Eva Bartok-Carlos Thompson starrer entitled "A Unique Vacation" and "What a Night" which has yet to be cast.

Among other UFA International joint ventures are "The Constant Wife," also adapted from a Somerset Maugham play, with Lilli Palmer, Peter van Eyck and Dorian Gray; "His Best Friend," starring Olympic ski champion, Toni Sailer; and "The Gypsy Baron," with Daniele Gaubert, Heidi Bruhl, Felix Marten and Carlos Thompson.

San Sebastian Dates

San Sebastian, Oct. 2.

Shift in dates that pushed the San Sebastian Film Festival forward by one month to early June this year was re-endorsed by the Festival executives who last week calendared the 1963 film gathering for June 7 to 16.

Fest president, San Sebastian Mayor Nicolas Lasarte, together with fest director Francisco Ferrer and execs Ramiro Cebrian, Felipe Ugarte, Miguel Echarri, Antonio Cuevas and Jose Aycarte, unanimously agreed to retain the early fest dates.

UNESCO's Music Seminar

Rome, Oct. 2.

UNESCO is to hold a convention in Rome — organized by its music section—the principal theme being: Music and its public. The convention is presided by Prof. Mario Labroca, former director and now consultant for Italy's RAI-TV (Radiotelevisione Italiana) and president of UNESCO's International Music Section. Included is a seminar on the employment of technical means (radio, tv, records, tapes etc.). European and American institutions and stations as well as representatives of major record firms will participate.

Two concerts of choral music will conclude the meetings. Works by Claudio Monteverdi and Pier Luigi Palestrina will be given.

International Sound Track

London

Latest Hammer horror item, "The Kiss of the Vampire," has just started rolling at Bray Studios, with **Noel Willman** as the Master-Vampire and **Clifford Evans, Jennifer Daniel** and **Edward de Souza.** It's being produced by **Anthony Hinds** and directed by **Don Sharp** for World release through United Artists . . . The London premiere of "Mutiny on the Bounty" at the Royalty Theatre on Nov. 19, which is being sponsored by the Variety Club, in aid of the Edwina Mountbatten Trust, will have a top admission price of $30. Orchestra seats will range from $15 to $6. **Nat Cohen** is Chairman of the Organizing Committee and **Earl Mountbatten** will be attending the presentation . . After 10 weeks on location in Somerset and Dorset the **Woodfall** production on "Tom Jones" has moved to London and interiors are now being filmed in a large 18th-century mansion near Park Lane. There will be further London locations in Lincoln's Inn, the Inner Temple and the Thames waterfront near London Bridge. The pic, which is for United Artists release, stars **Albert Finney** and **Susannah York** . . Meantime, **Tony Richardson's** latest production, "The Loneliness of the Long Distance Runner," had its London premiere at the Warner Theatre last week. It's based on a short story by **Alan Sillitoe,** author of "Saturday Night and Sunday Morning," and he also wrote the screenplay. It's a British Lion-Bryanston presentation. Among the films selected for the upcoming London Film Festival are "Early Autumn" (Japan), which was shown at the Berlin fest "Baron Munchausen" (Czechoslovakia), screened at Locarno and Venice; "Vivre Sa Vie" (France); "La Commare Secca" (Italy); "Electra" (Greece) and "Homage at Siesta Time" (Argentina), all of which were shown at Venice . . . **Lilli Palmer** and **George Hamilton** are expected for this week's opening of "Rendezvous at Midnight" and "Crime and Punishment 1962" at the Cameo-Poly Theatre.

Paris

Tony Curtis who also did a walkon for "Paris When It Sizzles" (Par) told press here, before outing, that he had no intention of turning director for acting was quite enough of a chore . . . Film actor **Roger Hanin** going in for legit in a big way via appearance in a trilogy of **Paul Claudel** plays skedded for the Vieux Columbier next month and Shakespeare's "Othello" next February . . . **Catherine Sauvage,** singer and parttime film thesp, now also going in for legit via a top role in **Fred Durrenmatt's** (Swiss) "Frank V" due at the Atelier next month . . . And as a reverse a top pop singer, **Philippe Clay,** has devoted himself entirely to pix of late and refused to do a French version of **Anthony Newely's** hit London vehicle "Stop the World I Want to Get Off" as adapted by **J. P. Caussimon** "The Longest Day" (20th), "Hatari" (Par) and "Taras Bulba" (UA) getting a special dispensation to raise admission prices as much as 20% at firstruns due to their length and importance.

Brigitte Bardot starrer "Le Repos De Guerrier" (Warrior's Rest) big in two firstrun houses . . . Swiss-German director **Bernard Wicki,** one of the codirectors on "The Longest Day," off to Vienna to prep a new pic to begin Dec. 5 "No Night Without a Tomorrow" to star **Carlos Thompson** and **Nadia Gray** . . . oldtime actress **Francoise Rosay** resuming her course here for film acting . . French thesp **Andre Chanu** just completed simultaneous chores on two pix, "The Lucky Ones" and "The Sword and the Balance" . . . The government run short film fest at Tours, France to run Dec. 5-10 . . . French product snared nine of the 13 film prizes handed out in Venezuela this year . . . Title of **Eddie Constantine's** next pic is "Dynamite Girl" . . **Fernand Lumbroso,** importer of Eastern Bloc shows, beginning his first pic as a producer "An Honorable Young Man" which **Jean-Pierre Melville** directs and has **Jean-Paul Belmondo** and **Charles Vanel** . . . Among the top ten grossing firstrun Paris pix since last Jan. '62 are one Italian and two Yank pix. Former is "Divorce Italian Style" and latter **Jules Dassin's** "Phaedra" (UA) made in Greece and France, and "West Side Story" (UA). Others are French.

Otto Preminger in for the gala benefit preem of his "Advise and Consent" (Col) tomorrow (3) . . . French thesp **Daniele Gaubert** added to the cast of **Harold Hecht's** "Flight to Ashiya" (UA) now rolling in Japan . . . Singer-cleffer **Jacques Brel** to make his first pic for producer **Christine Gouze-Renal.** It is the first in a series of half hour shorts on singers which will be used both for theatres and tv . . . **Actor Christian Marquand** turning director for "Grands Chemins" (Big Roads) which will star **Robert Hossein** and **Renato Salvatori.** Marquand describes it as a French oater . . . In and out of Paris were **Bing Crosby** and **Danny Kaye.**

Rome

Another picture has joined the "Cleopatra" bandwagon: "Una Regina per Cesare" (A Queen for Caesar), in work here with French actress **Pascale Petit** as a youthful Cleo under direction of **Tourjanski.** . . . **Akim Tamiroff** also billed . . . "Toto and Cleopatra" is another upcoming local item exploiting vein . "Gone with the Wind" bringing Metro hefty returns in an nth revival in a Milan firstrun.

"No difficulty in shooting an Italian pic in the USA" sez **Alfredo DeLaurentiis,** brother's locally-quoted exec producer, "it only costs about three times as much" . Cineriz secured Italo release rights for Venice co-winner, "Youth of Ivan" five days before awards were announced . . **Silvana Mangano** going through makeup and costume tests for her upcoming Edda Ciano role (daughter of Benito Mussolini) in **Dino DeLaurentiis'** "Trial at Verona," with American **Frank Wolff** probably copping role of Count Ciano.

Madras

The 10 theatres in Madras which were threatened with denial of license over the question of parking space, have been given a further six months within which to find parking space for at least 25 cars adjacent to their premises. According to official word, a raw film plant being set up at Ootacamund in South India is expected to commence production by the second half of 1963 and finished product is to be available in the market by end of the year. Plant is being set up in association with **Bauchet** of Paris by the Indian Government. Likely that **Nagi Reddy** of Vijaya-Vauhini Studios of Madras will reopen studios he closed a month ago when workers struck work over staff retrenchment. French students **Rene Faget and Jean-Pierre Kertudo** and Japanese Professor **Koji Morooka** of Kieo University with a number of Japanese students in India currently studying commercial aspects of filmmaking here. Aussie danseuse **Marillin** given featured role in Hindi film "This Is the Path Of Love" being produced in Bombay.

United Productions of New York to produce film titled "Two Worlds, Two Loves" in English and Hindi, in Eastman color and located in South India and Bombay in association with Hunner Films of Bombay. Vice President of United Productions, **Tao Prochon** was recently in India finalizing plans. Cinemagoers in Bombay and all over Maharashtra State to pay increased admission prices on tickets from September 7th onwards at rates varying from 17 to 33⅓% over present rates. West Bengal Government has called for conference of industryites to devise ways and means to arrest deterioration in trade. Columbia release "Guns Of Navarone" in 22d week at the Rex in Bombay. Picture expected to complete 25 weeks' run. **P. H. Krishna,** Calcutta manager for Columbia, completed 25 years' continuous service with firm. **B. Gopala Reddy,** Minister for Information and Broadcasting with India Government, opened International Children's Film Festival at Lighthouse Theatre in Calcutta

'South Pacific' Sets All-Time UK B.O. Record, Bigger Than 'Wind'

London, Oct. 2.

"South Pacific" ended a phenomenal 230 weeks' firstrun engagement at the Dominion Theatre last weekend, and has shattered every record for a motion picture in Great Britain. The theatre gross for this single engagement exceeded $3,900,000, of which the distributor's (20th) share was not less than 50%.

Starting yesterday (Mon.) the film began its first suburban engagements in the London area, playing in four selected situations for extended run engagements at enhanced admission prices and with a reserved seat hard-ticket policy. Next month it will open in six more theatres on similar terms and is booked in a further six situations starting Christmas week. All these dates are in the 35mm Cinemascope version.

The Todd-AO version, which of course was used throughout at the Dominion, has so far played 29 engagements in Britain, plus 20 return dates, to a total theatre gross of almost $4,500,000. The average run was 35 weeks, and the champion dates were in Manchester, where it held for 117 weeks; Birmingham, 100 weeks, and Newcastle, 87 weeks.

Additionally, the C'scope version has filled 684 dates throughout the country to add another $1,000,00, or thereabouts, to the total gross.

All these engagements are prior to the general release of "Pacific," which is scheduled for next Easter on the Rank circuit. This release is not confined to the London area, but will extend throughout the country.

On the basis of its performance to date the film is expected to return to the producer around $7,000,000, probably equal to the original negative cost. It clearly outstrips the previous champ, "Gone With the Wind" (MG) which, with its latest release on the Odeon circuit, is estimated to have grossed about $4,000,000 since it was first launched in 1940. "Pacific" has set up its record since its original opening in April, 1958.

As an interesting footnote, Sam Eckman, Jr., who represents Magna in the United Kingdom, and who has therefore been actively associated with the release, was also the head of Metro in Britain during the launching of "GWT." And though "Pacific" has vacated the Dominion to make way for "Porgy and Bess," Eckman's interest in what happens in the theatre will continue, as he is Samuel Goldwyn's rep in this country.

Many Critics Needed To Cover 10 Preems At Dublin Legit Fest

Dublin, Oct. 2.

Every first, second and third string critic was recruited by Irish newspapers last week in an attempt to cover the first nights of 10 productions for the Dublin Theatre Festival, and the 10 are only about half the productions to be seen during the fest which continues through next Sunday (7).

Theatres, pocket theatres, a cathedral, church halls, a cinema and the basement of the bus station are all being used for presentations which range from two Eugene O'Neill plays, the unabridged version of "Long Day's Journey Into Night" and "A Touch of the Poet," to a musical, "Fursey," which is being premiered tonight. "Journey" is at the Abbey where it is alternating with the current comedy, "A Jew Called Sammy."

Productions have stretched Irish acting talent pretty thin, borrowing from radio players and importing some thesps from the outside. Producers have also been scarce, but Hilton Edwards, now head of drama for Telefis Eireann (Irish TV), took a vacation to stage "Othello" with his old partner Michael MacLiammoir as Iago and American Negro actor William Marshall in the title part. Presentation got a big reception when it opened its five-night run and is now on a European tour of one and two-night stands.

Another tv director, Jim Fitzgerald, is directing "Stephen D,"

(Continued on page 26)

Mashed Potato Served At London Stage Door

London, Sept. 25.

The Madison and the Mashed Potato, reputed to be successors to the Twist, were introduced to West Enders with the opening of a new Piccadilly spot, the Stage Door. Both new routines were demonstrated by Anthony Teague. He came to London recently as one of the Four Saints vocal group which supported Lisa Kirk in her Talk of the Town engagement, and stayed on.

Teague is supported at the Stage Door by two local girls, Vanessa Latour and Christine Hunter, with the Peter Akister Quartet and the Stage Door Johnnies providing the modern music and Latunes, respectively.

The Stage Door, designed to appeal primarily to the show biz community, is on a non-club basis, with an admission charge of $1.75 which covers the cost of the first nip. Simple dishes, such as bacon and eggs, omelette and fish 'n' chips are available at $1.50

French May Get Admish Tax Cut Via Common Mkt.

Paris, Oct. 2.

With the new film season in full swing, the French film industry still finds itself faced with the old problems; amortization, a need for detaxation and rising costs. However, this year there seems to be a possibility of alleviating the usual filmmaker gloom.

A temporary summer measure unblocking two-thirds of the admission tax on all first-run and subsequent-runs, plus a 50% detaxation for nabes, was considered a helpful step, but bigger tax cuts are still deemed necessary. Sterner Common Market demands for balanced cooperation between members are also considered a good sign.

With West Germany having only a 20% tax on grosses and Italy only 19%, it is felt that the stiff French rate of 33% may be reduced to put this country in line with other Common Market members.

Another bright spot are the Centre Du Cinema figures for the second fiscal semester showing that '62 finally had more attendance in Paris and the suburbs (responsible for more than 30% of the grosses, up over last year's second quarter, rather than the usual decline. Of course this was mainly due to a few big pix, but it proved there is still an active film-going crowd that's ready to shell out for quality pix despite raised prices.

There were some slight attendance reduction in hinterland spots, but these were made up by hiked ticket prices. Of course there is a long way to go for film stabilization here, but many industry people are beginning to think positively for a change, and that's a good sign.

Argentina Hopes To Recapture Spanish Market in Chile

Santiago, Oct. 2.

After more than 20 years in which Argentine films have been practically nonexistent in Chilean cinemas, the Argentinians are making a serious attempt to recover the Spanish language market they lost to Mexico.

As of October 10, Argentine films (distributed by Oscaldo Barzelatto and Oscar Scannapieco) are taking over the Cine Pacifico on an exclusive basis. Director Leopoldo Torre-Nilsson, whose "La Mano en la Trampa" will spearhead the offensive, is to arrive a week earlier to lecture at the U. of Chile. Periodic visits by stars are

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6th MIFED Oct. 10

Milan, Oct. 2.

The sixth International Film Mart (MIFED) opens here Oct. 10th for a 10-day run, with organizers confident of another busy gathering, on the basis of advance bookings for Milan's bi-annual affair.

In fact, advance reservations have been so heavy, that MIFED topper, G. M. Franci, has already set the dates for the seventh market: April 12-25, 1963.

Decision was taken at a recent meeting of MIFED and Milan Trade Fair officials, at which it was revealed that 92% of this spring's participants had already signed for a new visit in 1963, and that a large group of new exhibitors had likewise expressed interest in taking part in the trade meeting.

Several sideline conclaves on various film topics are as usual planned for the Milan gathering.

Maybe Voluntary Prez for BFPA

London, Oct. 2.

The appointment of a new president is to be a top item on the agenda when the council of the British Producers Association meets in London tomorrow (Wed.), but it is not expected that a decision will be taken before the council meets again in November.

Arthur Watkins, the retiring prexy, who is vacating the post because of ill-health and a desire to devote more time to play-writing, had originally hoped to leave by the end of October, but is now likely to stay on until the end of the year. In any event, he would not go before a successor is appointed and installed.

At first, the BFPA deferred making a decision in the hope that a merger could be effected with the Federation of British Film Makers, but as these negotiations are now "in abeyance," a decision would have to be made fairly quickly.

There are, however, two schools of thought, one advocating that a voluntary president should be appointed for a limited term, in the hope that the merger negotiations could be brought to fruition in a reasonable time; and the other, which feels that a full-time, paid prez should be named immediately. At one time, it was suggested that the Association's financial position did not justify the appointment of a new paid officer, but the position has improved considerably in recent months, and finance is no longer an obstacle.

Watkins' decision to leave the BFPA also means he will be ankling the position of president of the International Federation of Film Producers Associations and his resignation will take effect when the general assembly meets in London on Nov. 1 and 2. As already reported in VARIETY, Eric Johnston, Motion Picture Assn. prexy, will be named to fill the vacancy.

KEITH PROWSE PROFIT SLIDES TO $237,888

London, Oct. 2.

London's leading theatre tix agency, Keith Prowse, which also holds shares in Westward-TV, commercial video outlet for Southwest England, took a dip in profits for the year ended March 31, 1962. As against last year's total of profits before tax of $354,802, company this year made $237,888. After tax KP took $94,648 as against $161,238 for the previous year. Dividend of 17½% was maintained, however.

Peter Cadbury, chairman of the setup and of Westward-TV, decided not to pay a dividend on the tv station this year but saw no reason to doubt that Westward would make a reasonable contribution to future KP profits.

The tv ad tax had adversely affected the video station's revenue last year, he said. As regards the future of tv, he maintained that the Pilkington Committee was "dead" and that the government would pay no attention to it.

'South Pacific' Quits West End After 4½ Yrs.; 'Budd' Stout 19G 'Dock Brief,' 'Consent' Strong

London, Sept. 25.

After four and a half years "South Pacific" makes its final appearance in the London West End grosses chart, and is exiting with a flourish. Its 230th week was an amazing $22,100, due no doubt to the closing date announcement, but at that gait, of course, could have continued for many months to come.

The major newcomer of the past week is "Billy Budd" at the Leicester Square Theatre, which was heading for a stout $19,000 or near, after more than $11,200 in its first four days. "The Dock Brief" was expected to top $11,000 for its opening frame at the Plaza, where it was launched with an invitational preem. "Advise and Consent" made a bolt start at the Odeon, Leicester Square, and its initial round of more than $18,000 was likely to be matched in the second sesh.

"Lolita" continues in fine style at the Columbia, with prospects of a mighty $15,000 or close for its third week. "Bird Man of Alcatraz" is also holding well at the Odeon, Marble Arch, with a nifty $10,000 in its fourth stanza.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"West Side Story" (UA) (30th wk). Fancy $18,800.

Carlton (20th) (1,128; 70-$1.75)—"Oklahoma" (20th) (1st wk). Moderate $5,500. "If a Man Answers" (Rank-UI) follows Oct. 4.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin) (re-issue) (5th wk). Sturdy $14,300. Stays until Oct. 27, with "How the West Was Won" bowing Nov. 2.

Coliseum (MG) (1,795; $1.05-$2.80)—"Dunkirk" (M-G) (re-issue) (2d wk). $7,000 or close, same as previous week.

Columbia (Col) (740; $1.05-$2.50)—"Lolita" (M-G) (3d wk). Heading for smash $15,000.

Dominion (CMA) (1,712; $1.05-$2.20) — "South Pacific" (20th) (230th wk). Amazing $22,100. Stays one more week, to be followed Oct. 2 by "Porgy & Bess" (BLC).

Leicester Square Theatre (CMA) (1,375; 50-$1.75) — "Billy Budd" (Rank) (1st wk). Prospects of brisk $19,000 or close, after solid $11,200 in initial four days.

London Pavilion (UA) (1,217; 70-$1.75)—"Something Wild" (UA) (3d wk). Neat $7,000. Around $7,300 previous week.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (41st wk). Fancy $8,300.

Odeon, Haymarket (CMA) (1,890; $1.05-$2.80) — "Barabbas" (BLC) (16th wk). Fine $7,500.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75) — "Advise and Consent" (BLC) (2d wk). Hefty $18,000, same as opening round.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Bird Man of Alcatraz" (UA) (4th wk). Fine $10,000. Sturdy $10,700 previous week. "The Grip of Fear" (BLC) preems Sept. 27.

Plaza (Par) (1,889; $1.05-$2.20)—"The Dock Brief" (M-G) (1st wk). Nice $11,000 or near.

Rialto (20th) (529; 70-$1.20) — "Gentlemen Prefer Blondes" (20th) (3d wk). "The Enemy Below" (20th) (3d wk). Steady $5,500. Previous week, $6,400.

Ritz (MG) (430; 70-$1.05) — "World of Comedy" (BLC) (13th wk). Smash $5,300.

Studio One (Indie) (556; 50-$1.20)—"Greyfriars Bobby" (BV) (3d wk). "101 Dalmations" (BV) (3d wk). Okay $4,800.

Warner (WB) (1,785; 70-$1.75)—"La Belle Americaine" (WP) (2d wk). Disappointing $7,000. Opening week was modest $8,400. "Loneliness of the Long Distance Runner" (BLC) opens Sept. 27.

German TV Finances New Legit Theatre

Duesseldorf, Sept. 25.

Here's a timely switch! Television has just put a new legit theatre in business here.

New stage, titled the Komoedienhaus, opened with the musical comedy "Fireworks," starring Blanche Aubry, Karl Schoenbock and Dorothea Wieck, under the direction of Hellmuth Duna.

Funding for the attractive new house came through a contract with the Cologne outlet of the West German radio and television network. The tv outfit has a first-refusal right on filming all productions of the Duesseldorf stage. The tv company is building special facilities for easy filming of plays, and is planning to do the televersion of three initial efforts, "Fireworks," "Don't Do That, Angelika," and "The Man with the Cylinder."

The rebuilt house on Worringer Place was the site of the Duesseldorf Opera, years ago.

U.S. Pix Were Aug. Champs in Italian B.O. Sweepstakes

Rome, Oct. 2.

Though dropping a few percentage points under 1961 b.o. figures for August, Yank product for the first time this year held first place in the Italian firstrun sweepstakes. Total accrued by U.S. pix during the month was 45% (vs. 48% in '61), while second-place Italian (and French coproduction) items totaled 43%.

In 1961, the Italo-French total had been a mere 30% in the Italo keys. Difference, consists of pix from "other nations," which dropped sharply from last year. British pix were off several points, from 6.8% to 2%, the Germans also, from 5% to 2.40%.

Total boxoffice for month of August was likewise off, with August, 1962 total (key firstruns) registering $1,119,000—some $240,000 below the equivalent 1961 figure.

Early returns show "The Man Who Shot Liberty Valance" (Par) as the first front-runner of the season, thanks to healthy initial runs in Milan, Rome, and other keys. "Gone With The Wind" (Metro) showed perennial strength via a firstrun revival in Milan which in 18 days had averaged a sock $1,600 at the Astra Theatre.

Looks Like Big Legit Biz in Australia As Summertime Begins

Sydney, Sept. 25.

The live theatre is holding up strongly in this keyer and prospects are bright for a good summer run—summer begins here officially October 1.

"Orpheus in the Underworld" is winding up as a smash run at the Tivoli for Garnet Carroll and the Elizabethan Trust. Sadlers Wells troupe will next do a season in Melbourne. Carroll, by arrangement with the Tivoli management brought in "Sound of Music" on September 28. "Music" wound up a 12 months' run in Melbourne. Carroll, one-time partner of the late Sir Ben Fuller, has another click with "Once Upon a Mattress."

J. C. Williamson Ltd. will bring in "Under the Yum Yum Tree" October 17, with Digby Wolfe, Fay Kelton, Alan Dearth and Melissa Jaffer.

"The Sentimental Bloke, a strictly Aussie comedy, is finishing a solid run and goes out on the road under the Williamson banner. Another click for the same outfit is Luisillo and his Spanish Dance Theatre.

Harry Wren, indie vaude-revue producer, brings in his "Starlight Revue" for a run after pulling big biz in New Zealand.

Steven Pallos to N.Y.

London, Oct. 2.

Steven Pallos, head of Britannia and Pax Films, is leaving for New York next Sunday (7) to negotiate coproduction deals. Though declining to give any names, the producer said he was to have talks with one major and one independent outfit.

During his two weeks' stay in Manhattan, Pallos also intends to negotiate U.S. distribution deals for two of his latest pix—"Jigsaw" and "Decoy."

Mexico May Lose 'Sanchez' Prod.

Carlo Ponti Pic, Budgeted at $1,600,000, May Not Get Permit Because of 'Unfavorable' Subject

Mexico City, Oct. 2.

Mexico's film unions, who have had a lean year of it because of slumping national production, are anxiously awaiting final decision by Carmen Baez of the Film Bureau as to whether or not "The Children of Sanchez" will be made here.

Union concern is understandable since they may lose approximately a fourth of a $1,600,000 budget earmarked for salaries, special services, etc. Also there may be a possible loss of future work in Italian productions and coproductions. "Sanchez" is a Ponti production for Embassy release.

Although scriptwriter Abby Mann is busy working on the screenplay, Carlo Ponti has departed for the moment, mystified by the incomprehensible ways of Mexican federal film officials and censors.

Bone of Contention

The bone of contention appears to be fact that Ponti presented a treatment for approval by the Film Bureau. Miss Baez said that the agency has never authorized picture production on the basis of only a synopsis, and will not do so now. Even in the 20-page treatment Miss Baez red penciled "doubtful" paragraphs requiring strict attention by Mexican censors. While the Film Bureau head admitted that the Oscar Lewis book is "a moving document," she is none too certain as to how it will be developed for the screen. Nor is it a theme that Mexicans can be proud of, Miss Baez added.

Miss Baez said that "we are not ashamed of our misery as seen by the eyes of an American writer and now being translated for the screen by another American" (Mann).

No final decision has yet been made, although censors have been giving opinions on the treatment. Miss Baez said a shooting script will have to be submitted for approval, and suggestions for deletion of scenes, and "certain changes" accepted within the framework of regulations which seek to restrict wrong interpretations of the country, its citizens, national heroes, etc.

Ponti Sez

Ponti, for his part, according to his rep, Dr. Carlos Agostini, is against any major change in the script. Allegedly he has been talking of doing film in Guatemala, or in Texas, possibly even in Rome, if "cooperation" in Mexico is not extended.

Agostini pointed out that it would be difficult to make changes in the script since the Lewis book deals with a poor family, and these cannot be turned into a fairly well-off lower middle class group. Ponti, Agostini and scriptwriter Mann all feel theme is constructive since it presents a poor family's struggles to lift itself above their misery and poverty.

Ponti's aim is to remove from screenplay those parts of the Lewis study which have no screen values, but he is adamant about any substantial changes.

"I've made films in all parts of the world, Italy, France, and United States," Ponti said before quitting Mexico. "I also hope to have a free hand in Mexico. I'll be back soon meanwhile awaiting the official decision before going on with preparations for the film."

Mexican writer, Carlos Fuentes, working with Mann on the screenplay, does not find the Lewis book either "negative" or "unfavorable" to Mexico. The situations depicted exist and the concern of authorities and Mexicans should be "what can we do to correct them" instead of bickering about granting a production permit. Fuentes said his main work is to inject "a Mexican spirit" into the screenplay.

Medallion Buys RKO Pkg.

Medallion Pictures, of which B. R. Schrift is president, bought the Brazilian rights to the entire RKO library of 729 features.

Deal was made with Fall River Investment S. A., which is La[illegible] American distributor for C. & C. latter having [illegible] the packa originally from RKO.

Schulberg Slates New Feature for Mexico

Mexico City, Oct. 2.

Budd Schulberg has scheduled a Mexican-American coproduction, "Pilgrim," a film bio of the life of writer Alma Reed who was the great love of Yucatan socialist leader Felipe Carrillo in the '20s. As Governor of Yucatan, Carrillo and 13 of his brothers were shot down in 1924 in the revolutionary upheaval.

Film may be ready for shooting at the end of the year or early in 1963, and will be in both Spanish and English. The picture might be the first in a series of coproductions.

'Sodom' Targeted In Rome as Press Stunt?

Rome, Oct. 2.

"The devil is present in every sequence" of Robert Aldrich's "Sodom and Gomorrah," according to accusations contained in numerous letters received here this week by producer Goffredo Lombardo. Missives warned producer against releasing pic, stating that "this is only a warning—if the film is released you'll be sorry."

"Sodom," which gets a gala premiere at Rome's Barberini next week, will be handled by Titanus in Italy and certain foreign areas, with 20th releasing in the U. S.

According to Titanus sources, first threatening letter came in early this week, was mailed from Flushing, N. Y., on Sept. 22, and was on address-less letterhead of the "American Council of World Exorcism," said (in letter) to boast 45,000 members throughout the world.

Letters also attacked Italo films in general citing "Boccaccio '70" and "Dolce Vita" as other films which constituted a "grave danger for our children."

While many here suspect a publicity stunt (the words "down with 'Sodom and Gomorrah'") coincidentally appeared on many Roman walls this same week) there's no denying the effect the news has had. Almost all Italian dailies headlined it over the weekend, and calls are said to be pouring into Titanus offices here asking for further information. Titanus denies knowledge of an ad campaign in this connection, and has made no public statement on "Sodom" other than that it is not an immoral film.

Aldrich pic, shot in North Africa and Italy last year, features Stewart Granger, Pier Angeli, Anouk Aimee, Stanley Baker, Rossana Podesta, and many others.

JORIS IVENS TRAVELS

Dutch Documentarian Schools & Lectures In Chile

Amsterdam, Oct. 2.

Dutch film documentarian Joris Ivens is in Chile on a double mission. He's lecturing at the Univ. of Santiago, and also prepping a film on the city and harbor (now in disuse) of Valparaiso. The harbor used to bustle, but that was before the Panama Canal was opened.

Another project, upon his return here, is a short on the Mistral wind — the air current that originates in the Alps and blows through the south of France to the Mediterranean.

Kansai B.O. Drops 10%

Tokyo, Sept. 25.

The lucrative Kansai district, including the key cities of Osaka, Kyoto and Kobe, suffered a 10% b.o. drop this summer as compared to the same period last year, according to a Osaka National Tax Bureau survey. The district ranks second only to the Tokyo area as an earner of film coin.

Not surprisingly, pictures geared for the juve trade did the best biz during the vacation season. Most popular were "King Kong vs. Godzilla" (Toho) of the domestic product and "101 Dalmatians" (Disney) of the imports.

Costly Foreigners

Tel Aviv, Oct. 2.

Second Israel Music Festival (Aug. 16-Sept. 10) drew 80,000 admissions, lost only $30,000. That is very nominal against Greece's festival loss this summer of $100,000 and Holland's loss of $170,000.

A major item of overhead was $21,000 for visiting foreign artists, including Sir John Gielgud. Israel Philharmonic's own fees were only $31,000.

Blame the Femme Mgrs. When Legit Biz Falls In Poor Paris Season

Paris, Oct. 2.

When legit seasons are bad of late, one scapegoat has been that more than 30 of the 55 theatres are run by women. Now two of these women are being threatened with expulsion by the Municipal Council as they run city-owned houses that are on lease.

Council is not too happy with the results lately and may have both femmes out by December unless a new accord is reached. Concerned are Simone Volterra who has the Marigny and Germaine Roger who helms the operetta site, the Gaite-Lyrique.

The Marigny once housed the Jean-Louis Barrault company and then tried other entries, but never quite regained its popularity. It was closed for renovation more than two years ago, after which Miss Volterra wanted to turn it into a film house, but the city refused, wanted to keep it a cultural site. Culture Minister Andre Malraux, also had the idea of turning it into the National Centre for Cultural Diffusion, but it was felt too small for this. So Miss Volterra may be out unless she can convince the Council she has some theatrical properties of merit on tap.

The Gaite-Lyrique has a show "Visa Pour L'Amour," produced by Jean-Jacques Vital, a vintage-type operetta doing okay biz. Miss Roger's various operettas have been only intermittently successful and here too, it depends on confabs with the Council whether she also exits.

Future directors or plans for the two houses, in the event the present operators are ousted, are not clear at present.

Many Critics

Continued from page 25

an adaptation of James Joyce's "Portrait of the Artists as a Young Man," which looks like a winner in view of the current-Joyce upsurge. Adaptation is by Hugh Leonard.

The American Dance Company opened its European tour at the Shelbourne Ballroom and another ballet company, Spanish Fiesta Gitana, moved into the Gaiety at the weekend.

According to Festival Director Brendan Smith, bookings were up 120% over last year with most of the first nights SRO and the upsurge in bookings after the reviews was particularly strong. Just how many tourists the fest brings into the country is doubtful, it was reported to be around 1,300 last year, but there is to be a general assessment of the position immediately after the closing. This is partly due to the fact that Bord Failte (Tourist Board) is giving a grant of $18,000 against losses.

Whether it has brought many tourists or not the Festival has brought critics in from England as well as players, with Ian Bannen topping a pre-London presentation of O'Neill's "A Touch of the Poet" for Tennent Productions; Australians Peter O'Shaughnessy and Shirley Smith presenting "Courtship Through the Ages" (in a church hall), Agnes Bernelle doing a strong cabaret "From Brecht to Brecht" in a cinema (after the final show), Lea Padovani in for lead role in first English production of Aldo Nicolaj's "The Apricot Season."

A late-night Festival Club, with a $5.60 membership tab, is open in one of the hotels for patrons who have booked for at least five consecutive shows. It portends a new trend towards night spots for Dublin where this lack has been noted.

A Poser, French Musical Tastes

Despite Success of 'West Side Story,' Operetta-Type Musicals Are Still on Top

Paris, Sept. 25.

There has been a lot of talk, and printer's ink spilled, about local musical comedy tastes in both legit and films. The result is that general audiences still go for old-fashioned operettas and are little concerned with drama, integration of story, theme, music, or dancing.

Most Yank pic tuners fare poorly here and only "West Side Story" has broken through for fine results. This is thought an exception to the rule, due to its production values, rather than a new trend. But hopes have been raised. In the past only such musical pix as "An American In Paris" (MG) and "The King and I" (20th), shorn of most of its songs, did good biz.

In legit only Irving Berlin's "Annie Get Your Gun" has been done in French since the war. And it was so overloaded with production values for their own sake that Berlin, on seeing it, remarked that the only light thing was an elephant brought on in one scene. It was done at the Chatelet Theatre which is the cornerstone of French musicals and the one that usually sets the standards.

Mechanical Aspects

Shows staged there have an obvious story with most ballet numbers and songs just stopping things to unroll and depend on massive mechanical devices for their effect rather than on any cohesion with, or progression of, the story.

Characterization in these shows is so stereotyped that it makes little impact. Shows must divert, deep themes are taboo, and anything but comic and clean sex is usually out. Yet this theatre draws more than 1,000,000 people a year despite the usual Parisian remark that it is only for tourists.

No Govt. Support

Chatalet prexy, Maurice Lehmann, says he would like to modernize the musicals, but he has a high overhead, no government support and experimentation is just too costly. However, he thinks tastes are becoming more sophisticated and one of his saccharine entries of two seasons ago, "Secrets of Marco Polo," lost money. The current show "La Polka Des Lampions" has a more witty and less contrived book by Marcel Achard and is doing well, but it is light years away from a "West Side Story" or a "My Fair Lady."

Rave Reviews, No Biz

Roland Petit has tried to do Yank type musicals and has come a-cropper. A Yank road company of "Story" two years ago got rave reviews and managed to do a few weeks of top biz. But when they came back for a repeat there was not enough interest. Some think it was the high prices.

It looks like the general tastes for theatre and pic musicals will remain at the Chatelet level for some time. But the "Story" breakthrough is heartening and the pending reaction to "Porgy & Bess" (Col) is being watched. Time will tell if the regular audiences can be brought around to U. S.-type musicals.

UNESCO Facts & Figures

Latest look at the UNESCO catalog of musical productions and opera shows that, compared to the world-wide film industry's production programs, musicals are being ignored. The catalog makes a study of 159 full-length films and documentaries from 20 lands, of which only 105 have some music.

Except for the U. S., England, Russia, the Netherlands, Italy and Canada, light musicals or operas are just about completely out of the picture. The study included films about the history of music, lives of composers, light musicals, studies or experimental music or jazz.

FBFM Questions Costs Of Early Collections

London, Sept. 25.

A call for an inquiry into the charges made by the Customs and Excise for collecting the statutory Eady levy was made last week by the Federation of British Film Makers. FBFM prexy Lord Archibald recalled that the original estimate for collection was $42,000 a year, but the latest annual report showed a charge of $168,000.

Some years back, when the Customs and Excise was also collecting admission taxes (since abolished) the charge to the industry was around $100,000. There are now considerably fewer theatres with the bulk of the levy contributed by the two major circuits, and the cost of collecting from them would be negligible.

Polish Film Wins 5G At Bergamo Festival

Bergamo, Oct. 2.

The grand prize of the Bergamo Festival was awarded to the Polish film "The Magician" by Tadeusz Makarszynski, who received 3,000,000 lire ($5,000). The Polish entry competed with 63 other films. Eleven other films were shown out of competition because they did not conform to the festival regulations. Five prizes of 1,000,000 lire each ($1,700) were given to short films from France, Italy, Czechoslovakia and Yugoslavia.

In the past the Gran Premio went to a Belgian (Haesaerts' "Under The Black Mask") and to a German film (Hart's "Harbor Rhythm"). The U.S. won a prize of $5,000 twice, in 1959 with Robert Snyder's "The Hidden World," and in 1961 with Peter Kass's "Time Of The Heathen." In 1960 the Disney production "Donald In Mathmagic Land," directed by Hamilton S. Loske won 1,000,000 lire in the cartoon category, while last year Stanley Vanderbeck's "Mankinda" was awarded half the cartoon prize.

Though in theory Bergamo is a festival of films on art and art films, many experimental pix are shown. American films mostly fall into this category, and U.S. experimental short film makers are known in Europe due to the Bergamo fest.

Most films are recruited for showing in the fest, not through diplomatic post, but by personal contacts. The U.S. State Dept. has been asked to send films, but has failed up till now to make any films available, a fact much regretted by fest director, Nino Zucchelli.

By tight selection (out of 155 films seen by the selection committee only 74 were admitted) the festival has maintained a high artistic level, and gives film critics an opportunity to find out what is going on in international (15 participating countries) short film centres.

Argentine Hopes

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also planned to reinforce the publicity angle.

Plans have been laid for the exhibition of approximately 30 films annually. Their importation is favored by the Latin American Free Trade Association: duties are 25% of those paid by European or U.S. pix and the 200% importation-deposit at the Banco Central does not apply to Argentine (or Mexican) product.

Whether the Argentine project of recouping the Chilean market will succeed is anyone's guess. Films can roughly be divided into two categories: popular fare beamed at lower classes (who dislike reading Spanish sub-titles) which have just about the same lack of artistic integrity as the Mexicans, and seriously made films by Torre-Nilsson and youngsters such as Kohon, Murua or Kuhn. Even though Chile and Argentina are neighbors the decadence of films from across the Andes during the Peron period created a deep-seated prejudice that can not be erased in a hurry.

Raf Vallone will appear in six tv episodes taken from Riccardo Bacchelli's novel "Il mulino del Po" (The Mill on the Po River). **Sandro Bolchi** will direct.

NEW SEASON: TENTATIVE SHAPE

TV Tally Sheet: The Presidents

"The Roosevelt Years":—This series, with 26 already in the can and representing an investment to ABC-TV of something like $2,000,000, was originally scheduled for release this season but, even with sponsor interest, was put off until the '63-'64 semester. This was in order to avoid programming conflict with the Churchill series, "The Valiant Years," which is getting a sponsored second-season go-round on the network.

"The Eisenhower Years"—This series was also scheduled as an ABC-TV entry (natch, where Jim Hagerty goes, so goes Ike). But the whole thing now appears off, because of Eisenhower's insistence that exposure of the series be delayed until after his death. Since it's figured that Ike could be good for another 15 years, if not more, web couldn't see tieing up that kind of coin.

"Harry Truman Story": This David Susskind-produced series was designed for network showcasing. However, it ran into such strong Madison Ave. sponsor resistance, that Susskind is now turning the series over to educational tv.

Herbert Hoover: He got a one-shot as an NBC-TV special last week in which he talked about Woodrow Wilson.

Susskind Now On an Educ'l TV Kick; Sets NET Pact for Pubaffairs Shows

By HERM SCHOENFELD

If what educational television needs is showmanship, David Susskind has become available to supply the missing ingredients. In a new tack on a diversified career as a network producer and host of the "Open End" show, Susskind is now in a firm alliance with John T. White, prexy of National Educational Television, to turn out several public affairs shows for NET.

In the works by Susskind are a one-hour documentary on the upcoming trip of President and Mrs. Kennedy to Brazil, a show that will spotlight some aspects of the Alliance For Progress. Another show set for NET will revolve around NATA and its recent shift in command to Gen. Lyman Lemnitzer.

NET, meantime, is trying to raise the coin to buy Susskind's series on President Truman. This is a $1,3000,000 venture in which NET is strongly interested, but will not commit for until it can raise the money either through underwriting from a corporation or a grant from a fund.

Susskind turned to NET with the Truman series after being rebuffed by the networks. Apparently, the combination of Harry "Give 'Em Hell" Truman and David "Give 'Em Hell" Susskind was too strong for the networks to buy. In any case, Susskind ran into an iron door at the networks which regard most public affairs shows as their private domain.

Susskind claims that, putting his money where his mouth is, he has already invested $393,000 in the Truman series. Two one-hour shows have already been completed, with some material also prepared for additional stanzas. Unlike other contemporary histori-

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Brit. ATV in Bid For Yank Talent

London, Oct. 2

Weekend-only commercial tv programmer, ABC-TV, which serves the Midlands and North on Saturdays and Sundays, is making an all-out bid to take over the role of chief exponent of visiting Yank talent. This entails rivaling the mighty Associated TeleVision showcase, "Sunday Night At The London Palladium," which has become a "natural" video vehicle for a host of American stars during the seven years of commercial television.

But this season the ABC-TV station has swept into a healthy lead with U. S. names like Chubby Checker, Freddy Cannon, Little Richard, Dion, Buzz Clifford, Ketty Lester, Bobby Vee, The Crickets and others. The Palladium show, however, is kicking off with mainly domestic artists such as Shirley Bassey, Frankie Vaughan, Frank Ifield and Max Bygraves, although Pat Boone and the Everly Bros. as set as billtoppers later this year.

Lucy's 100G One-Shot

Hollywood, Oct. 2.

Lucille Ball is drawing $100,000 to guest on Danny Kaye's General Motors spec Nov. 11 on NBC-TV.

CBS-TV has Miss Ball under contract, and it okayed her appearance on NBC-TV, just as it approved her gueststint on a Bob Hope show taped last summer for telecasting on NBC-TV this summer.

Ford Co-Sponsors Judy, Grace Kelly CBS-TV Specials

Ford Motor Co. is being buttoned up as the alternate sponsor of the two Chemstrand specials—Princess Grace Kelly at Monaco and the new Judy Garland hour. Both shows are slated for telecasting on CBS-TV.

Doyle, Dane & Bernbach, Chemstrand's agency, negotiated the deal with J. Walter Thompson, Ford agency. The deal is yet to be formalized on paper, but no hitches are expected. Doyle, Dane & Bernbach secured the two specials and placed them on CBS-TV.

Initially there was some question on the commercial demands which might be placed on Princess Grace by sponsor Ford. That question, though, has been settled for it was made clear that Princess Grace could not be tied to any product.

The Grace Kelly show, packaged by MCA, will be telecast Feb. 17, Sunday, at 8 p.m., preempting Ed Sullivan for that night. The new Garland special, packaged by Freddie Fields Associates, will be telecast on March 19, at 8:30 p.m., preempting Red Skelton. The Princess Grace special, to be shot in color, will be colorcast in the cities of New York, Los Angeles, Chicago, and St. Louis. Other colorcast cities might be added before airtime.

Cronin 'Shannon's Way' To Be Made in London As NBC-DuPont Entry

London, Oct. 2.

The first co-production for a regular American tv dramatic series is to be made in London in the coming month. NBC has made a deal with Associated-Rediffusion in London for a 60-minute play for the DuPont Show of the Week.

The subject chosen is "Shannon's Way" by A. J. Cronin, and it will be taped next month under the supervision of Lewis Freedman. Production is skedded for the end of November, and will be aired in New York on Dec. 16.

INITIAL RATINGS PUT CBS IN LEAD

By GEORGE ROSEN

It looks like another CBS year in the television programming sweepstakes.

The field is still in motion, but with most of the entries in, the nation's tv viewers, based on initial rating samples for N.Y. and projected over 30 major markets, have just about made their choices.

Having sampled the first week's shows and having made up their minds after the second week's installments, it becomes fairly evident that the CBS combination of star power, verve and glamor is paying off again on the Nielsen charts. The only question remaining is whether the No. 2 slot goes to NBC or ABC, and influencing this decision to a large extent will be the fate of ABC's two 7:30 anchor shows—"Combat" and "Gallant Men."

Hurting NBC has been the failure of its Monday and Saturday night anchor shows ("It's A Man's World" and "Saints & Sinners" on the former, "Sam Benedict" on the latter) to pull weight. With declining ratings on these three entries, NBC's chances of pulling Monday and Saturday out of the fire collapsed.

Thus as it now shapes up CBS should walk away with Monday and Tuesday, could very well take Thursday in one of the major surprises of the season (after the most disastrous Thursday season in CBS history), and is well on the way to a clean sweep on Saturday nights. And if Gleason as the Saturday lead-in comes through as anticipated, CBS will be in clover in extracting maximum Nielsen mileage from its potent star array and venerable properties such as Red Skelton, Garry Moore, Jack Benny, Danny Thomas, Lucille Ball, Andy Griffith, Ed Sullivan, "Perry Mason" (whose shift to Thursday looks headed for Nielsen endorsement), "Defenders," "Gunsmoke," etc.

With CBS projected anew into the forefront as an early winter selling season looms on '63-'64, Bill Paley's sales boys will again be in the enviable position of parcelling out the cream premium time to advertisers while the other two webs beat the bushes. That's why hot Nielsens are so imperative in the economic life of a network.

Thus the '62-'63 shapeup will shake down thusly:

Monday will practically be a walk-through for CBS, from "Tell the Truth" and "I've Got A Secret" as the openers and into one of the strongest comedy lineups in CBS history—Lucille Ball, Danny Thomas and Andy Griffith.

Again on Tuesday it looks like

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BBC FINDS FLOYD'S KO RUNS HIGH PER SECOND

London, Oct. 2.

Clobbering hooks from Sonny Liston who laid out Floyd Patterson in 126 seconds in their championship bout last week hurt BBC-TV every bit as much as they did Patterson. For, under a come-what-may deal with the fight promoters, web picked up precisely 14½ minutes of film for a reported $50,000.

Network poser: "How to get our money's worth?" Answer, simply, was that the most expensive piece of footage BBC-TV has ever acquired also became the one of the most repeated. Channel, which had reserved a 50 minute hole for the fight in its "Sportsview" prime timer, aired the two-minutes-six second punchup no less than three times in the same program, once in slow motion, and twice in the national news bulletins.

"I wonder," said Peter Dimmock, host of "Sportsview" and man who okayed the buy, "if they will get as much money from television on the return match?"

E. William Henry's FCC Appointment Irks Powerful Solons on Capitol Hill

Washington, Oct. 2.

E. William Henry, 33 by age, a lawyer by profession and a New Frontiersman by politics, today (Tues.) took his oath of office for a seven-year term as a Commissioner of the Federal Communications Commission from Justice Byron White of the U. S. Supreme Court.

His predecessor, John S. Cross, an Arkansas Democrat with powerful Capitol Hill friends, officially went out of office at FCC Saturday, mulling over another Federal job offer.

Cross can, if he wants, become head of telecommunications for the National Astronautics & Space Administration at a salary of about $19,000. Indications are, however, that Gross will open a private Washington office as a consultant on legislative and regulatory matters involving the communications industry. He will be in business for himself, with no plans of joining any existing firm. Already he has sent letters to major broadcasters and electronics firms, offering consultant services at $5.000 plus expenses per client. Reportedly, he would limit clients to 10 and would not handle any client seeking reversal of any ruling he opposed as a FCC member.

Henry, a Yale man with a background in the finest Southern tradition, has made a pleasant impression with everyone in the initial days of his FCC career. Despite the political irritations involved in the dumping of Cross, no one blames Henry, and his nomination for the Commissionership sailed through the Senate Friday (28) without a dissenting vote.

Washington lives on politics. And it thus must be noted, for the future effect it may have on FCC matters on Capitol Hill, that House Commerce Committee Chairman Oren Harris (D.-Ark.) and other potent Arkansans are charred because Cross wasn't reappointed, and that Senate Commerce Committee Chairman Warren Magnuson (D.-Wash.) felt that if the White House didn't take Cross on for another term due to a preference for a more New Frontier type, then why didn't Kenneth Cox, head of the Broadcast Bureau and a Magnuson home-state favorite, get the job? The awful truth of the matter, politically speaking, is that Cox has been passed by twice as far as Magnuson is concerned.

Magnuson wanted Cox to be named FCC chairman at the time of the Kennedy election. But Minow, the brainy young man of the Adlai Stevenson law firm, got the job. Other alumni of the Stevenson law firm more senior in

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Gleason's 61.4 Share in NY

Jackie Gleason's return on CBS-TV Saturday (29) night garnered Gleason a 29.4 with a whopping 61.4 share in the New York Arbitron. In the strictly one market New York Arbitron, Gleason way outdistanced the network competition for the 7:30 to 8:30 slot.

ABC-TV, according to the New York Arbitrons, for the measured period, registered a 7.2 and a 15.0 share with Roy Rogers. "Sam Benedict" was a poor third in the New York Arbitrons with a 4.9 and a 10.2 share.

Four Star Maps 6-Pilot Minimum For '63-'64 Season

Hollywood, Oct. 2.

Four Star has firmed a minimum of six pilots to go into production in October and November for the 1963-64 season, according to Tom McDermott, production chief. Other pilots probably will be lensed, but haven't been definitely set. There will also be some spinoffs on "The Dick Powell Show" and perhaps one spinoff on the Nick Adams starrer, "Saints and Sinners."

Four Star has on its agenda a half-hour situation comedy starring Tom Ewell, who toplined a comedy series for the company a couple of years ago; an hour-long detective series starring Rory Calhoun; a comedy with Phil Ford and Mimi Hines; an hour-long dramatic series by Richard Alan Simmons, and a half-hour comedy to be made as a joint venture between Four Star and Cooper's company.

Cooper would not be in this series personally, would participate only in its production.

Dick Watts Postmortems B'way Preems on 'Today' In New Show Biz Kick

Having suffered in the early morning ratings in the past year, since Dave Garroway quit as host, the "Today" show has decided to go "show business" once more—in a very direct way. The NBC-TV ayem strip hired Richard Watts Jr., dramatic critic of the N. Y. Post, to postmortem the new Broadway openings at least once weekly and probably the morning after on big shows like Irving Berlin's "Mr. President."

Besides legit, "Today" will regularly review motion pictures. NBC News, which oversees "Today," is out now to line up a front-line celluloid critic.

To make it a three-pronged show biz effort, the Hugh Downs-fronted strip (he took over from newsman John Chancellor just a few weeks ago) has associate producer Don Silverman covering most of the out-of-town openings. He is not serving as a critic, but he is doing the talent scout bit. Idea is for Silverman to nail down hot new talent before somebody else does and then showcase it on "Today." Already holding regular Thursday auditions, plus the road trips, the associate producer of "Today" has used the Phoenix Singers. They have since appeared on "Today" and subsequently got signed to the hungry I in Frisco and to NBC-TV's "Tonight."

Silverman's talent hunt is running separately and distinctly from the regular scouting program undertaken under NBC-TV's talent veep Dave Tebet.

Paar Backs Down In Tiff Over Tix

Jack Paar and his network, NBC-TV, once more were at odds with each other, only this time the problem as resolved well before the tv emcee decided to do any walking. Paar, who now fronts a weekly primetimer, wanted to control tickets for the Friday stanza.

Reportedly, the network balked, one of the obvious reasons being that, as in all such cases, a tv network likes to lay aside a large block of the comps for agency and sponsor "friends." When Paar pressed his point, the web said okay, take over the handling and distribution of tickets. Paar allegedly told network brass that his reason for wanting the tix in his control was that his show required a particular kind of audience, a kind he knew best.

Status quo prevailed, however, when Paar learned that, in order to handle the tickets properly, he'd have to set up his own extra staff.

Fear Too Many British TV Channels Will Dry Up Sources of Supply

London, Oct. 2.

Sir Kenneth Clark, first chairman of the Independent Television Authority 1954-57), has warned that if Britain introduces extra video channels and extended hours the "sources of supply are bound to dry up." Result will be that tv schedules will "be filled with any kind of rubbish." This is what has happened in America, he says, where, apart from a few highlights, they fill in "perfectly cynically" and do not even try to make one program better than another.

Sir Kenneth's warning is revealed in the publication of the written evidence submitted to the Pilkington Committee inquiry into the future of British broadcasting (oral evidence is being treated as confidential). He goes on: "In my work at the producing end I have been struck more forcibly than ever by what a limited medium it is. There are very few things it can do well and these few are rapidly becoming exhausted."

Among the opinion against this views that of the scripters. The TV and Screenwriters' Guild asserts that as the market increases in size, so will the numbers of creative people to supply it. Five years ago, the Guild states, there was a grave shortage of writers to supply the then new network. Today needs of both outlets are being admirably met, say the writers.

Among the 275 submissions selected out of the 852 submitted, which are released in two volumes, is evidence from the current video operations. BBC outlines its plans for a second web (subsequently okayed by the government). Corp. is to plan both its networks centrally so that there's a diversity of programs on either channel, scheduled so that viewers who do not switch over will be exposed to informational fare at some time in the evening.

However, Corporation states that the "importance of attractive and popular light entertainment programs in persuading the viewer to stay with the channel is not to be gainsaid; thus the amount of such programs would be divided equally between the two." It's pointed out that BBC would mount many new features, however, for technically minded and other minorities. It's hoped to provide a pattern of reruns.

Independent Television Authority noted that there was no reason to lose any sleep over the fiscal position of the indie web, but if it had to face the competition of two BBC services free of the obligation to make ends meet and supported by public money, a "clear principle of fiscal equity would be raised."

Re press interests in the independent outfits, ITA said that arguments which would exclude the press from tv would have to be considered in relation to film and theatrical interests. If all were excluded, ITA believes, tv would tend to become a field of investment for business interests only.

On the present networking operation, regional companies turned thumbs down, naming it as not merely discouraging them (the locals) from producing programs over and above the ITA requirement, but often leaving no alternative but to accept more than 75c of their product from the network.

From outside [illegible] one of the most [illegible] came from the Minister of Education, which [illegible] that young viewers are in danger of [illegible] up at least [illegible] things [illegible] are not [illegible] able [illegible] get for [illegible] what [illegible] of [illegible] process [illegible] d 3) [illegible] is [illegible] a [illegible] ke [illegible]

ABC SETS 'ALUMNI FUN' FOR JANUARY KICKOFF

ABC-TV is launching a new Sunday afternoon game show in January with sponsorship by Cyanamid. Titled "Alumni Fun," show will have two panels comprising three prominent alumni apiece from various colleges. Winning team will earn a cash grant for the winning college's alumni fund and will return to compete with another alumni group the following week.

Formatted along the lines of "GE College Bowl," "Alumni Fun" is produced by the same team of Cleary, Moses, Reid Productions. The moderator for the show is yet to be set.

Skelton, Warners Join for Vidpix

Hollywood, Oct. 2.

Red Skelton's Van Bernard Productions Inc. has joined Warner Bros. in a partnership deal to develop motion picture and vidpix properties, and it's likely Skelton may star in a film for WB under the new arrangement. Van Bernard is now scouting for a property for Skelton, a film which would be made under the VB aegis for WB.

WB-Skelton negotiations began last July. Guy della Cioppa, exec producer of Skelton's CBS-TV show, will be in charge of VB projects at WB. VB is now blueprinting several half-hour vidfilm comedies, also has some motion picture projects in the works, but no negotiations for properties have yet been set.

VB will operate as an indie unit with its own staff of writers, directors and producers. The company moves onto the Burbank lot Oct. 8, but will maintain present offices at CBS-TV's Television City, where Skelton tapes his series.

Cobb Draws 2G Per Day For 'Virginians' Stint

Hollywood, Oct. 2.

For his starring chores in Revue Studios' 90-minute vidpix series, "The Virginian," Lee J. Cobb draws $2,000 a day.

Cobb's commitment with Revue guarantees him $130,000 for 10 weeks of work in the NBC-TV sagebrusher. It's believed to be the top coin paid any telefilm series star.

General Cigar Coin On ABC's 'Fight of Week'

General Cigar Co. is joining ABC-TV's "Fight of the Week" on Saturday nights as sponsor starting next Oct. 6. Business was placed by Young & Rubicam.

Gillette Safety Razor continues into longtime participation in this show, the only network boxing series.

Val Parnell Steps Down, Lew Grade Moves Up at ATV

London, Oct. 2.

Commercial tv pioneer Val Parnell has turned in his Associated TeleVision stripes. With effect from Nov. 1, he moves out of the managing director's chair which will be filled by Lew Grade, present assistant managing director. Edward J. Roth, director general of Telefis Eireann, joins ATV in January as deputy managing director.

Parnell, who has been re-elected to the board of the station and will continue to present his Sunday night Palladium show, steps down from power with 21 months still to run on his contract. His reason? "I thought it about time that I should be relieved of some of the arduous tasks that go with the managing directorship of ATV, and give the younger ones a chance in this very modern field." Parnell is 70. Grade is 56.

As a direct result of his new appointment Grade has had to postpone his trip to New York. He has intended to plane out last Sunday (30), together with his production chieftan, Leslie T. Harris.

On the eve of his planned departure, Grade told VARIETY that so many urgent matters had arisen, that it would not have been possible for him to spend more than a couple of days in New York. He felt it would be better to delay his takeoff for a few weeks and allow himself sufficient time to make the necessary contacts with the major networks in connection with the company's extensive vidpic release program, which includes several new British series.

He is hoping that he will be able to make the trip towards the end of the month. Harris will also wait until Grade is ready to travel.

REXALL'S 'FLAIR' BUY

Rexall Drug Co. is buying into ABC Radio's "Flair" Oct. 31 to Nov. 9 as part of its 1c sale campaign. Rexall will buy the Charlotte Lord segments.

Rexall, through BBDO, conducts four such drives on ABC Radio annually.

ABC Radio Wouldn't Stay Down

The Floyd Patterson-Sonny Liston bout may have been a bust, as far as the fisticuff art is concerned, but it was a powerful demonstration of network radio's drawing capacity. According to the Sindlinger Co., the ABC Radio coverage of the bout drew an audience in the continental U.S. of 67,783,000, the largest listenership for any commercially sponsored event in radio history.

Although the fight itself lasted only 126 seconds, the co-sponsors of the broadcast, Hudson Vitamins and Bristol-Myers, which paid over $400,000 for the event, were given their money's worth by the ABC crew who used every conceivable angle to keep the fight fans listening after the knockout punch.

The web' actual coverage started at 10:05 p.m. last Tuesday (25) with interviews by commentator Howard Cosell. At 10:35 p.m., blow-by-blow commentator Jack Drees took over and, after the knockout, the web repeated the Drees commentary leading up to the finale. For the next 40 minutes, Cosell collared everybody around the ring and dressing rooms, including Liston and Patterson, to keep the fight show on the air until 11:25 p.m., which covered ABC's commitments to the advertisers.

Faulk: From Brushoff to Mopup

Libel Suit Winner Vs. Aware Has Offers From TV, Radio, Pic, Books, Mags

INK SILLIPHANT FOR COL, SG PRODUCTIONS

Hollywood, Oct. 2.

Sterling Silliphant, who created "Route 66" and "Naked City" for producer Herbert B. Leonard at Screen Gems, has signed a deal to produce and write feature films for Columbia Pictures and create and supervise the writing of vidpix series for SG. Deal, which calls for his exclusive services, was disclosed by Col veepee Sol Schwartz and SG coast chief Bill Dozier.

Silliphant's pix deal begins on windup of his chores for the two Leonard-SG series.

CBS Sits Pretty On Firm Cushion

In this anxious waiting period, when the new season bows and the national Nielsens are yet to come, CBS-TV finds itself in an enviable sales position. Fifty-five percent of CBS-TV's nighttime schedule has been sold on a firm 52-week basis. Seventy-five percent of its nighttime schedule has been sold on a firm 26 week basis and the latter category embraces participants as well.

It's not that CBS-TV isn't sweating out the first national ratings of the new season, as well as the other two webs. Unlike the other two webs, though, CBS-TV has more long range business on its nighttime schedule, sponsor partners in shows which may be hits, misses or maybes.

John Henry Faulk is on the threshold of a busy professional life again, with mag, book, pic and broadcasting commitments.

Faulk, who was awarded $3,500,000 in a libel suit against Aware, Inc., had the doors for reemployment in broadcasting initially opened to him by Goodson-Todman who hired him recently as a guest panelist on the daytime version of "To Tell the Truth" on CBS-TV. Following that initial step, his agent Harold Cohen & Associates, closed the following deals:

Westinghouse's WINS, N. Y., made a deal for Faulk to host 90-minute five-day a week daytime strip. Look mag has inked a deal to do an article on Faulk, which is due to appear in about two or three months. Simon & Schuster has a book set on the experiences of Faulk, with Bob Gottlieb and Joe Barnes slated as editors. David Susskind, for his "All the Way Home" pic, has signed Faulk to play a minor role.

Prior to his appearance on "To Tell the Truth," Faulk had not been employed in broadcasting or any other media for five years. It was about five years ago when his WCBS Radio, N. Y., afternoon show was dropped after an attack by Aware, an organization formed to combat an alleged Communist conspiracy in entertainment-communications. The Aware attack was the basis for the $3,500,000 libel award to Faulk.

In addition, it's understood several major record companies are negotiating for a Faulk album.

Mark Goodson of Goodson-Todman invited Faulk on "To Tell the Truth." Goodson, one of the witnesses in the libel suit, testified that Faulk would have been earning $150,000 to $500,000 a year had he stayed in television. In the early '50s, Faulk was a regular panelist on "It's New to Me," a Goodson-Todman show which had a network run for several years.

CBC-TV Picks Up Sales On World Series, Other U.S.-Originating Shows

Toronto, Oct. 2.

The baseball World Series, which tees off Thursday (4), will be sponsored in the Dominion by the Gillette Razor of Canada Ltd. and the Chrysler Corp. of Canada Ltd. over the Canadian Broadcasting Corp. tv web. Agency deals with CBC have been completed by Maxon Inc. for Gillette and BBDO for Chrysler.

General Motors and Imperial Tobacco sponsor the new tv series, "Our Man Higgins," with MacLaren agency acting for GM and McKim for Imperial. "I'm Dickens-He's Fenster," tab is being picked up by J. B. Williams Co. and Timex, with former placed through Parkson and Ronalds-Reynolds acting for Timex.

For the [illegible] time, "Candid Camera" is sponsored in Canada, where Allen Funt will invade the Dominion. The series is seen on the CBC-TV network — on a two-day [illegible] over the CBS web — with Colgate and Kimberly-Clark [illegible] the soap-strip bills, with Schaefer, Hills & Bates, [illegible] K.C.

Brit. Comm'l TV: Showmanship To Newsmanship In Seven Years

London, Oct. 2.

Bow out of veteran showman Val Parnell after seven years on the fourth floor at Associated Television marks the close of the first chapter in the history of Britain's commercial tv industry, a chapter which will bear witness to the triumphal rise of the independent web on the backs of a host of prominent showbiz personalities. Each bestowed a welter of light entertainment knowhow on the channel which undoubtedly figured as one of the prime factors in the rapid climb to national popularity.

Parnell, now, is being called the "last of the great showmen," a fitting title, according to the trade. But it makes his stepdown more pertinent; it's one more pillar falling in the original structure of commercial tv programming.

In other words, "tv-the-showman" is gradually giving way to "tv-the-journalist," with the commercial outlet shaking off the all [illegible] [illegible]

Commercial television [illegible] to be [illegible] BBC [illegible] [illegible] [illegible]

VIDEO'S MASSIVE NEWS WEEK

British TV: Top 20 Ratings

(Week Ending Sept. 23)

	Viewing Homes (000's)
Coronation Street (Mon.)—GRANADA	7982
The Prime Minister (20)—(BBC-ITV)	7865
Hugh Gaitskell (21)—(BBC-ITV)	7747
Coronation Street (Wed.)—GRANADA	7630
Sunday Palladium—ATV	7160
No Hiding Place—AR	6456
Bulldog Breed—GRANADA	6339
Drama '62—ATV	6339
Emergency Ward 10 (Fri.)—ATV	5986
Double Your Money—AR	5634
The Verdict Is Yours—GRANADA	5399
Emergency Ward 10 (Tues.)—ATV	5282
Take Your Pick—AR	5085
Play of the Week—AR	5047
Morecambe & Wise Show—ATV	5047
Harpers West One (Mon.)—ATV	4997
Take a Letter—GRANADA	4976
This Week (Thurs.)—AR	4930
Z Cars (Wed.)—BBC	4813
Holiday Town Parade—ABC	4695

Elmer Lower: A Study in Time And Motion on Election Night

By ART WOODSTONE

Computer machines, 1,200 staffers, telephone lines, studio lines, cameras, camera cables, adding machines, cuts, wipes, fades, blinker boards, program cut-ins, program cut-cuts, 50 states, hundreds of minor campaigns, dozens of major campaigns, foreign reaction stories, domestic reaction stories, ethnic reaction stories, labor and management reaction stories, tote boards, checking and rechecking. These are the components, not all of them at that, of a tv network's news coveringe on election night.

Election coverage, according to Elmer Lower, general manager of NBC News, has become "first of all a study in time and motion. It has to be as precise as a Ford Motor Co. assembly line."

Lower has a reputation as networking's most experienced election coverage administrator. This was given credence when NBC News very recently made him general manager largely on the strength of the network's election night performances under his aegis. It was given further credence late last year, when CBS News, for which Lower once worked on elections unsuccessfully tried to rehire him to again handle this annual big prestige piece.

Everything, Lower noted, has to work with total efficiency or else election information doesn't arrive in NBC's N. Y. Studio 8-H quickly. "Without the election returns, analysis of the results can't take place."

If the first stress is on "time and motion," the second, Lower feels, is on analysis. He has a good deal of support in this: True, NBC news suddenly built a whole new reputation in 1960 when it beat CBS News in delivery of the returns, but a lot of people attribute the network's success in this area more to the work of its commentators and analysts, first and foremost Huntley & Brinkley.

In any event, Lower has hired a

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Britain Reviving TV Quiz Games

London, Oct. 2.

Both BBC-TV and Granada-TV, on the commercial web, are setting out to give the quiz game show a face lift. While still retaining the proven formulae of a "Take A Letter," a "Take Your Pick," a "Double Your Money," Granada has introduced "University Challenge" a high-level, inter-varsity p & a dual.

A similar feeler into the quiz market is being worked out by BBC-TV which is picking up "Top Of The Form" from radio and adapting it for video. Here again, schools will compete for points on the q & a basis, the champ moving on to tackle all comers.

JACK IAMS EXITS AS N.Y. TRIB TV CRITIC

N. Y. Herald Tribune's radio-tv critic Jack Iams has resigned, winding his duties as of last Friday (Sept. 28).

Richard K. Doan, daily's radio-tv editor, has taken over reviewing chores, but is seeking a replacement for Iams as soon as possible.

Allen to Revamp WBC Night Strip

Steve Allen will be making some format changes in his late-night variety strip for Westinghouse Broadcasting and, after the first of the year, will hit the road to originate the show in other cities along the pickup line.

In the near future the 90-minute stanzas will be injected with more discussion and more human interest elements. To date the shows have featured a number of singing and instrumental talents. For this week, with Johnny Carson preeming as the steady host of NBC-TV's "Tonight," Allen is punching up his show with name talents, including Dick Gregory, Jo Stafford and husband Paul Weston, comedian Buddy Hackett, Betty Hutton and others.

Among cities slated for the tour away from Los Angeles are New York and Las Vegas.

Will Be Able to Tell Schirra From Shortstop In NBC Series Coverage

Should Astronaut Walter Schirra Jr. and the World Series collide in orbit over NBC-TV this week the network's news department has decided on a solution: NBC will carry full production of the manshoot from early morning until the afternoon start of the game. Manshoot is due to start today (Wed.) but postponements may delay it to World Series time, starting tomorrow (Thurs).

Once the game is underway NBC News will run a crawl at the bottom of the baseball picture, so that viewers can keep up with the Schirra orbits while staying continuously with the baserunners.

Meantime, NBC News has decided to give Merrill (Red) Mueller a 23-year vet of the department, a more prominent part in the manshoot coverage on tv. Mueller, who recently signed a fresh pact with NBC News, will appear as lead commentator. Mueller did the Canaveral job last time for NBC Radio. This time he and Roy Neal, who did tv from there, last time, and Frank McGee, who was anchorman then, will more or less divide up the job.

RIOTS, ROCKETS AND BASEBALL

The job of radio and tv in the massive coverage of race strife in Ole Miss, of the Giants-Dodgers in playoff and the preparations at Cape Canaveral for a manshoot have led to massive logistics.

If all three stories should be going at once, then the networks are really going to need wall stretchers, because television, being so addicted to delivering the story "now," might find that the stories, each important, will be overlapping. Supposing that Walter Schirra doesn't get off today (Wed.) and that the Giants swept the playoff in two games, today may prove a relatively quiet one to newsmen, but there's always tomorrow (there's always tomorrow even if Schirra does get off and the Giants don't win, because Mississippi is still fused and there's always the World Series).

In addition to their earlier mass coverage in Mississippi's university town of Oxford, the tv and radio networks were hanging on a string since last Saturday (29) afternoon, when they got White House word that President Kennedy wanted time on ABC, CBS and NBC to make a major policy statement about the need for Federal force in support of Negro James H. Meredith. Typical of the broadcast "alert," they waited anxiously 24 hours for word. On Sunday, Kennedy asked for an early evening slot. Late in the day, for reasons of his own, Kennedy asked for a delay until 10 p.m. on all webs. The webs readily accepted Kennedy's "program tactics," relapsing into a state of nervous watchfulness about what next would break.

The amount of coin lost commercially by each of three tv networks is impossible at the moment to estimate. All that anyone can safely say is that NBC and CBS, in particular, have devoted "many thousands apiece" to preemptions for special tv programs on the Southern revolt. All three networks have been heavy on manpower commitments in Miss,' that being in addition to their regular large complements in Canaveral.

After Kennedy spoke on Sunday two of the webs then began regular shows, so that NBC-TV's full hour "Du Pont Show of the Week," for instance, carried over to nearly 11:15 p.m. Ditto ABC.

Last Friday (28), CBS-TV's "Eyewitness" covered Mississippi's growing crisis. Sunday it was the only network to follow Kennedy's message with a special. (Incidentally, CBS News answered an equal time request from Miss. Gov. Ross Barnett with a nix).

At NBC-TV, on Monday (1), the network devoted a full hour, at 7:30 p.m., to the Mississippi crisis. Not that it was alone in such outlays but this NBC special news program was "costly" in many ways. Among them must be included the danger involved for a commercial hour called "It's a Man's World," which being so new is subject to all the vagaries of the sensitive viewership barometer, one of which is early preemption for something else. Last night,

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Minow Pledges Hands-Off Policy By Govt. Towards Telstar Telecasting

Baby univision need not have Government Big Brother nightmares, Federal Communications Commission Chairman Newton Minow has told the broadcast industry.

In a New York speech to the International Radio and Televis on Society, Minow said world television responsibility and policing will be on the honor system. "Your government will not, cannot monitor or censor your world programs," he said, either the programs you send or the programs you receive and show to America.

"That's going to be the job of your conscience and your character. The penalty for irresponsibility will be more serious for the nation than the revocation of a station license.

"If this is too much responsibility for you, you should not be involved in international television," he added bluntly.

Having made his point, Minow went on to call the new Communications Satellite Act "a vote of confidence in our private operation of communications service."

"With that confidence," he continued, "goes reasonable expectation of responsibility and leadership. Your country will look to you to exercise your trust with responsibility. We will look to you to be concerned not only with commercial checks and balances but also with democratic checks and balances, not only with avoiding red ink, but preventing Red dictatorship."

Minow also said the Government prefers broadcast leadership and initiative in world programming and will help on both intramural and international problems, but only upon request.

Minow prefaced his point with a brief exposition of the satellite law after he had struck a blow or two for the commission.

He sought to launch the new television year with a recap of commission activities and achievements in the past year. He singled out: teachvee, UHF, feevee, and toughening and streamlining of FCC watchdogging.

He couldn't resist an introductory cuff at the industry for what he deftly indicated was fumbling the ball on his suggestions for improving kiddie programming.

LARRY WHITE JOINS G-T AS PROGRAM EXEC

Lawrence White, former veepee of daytime programs for CBS-TV, has been named director of program administration for Goodson-Todman Productions. He begins with G-T this week.

White was CBS daytime veepee from Feb. '61 until his recent resignation. Before joining the web in '59, he was with the Benton & Bowles ad agency for eight years.

CBS Radio Nabs $2-Mil. in Sept.

The CBS Radio Network has recorded more than $2,000,000 in billings during the past four weeks. Major contracts comprising this total include the following:

Mentholatum has bought a heavy schedule of news and "Dimension" programs as well as participation in 'House Party," through its agency J. Walter Thompson. Mogen David Wine has signed for a saturation campaign on CBS Radio utilizing news, "Dimension" programs, "Worldwide Sports" and "House Party."

Warner-Lambert Pharmaceutical has renewed its segment of "Arthur Godfrey Time" for both Bromo Seltzer and Listerine, marking the company's second year on Godfrey. Standard Brands, for Chase & Sanborn Coffee, has renewed its heavy schedule in news and "Dimensions" programs, while John Morrell & Co. has renewed its segment of "Arthur Godfrey Time."

Other 52-week renewals, previously reported, include R. J. Reynolds Tobacco for cosponsorship of "It's Sports Time," and the Oldsmobile division of General Motors for full sponsorship of the Lowell Thomas News.

Rocky Vs. Morgenthau On NBC's 'Direct Line' But It Won't Be Debate

The Dems in N.Y. State have complained repeatedly that incumbent Gov. Nelson Rockefeller refuses to meet candidate Robert M. Morgenthau in open tv debate. Late last week, however, Rockefeller did agree to appear with Morgenthau on the same program, but apparently not in open debate.

WNBC-TV, N.Y. flag for NBC, got word on Friday (27) that the Governor agreed to appear with Dem Morgenthau on "Direct Line, Sunday, Nov. 4., with the two men splitting q & a time. So far, Rockefeller has not agreed to any other joint appearances.

Morgenthau's camp urged N.Y. radio and tv stations to "go ahead with plans for debates . . . with the request that the Democrat be allowed to go on alone if his Republican opponent fails to appear." No public reply from broadcasters has yet been given this request.

NBC Radio In Exec Reshuffle

George Graham's old role as veep and general manager won't be filled by NBC Radio. Instead exec veep Bill McDaniel has promoted several staffers and, ultimately, plans to add an eastern sales manager and a few more salesmen under sales striper Bill Fairbanks.

Bob Hitchens, who was manager of sales presentations at NBC Radio, becomes the web's first director of sales planning, reporting to McDaniel and thus assuming "some of the duties" held by Graham, who last week moved over as boss of NBC Enterprises. Hitchens' aide, Jack Bernstein, a onetime VARIETY staffer, takes Hitchens' old managerial job.

Howard Gardner, formerly manager of sales development, has become director of sales administration and development, reporting to sales boss Fairbanks. Joe Kelly takes over the Gardner vacancy.

Smoke Gets Into CBS' Eyes

Irritants are still bothering CBS-TV and The Tobacco Institute Inc., headed by George V. Allen, the signer of the blistering protest over "CBS Reports: The Teenage Smoker."

The Irritants are in the form in which Allen chose to make his protest public—releasing it to the press before the protest was received by CBS. In responding to Allen's protest, CBS News prexy Dick Salant said he would extend Allen the courtesy of first receiving the letter and then let it up to Allen whether the letter should be made public. Allen, phoned in Washington, said whether to make Salant's letter public isn't his decision. The rebuttal, he said, is "Salant's property" and up to him if he wants to make it public. Allen said that he had made his letter to CBS prexy Frank Stanton public at the time he did so that the contents would be available as a reaction to the show.

WHN, N.Y., Joins Mutual

WHN, the new Storer radio outlet in New York, will become the Mutual Broadcasting Gotham flagship Oct. 14.

The station will continue its own news operation while taking over the web's commentators and newscasts now on WINS (primarily) and WOR.

Reach WNDT-AFTRA Settlement Over N.Y. Board of Education Block

One of the "last two" obstacles to an agreement between WNDT, the met area educational tv station, and a performers' union was, it is reported, the N.Y. Board of Education.

An agreement was finally reached on Friday (28), after days and days of picketing followed by further days of legal haggling over language in an agreement. Union is the American Federation of Television & Radio Artists, which seeks jurisdiction of many categories of WNDT personalities who appear on the air.

While legal language was the other block, it is clear the Board of Education (which supplied a large amount of financial aid to WNDT) cautioned the station's management that it would be imprudent to agree officially on the right of N.Y.C. teachers to vote about unionizing in order to appear on WNDT. This apparently made WNDT reps think twice about the terms of an AFTRA accord.

Board of Education, for some time, had been engaged in a struggle with in-school teachers who sought recognition of another collective bargaining agency. The fur had not really settled fully when the WNDT case broke out.

With that as background, sources close to the WNDT-AFTRA negotiations reported that a lawyer for the Board of Education in N.Y. had cautioned the station against making an open agreement about the right for tv teachers to vote on unionization. Suggestion reportedly was that an agreement of this sort might "mar the relationship" of WNDT to the Board.

Whether the agreement, which was finally reached, has marred any relationship remains to be explained.

AFTRA and WNDT agreed in principle as early as last Tuesday (24) that an election should be held some six months hence. But the union said that even if it lost a general referendum for jurisdiction of the personalities appearing on WNDT in those six months, it wished to maintain jurisdiction of performers who fell within the usual AFTRA prerogatives — actors, dancers, singers, et al, and "hosts, narrators and emcees."

WNDT balked at the latter three categories. Agreement on Friday was signed, though, in which a compromise was reached.

If AFTRA loses a referendum six months from now, it will nonetheless retain control of announcers, actors and so on. It will also retain WNDT jurisdiction of hosts, except those who employ specialized knowledge and training —outside entertainment — and those who have a distinctive status in community affairs.

As it was reported, the ones to vote in the referendum over whether AFTRA becomes the collective bargaining agent for personalities at the station will be those who have appeared at least three times in six months.

If AFTRA loses it will not have jurisdiction over "community leaders," doctors, lawyers, engineers, and so on. In other words, it will lose its right to bargain in behalf of those outside-show-biz leaders and experts.

100 'SUPERCAR' ITEMS TO HIT THE MARKET

Independent Television Corp. claims its "Supercar" series has broken the "syndication barrier" as to merchandising.

With Licensing Corp. of America handling merchandising for the series, 100 different "Supercar" items are expected to be manufactured before the year ends. Licensing deals include items to be manufactured by Remco Industries, Louis Marx Co., Colorforms, Inc. and Ideal Toy.

"Syndication barrier" is a descriptive phrase used in connection with the difficulty of securing large merchandising exploitation with syndication entries.

Buffalo—WEBR Radio, next month returns its 15-minute bowling show, "Kegler's Korner," for the 15th season with Ray Hoemke, bowling expert, at the helm. Sponsor, Erie County Savings Bank, uses the show to pitch its special account service for bowling leagues.

UAA Sells Pix Package In 61 TV Markets

United Artists Associated's latest package of 33 post-150 pix has been sold in 61 markets.

Package, called "United Artists Showcase for the Sixties," has been bought by WBAP, Ft. Worth; KGW, Portland, Ore.; KONA, Honolulu; KATV, Little Rock; KFMY, Greensboro, N. C.; WTVY, Dothan, Ala.; KALB-TV, Alexandria, La.; and WRAL-TV, Raleigh, N. C. KPIX, San Francisco, bought other packages, "Box Office 26," and "A-OK" product as well, for a total of 91 pix.

UAA distributes about 2,000 features — United Artists, Warner Bros. pre-'48's, RKO Pictures J. Arthur Rank, Monogram, plus 234 "Popeye" and 337 Warner Bros. cartoons.

Anti-V.D. Drive Breaking Out On N.Y. TV Spectrum

A campaign to abate the rising venereal disease rate will be launched on New York television next week with commercials produced by Grey Advertising for the New York Department of Health.

Carrying the 10 and 20-second blurbs, which are aimed primarily at teenagers with education and "case findings" as objectives, will be WNBC-TV, WABC-TV, WCBS-TV, WNEW-TV and probably WPIX-TV (still undecided late last week). WOR-TV has demurred with the reply that it is a "family station." Educational WNDT-TV has yet to be negotiated.

Reason for the campaign, the first anti-VD drive since 1947, is the alarming increase in incidence of syphilis and gonorrhea, especially among teens, a 430% rise since 1957, and the Department of Health estimates there are four to 10 times as many cases as reported. Reported cases of venereal disease in 1960 totaled 16,872. Figure was up to 20,017 for New York.

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Syndication Review

KEYHOLE
With Jack Douglas, others
Producer: Douglas
Director: Leon Barsha
Distributor: UA Television
30 Mins., Mon., 10:30 p.m.
PARTICIPATING
WOR-TV, N.Y. (film)

Jack Douglas' syndication entry, "Keyhole," presents a potpourri of interesting professionals on the job, such as a private eye and an aerial stunt man, and oddball and sometimes shady ways of life, card sharping, lonely hearts clubbing etc., in the slick style of the real-life pix shorts of yore. (The tv producer-director is not to be confused with nitery comedian Jack Douglas.)

Opener, caught on WOR-TV, New York, Monday (1), told the stories of Country Club Carl, a legendary golf bum whose heft and pretended clumbsiness conceal a great skill that allowed him to skin the locals; Marty the Slob, a gin rummy shark who clobbered suckers while working with a couple of femme shills; and a third character who got a plant job and conned fellow workers into thinking he had the inside track with the ponies.

It was a stanza that wafted a moral, but was more intent on hooking the viewers with light entertainment. Douglas' narration was in the lilting vain of those aforementioned theatrical shorties. It simply came down to an interesting easy-to-take half hour.

This one was acted by professionals, but several other shows in the stanza will be performed by the real-life folk in question. This one also was in color, as will be several others. *Bill.*

Paulsen Tapped For WNEW Program Slot

Varner Paulsen, vet broadcasting exec, has joined WNEW Radio, N.Y., as program director. He fills the vacancy created by the move-over of Mark Olds to the general managership of WINS, the new Westinghouse N.Y. outlet.

Paulsen had been program director of WIP, Philadelphia, since 1955. Like WNEW, WIP is part of the Metropolitan Broadcasting chain.

In another WNEW Radio appointment, writer-producer Nat Asch has been named special projects director in the program department.

Brecht's 'Galilee' On Canadian TV

Toronto, Oct. 2.

First major Bertolt Brecht play ever to be presented on North American tv, "Galileo" will be produced by Marie Prizek in third season of the "Festival" series this fall on the same time slot—9:30 p.m. Mondays — over the tv network of the Canadian Broadcasting Corp.

Most will be 90-mins. in length and will include classics, operas and ballets, plus seven 60-mins. concerts (already taped), including one by Grenn Gould and four by internationally-famed composers—Aaron Copland and David Raksin (U. S.), Sir William Walton (Britain), Louis Applebaum (Canada)—who conduct the CBC Symphony.

Besides Brecht's "Galileo," CBC "Festival" series will also have the Toronto-produced emanations of Anouilh's "The Lark," W. O. Mitchell's "Devil's Instrument," Verdi's "Othello" in English, and the National Ballet of Canada in "Giselle." Other dramas skedded include Betti's "The Gambler," Krog's "Break-Up" and Pulman's "Book with Chapters."

"Lark," an adaptation by Lillian Hellman, will star Kathleen Widdoes as the Maid of Orleans; Douglas Rain, Warwick; William Hutt, Inquisitor; Budd Knapp, Cauchon. In Franz Kraemer's production of "Othello," Richard Cassilly sings the title role opposite Ilona Kombrink as "Desdemona." Louis Quilico as "Iago"; and others. Ernesto Barbini conducts. Norman Campbell's classical ballet ("Giselle") has the National Ballet's prima ballerina, Lois Smith, dancing the title role, with Earl Kraul as the Duke.

'Bachelor Father' Put Into Syndication Hopper

Hollywood, Oct. 2.

Off-network "Bachelor Father" has been placed into the market-by-market hopper by MCA TV, which recently concluded a three-day syndication division sales meet here.

"Bachelor Father" series, which had a five-year run on all networks, consists of 157 half-hour episodes.

Chi's Bale of Woe

Chicago, Oct. 2.

The season of gag promotions to herald the new premieres has yielded the usual tokens of vises and levels ("I'm Dickens, He's Fenster"), solo orchids ("Voice of Firestone"), apothecary jars with pink mints (a WIND medical series), etc. But topping the traffic of clutter for sheer bulk and uselessness is WBKB's gift of a bale of hay in behalf of the Roy Rogers-Dale Evans variety opus.

Last year the station delivered oversized garbage cans for "Top Cat" and the year before a slab of rock for the "Flintstones." Almost everyone knows somebody who can use a good garbage can, but what do you do with a bale of hay? Horse owners say it costs more to move Grade A timothy than it's worth per pound. So that even lets out the zoo.

It ends up a problem for the building maintenance men, which is okay at the Wrigley Bldg. where only one bale was dropped off. But what of Tribune Tower where a total of seven deposited? Things like this can have repercussions in the janitors' union.

Flock of Educ'l TVers Move In On Lady Bird's Austin Monopoly

Austin, Oct. 2.

Austin's tv spectrum has broadened with the advent of the state's fourth educational outlet, KLRN-TV, which last week began full operations on channel 9.

The station, operated by the University of Texas, will serve viewers in the Austin and San Antonio areas.

Licensee is a non-profit organization, Southwest Texas Educational Television Council.

Up to now, Austinites have been served only by KTBC-TV, Channel 7. Hungry for more video fare, some set owners had begun putting up outside rigs designed to pick up the grade-B signals emitted by tall-towered San Antonio stations with transmitters some 80 miles distant. Results here have been spoty, with some reception from San Antonio good.

Meanwhile, Channel 9 will begin to fill out the local tv diet with a range of cultural and educational fare. The station will be on the air 12 and a half hours a day, from 9:30 a.m. till 10 p.m., Monday through Friday.

Morning hours will be taken up with instructional material contracted for by some 40 elementary and secondary school organizations. (School contracts are station's financial bread and butter). Selected teachers from the schools will go before the cameras.

From noon on there'll be everything from women's shows to Dave Garroway (on tape).

As well as producing its own shows, the station will rely heavily on such taped fare as that provided by National Educational Television network (NET) which fields such highly respectable stuff as the BBC produced "An Age of Kings," the eight-play cycle of Shakespeare's historicals.

Naturally, many educators from San Antonio and Austin will show up with programs geared to their special fields. Among these will be such notables as University of Texas historian, Dr. Walter Prescott Webb, who is big enough to help anybody's ETV ratings.

Public service will be a watchword on KLRN-TV, with the "Operation LIFT" literacy series being an early salvo in this sector. Channel begins LIFT series Oct. 15.

News and public affairs panels will be locally produced.

Station is already beginning to work in adult for-credit courses.

Much credit for arrival of the new tv outlet must go to the University Radio/Television department's director, Robert F. Schenkkan. Under Schenkkan's sparking, educational television in the area has made great strides in the past few years. His department has grown into a major training ground-production operation, as well as the nerve center of varied instructional projects.

The department operates a major on-campus closed circuit teaching system, as well as a microwave network which links central Texas colleges in a round-robbin exchange of prime courses.

Riding herd on the KLRN-TV operation is longtime department standby, Harvey Herbst, now titled station manager.

Another key man in the whole works is the department's ingenious Chief Engineer Noyes (Nocky) Willett, self-taught Abe Lincoln of the amperes.

KLRN-TV will operate at full allowable power and height, beam-

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Lombardo to Americana For WCBS on '63 Eve

Guy Lombardo's annual New Year's Eve telecast on WCBS-TV, N. Y., and other CBS-TV stations this year will emanate from the new Americana Hotel. The hour program will begin at 11:15 p.m.

This will be Lombardo's seventh consecutive New Year's Eve telecast on CBS. In 1960 it originated from the Hotel Astor, the other years it came from the Hotel Roosevelt.

Lombardo recently became a major stockholder in Guy Lombardo's Port O' Call, a motel-boatel-yachtel in Tierra Verde, Fla., where his band will perform this winter. However, since his contract with WCBS-TV specifies his annual New Year's Eve show must originate from a New York location. Lombardo recently signed for a two-week engagement at the Americana Hotel so that he would have a New York origination point for the New Year's Eve show. Soon after welcoming in the New Year, Lombardo will head for Tierra Verde and will begin a four-month engagement at his Port O' Call on Jan. 3.

Radio in France Very Much Alive Round-the-Clock

Paris, Oct. 2.

With video set sales burgeoning, the second web due, and tv the lead something-for-nothing show facet, radio is still not the forgotten man in France. In fact plans are afoot to augment the four French stations in all ways. This is mainly due to the fact that both radio and tv are under state control and handled by the Radiodiffusion-Television Francaise.

The growth of transistor sales, car radios, and the fact that radio is on from early morn to midnight every day to the 50 hour weekly of tv, give it a big audience still and plenty of power. Steps are on by the RTF to make it more effective, informative and educational as well as entertaining.

Radio mainly has it over tv on news and this is being stepped up via solid on-the-spot programs. For some reason there is also lesser censorship on radio even if it is also state handled. Local radio also has to compete with the private peripheral stations beaming into France like Radio Andorra, Radio Luxembourg, Europe No. 1 and Radio Monte-Carlo.

Europe No. 1 has still forged ahead in recorded music of all kinds but gotten somewhat too precious in their digest programs. They did score with a breakfast patter team in thesps Maurice Biraud and Micheline Francey. Luxembourg kept after country femme listening.

The French RTF tried to outdo these via its France I but mixed too many things to really come off. Paris-Inter, however, got in some solid interpretive news shows that scored in these changing, pertinent times. But evening shows are felt wanting. France 2 is a mixture of theatre, culture, quiz shows, talks and touristic gambits and is felt to need a tightening and more solid core to really come off well.

France 3, devoted mainly to culture, was livened up a bit this year with more incisive programs that had edge, wit and depth as well as didactic aspects. France 4 is mainly music. However talk is that in spite of France 3's spurt this year it might be done away with and programs spread among others and more emphasis put on budding FM stations. But this is conjecture as yet.

So it looks like radio, in spite of some flaws, is quite full in scope and coverage. It is holding its own with outside stations and tv, and RTF head Robert Bordaz is expected to give out with some more definite radio plans in a press conference next week.

CULL FILM ARCHIVES FOR VIDEO 'MM STORY'

"The Marilyn Monroe Story," a 30-minute telementary culled from the film archives being produced by Art Lieberman, for December release with Official Films to handle worldwide distribution.

Show will be scripted by Malvin Wald and edited by Philip R. Rosenberg, team who worked on the video specials, "Hollywood: The Golden Years" and "D-Day." A name is being sought to do the commentary and a special score is being written by Elmer Bernstein.

Lieberman says the show will be simple chronological exposition without sensationalism and without dwelling on the late star's death.

SYNDIES DIVERSIFY OR DIE

Teachvee Favored for Del.'s Lone VHF Outlet in FCC Precedent

Washington, Oct. 2.

In an unprecedented move, a Federal Communications Commission hearing examiner has recommended Delaware's only VHF outlet, channel 12 in Wilmington, be granted to educational station WHYY.

Channel 12, formerly owned by Storer Broadcasting, has been marked for commercial use. But examiner Walther Guenther's initial decision denied the competing application of Rollins Broadcasting Inc. which sought the channel for commercial purposes.

Decision is subject to further FCC review.

Storer had to give up channel 12 after buying WITI-TV in Milwaukee, Wis., and after failing to sell the Wilmington channel, turned it back to FCC.

Guenther's decision said: ". . . the record establishes that there is a distinctly greater need for the educational-instructional programs proposed by WHYY than for the additional entertainment programs proposed by Rollins.

"In so concluding, no judgment is passed on the value of entertainment programs, but where there is a choice to be made as in the instant proceeding the public interest would be better served by a proponderance of programs which educate and instruct and, as to the latter, likewise entertain."

Delaware is now served VHF by Philadelphia stations, an FCC spokesman said.

Hearst Corp. Launches $2,000,000 Balto AM-TV Center With Gala Brawl

Baltimore, Oct. 2.

Hearst Corp. last week dedicated its new $2,000,000 Maryland Broadcast Center, housing WBAL-AM-FM-TV, Baltimore, with a gala dedicatory dinner (running time approximately that of "La Dolce Vita") attended by a host of political, religious and broadcast dignitaries (long dais didn't have room for local Congressmen in from Washington).

NBC-TV sales veepee Don Durgin got off the best (and maybe the bravest) trade crack among the extended roster of wellwishers. During his brief talk, Durgin told William Randolph Hearst Jr. that Jack Paar (who long has been targeting Dorothy Kilgallen and the Hearst papers) had wanted to come, but NBC told him it wouldn't be necessary.

Web, however, was represented at the affiliate's blastoff by air talent in the person of newsmen Chet Huntley and David Brinkley. Pair duo-voiced the big, split-screen pitch for the new centre that wound up festivities — and were paid $1,800 for the stint. A station spokesman said the film will not be used for promotion other than viewing by Baltimore dignitaries and ad men.

Besides Durgin and Hearst, the speakers table had Richard Berlin, prexy of the Hearst Corp.; Don Provost, veepee and general manager of the Hearst radio-tv division; Rosel H. Hyde, FCC commissioner; LeRoy Collins, prexy of the National Assn. of Broadcasters and others (including besides Collins, another former governor and the current governor of Maryland, J. Millard Tawes, and Maryland Sen. J. Glenn Beall).

The new Broadcast Center is a blue and yellow, four-story building situated on a 300-foot elevation overlooking the city. Built with an eye to expansion, the plant already has three tv studios and three control rooms among its facilities. Earlier last month the Hearst Corp. dedicated a new $7,000,000 plant for the Baltimore News-Post American.

Brewery's 10-Strike

National Brewing, which has bankrolled "Strikes 'n' Spares" for five years on WBAL-TV, Baltimore, without so much as a summer hiatus, has signed for two more years of firm 52-week sponsorship.

Half-hour bowling show is aired Thursday at 8 p.m. and produced live by Claster Enterprises of Baltimore. Chuck Thompson is emcee of the spread which originates in WBAL's new bowling lanes in its own studios.

Official Films Nets 205G for Yr.

Official Films reports pre-tax earnings of $433,000 for the fiscal year ended June 30, 1962.

In a report to stockholders this week, Seymour Reed, prexy of the syndication firm, said net income after taxes amounted to $205,000, equal to 7c a share on 2,829,328 shares outstanding June 30. Comparative figures for last year are not available, Reed said, because of acquisitions of several corporations whose activities were reported for fiscals years varying from that of Official.

Company two years ago showed heavy losses, Reed noted, stating that present management has pulled the firm out of the red by reducing overhead, developing a strong sales organization and acquiring salable new product.

He said the company currently has a catalogue of 36 tv series consisting of 2,604 stanzas running from an hour to a minute, with the majority in half hours.

"Biography," firm's latest production, has been leased in more than 140 markets and is slated for a second year's production, Reed pointed out.

ALL NEWS TOO MUCH, WMIN BACK TO MUSIC

Minneapolis, Oct. 2.

All news programming, inaugurated last July 23, didn't work out for Twin Cities' radio station WMIN. Therefore, it's being abandoned and WMIN again is interlarding music with the news. Five of the station's eight announcers have been let out coincident with this programming change.

WMIN, as far as is known, was the first U. S. radio station to experiment with all news programming. Its owner, the Franklin Broadcasting Co., also has radio stations in New Orleans, St. Louis and Fort Lauderdale.

Chi's WNBQ Goes Factual In Prime Monday Time

Chicago, Oct. 2.

With parent NBC-TV turning back the prime Monday night period at 9:30 (CST) to local stations this semester, the Chi o&o WNBQ has committed itself to an ambitious series of weekly documentaries in the timeslot. Titled "Dateline: Chicago," the series will fall mainly into the bailiwick of Frank Jordan's local NBC News department with special contributions from Harry Trigg's program operation.

It tees off next Monday (8) with a 30 minute tape-and-film presentation, "The Disappearing Lakefront," dealing with the building boom along the Windy City shoreline. Other programs will focus on the key clubs, a Chi contribution to the nation's nightlifery; the custom of tipping; a profile of Albert Cardinal Meyer and the administration of the Catholic Archdiocese of Chicago; and the new identity of Chicago as a world port.

Home Federal Savings will underwrite the first eight installments.

TRY VARIED SHOWS IN TIGHT MARKET

By MURRAY HOROWITZ

With the syndication market tight, more and more syndie houses are diversifying their product catalogs in order to keep afloat.

The diversfiication bug has bitten Desilu, Independent Television Corp., Screen Gems, Seven Arts Associated, Trans-Lux Television and others.

For some companies, it's not simply a matter of keeping alive, but of opening up new avenues of revenue for the future, in addition to the possibility of turning a profit now.

Seven Arts Associated, for example, has a good biz going with its pix catalog of Warner Bros. and 20th-Fox cinematics of comparable recent vintage. Yet Seven Arts Associated first took on the prestige "Boston Symphony Orchestra" series for distribution. Then, it announced its production of the new Emmet Kelly series.

In the case of Seven Arts Associated, one reason is the realization that fresh pix product for tv might dry up some day. Taking on additional properties in other categories allow the company to flex its muscles and prepare for the day when its cinematic product may be more in the nature of rerun biz, rather than a steady flow of first-run product. "Boston Symphony" vidtape series also opens up doors and is a talking point in the prestige field when film salesmen and station execs hold confabs.

Screen Gems has one of the most extensive cinematic catalogs, as well as entries in the vidfilm category. Years back it entered into a liaison with cartoon making especially for tv and Hanna-Barbera success story is well known. Now, in distribution, it's taking a cultural fling, handling market by market sales for "Festival of Performing Arts," the David Susskind-Jim Fleming series.

Desilu Sales, the syndication of Desilu, has gone outside the confines of its parent company for a supply of product. Desilu Sales has acquired a group of foreign pix for tv distribution. Upcoming entries include "Desilu's Little People," a puppet show in color, as well as other properties.

ITC In Market

Independent Television Corp., owned by Associated Television, of England, has been in the product diversification game for some time. It has acquired sports shows, entered in Canadian coproduction, and has had one of its most successful shows in the kidvid series, "Supercar."

Trans-Lux Television, always keyed to off-beat product, has fathered TAC, the distribution organization which acts as an exchange facility of the locally produced pubaffairs shows of stations throughout the country.

Sterling Television, which has merged with the Walter Reade Organization, now has some nifty Reade cinematics to add to its catalog. United Artists Television, formerly Ziv-UA, has gone out of its own stable to acquire the Ann Sothern series for distribution. UAT also abandoned its action-adventure accent when it made its production distribution deal with David Wolper for "The Story of . . ."

Even CBS Films has made the diversification plunge, picking up Kukla & Ollie, both off-network and fresh product, for a market-by-market ride. (Syndie subsids of the networks for the most part aren't as flexible.)

Import of these various product diversification moves is the realization that, for the long haul, it's best to have many eggs in the corporate basket.

WHDH's Win of Boston's Channel 5 Unveils Sharp Split Within FCC

Washington, Oct. 2.

WHDH Inc., the Boston Herald-Traveler subsidiary, won a permit to operate Boston's stormtossed television channel 5 for four months. Almost one year passed between the oral argument before FCC and the Commission's 4-to-1 decision, with no announcements of any kind made in the interim.

But, as it turned out, there was an inside leak and the New York Times published the news one day early. There is a vigorous investigation going on with FCC to locate who blabbed.

Commissioners Rosel Hyde, Frederick W. Ford, John S. Cross and Robert E. Lee made up the majority. Chairman Newton Minow wrote an outraged dissent, with the sort of strong [illegible] that hasn't been noticed around FCC since the late Freida Hennock used to disagree with the majority. Minow went to the extent of implying that he is going to remain anti-WHDH the next time around.

The majority determined that the public interest would best be served by a four-month grant to WHDH. Others can, of course, apply for the Boston channel when that time expires.

It marked the first time WHDH, which has been operating the channel for five years, has ever had a permit. And it was regarded in communications legal circles as a major victory. This is pegged on the theory that new applicants seeking the channel after the four-month period will shoulder the burden of proof that they could operate the channel to a greater extent in the public interest than WHDH already has. In his dissent Minow said, in effect, that the majority was elevating WHDH into a preferred status at the time of the license expiration.

Minow concluded the dissent with this final blast: "So far as I am concerned the existing temporary licensee (WHDH) will not enjoy a preferred position in any such proceeding (when it comes up for license renewal)."

The four-man majority preferred WHDH to the other two applicants, Greater Boston Television

(Continued on page 52)

Sing Along With Lenny

Minneapolis, Oct. 2.

Local short-hair was watching the text flash onto the television screen as Leonard Bernstein was conducting the New York Philharmonic and a mammoth chorus in Mahler's "Veni, Creator Spiritus" during the CBS network's video program from New York's new Lincoln Center.

"What's this? 'Sing Along with Lenny'?" the child wanted to know.

WOR Tinting Up 29% of Shows

RKO General's New York station WOR-TV will telecast 29% of its total fall programs in color. On the air 112 hours a week, the station will average 32 hours of color weekly up to the first of the year, says Robert J. Leder, veep and general manager. Besides the station's staple feature pix, the colorcasts will include a special bloc of half-hour shows in color Monday through Friday at 10:30 p.m.

Week of Oct. 15-21, a peak of 65 color hours will be reached, with all of WOR's feature film shows, including the multiple-run "Million Dollar Movie" will be tint. Other color shows will include "Foreign Film Festival," "The Golden World of Opera," "Keyhole," "Kingdom of the Sea," "Danger Is My Business" and "Best of the Post."

7 ARTS LOCKS UP 15 MORE PIC P'KGE SALES

Right after CBS-TV closed for three of its owned & operated stations, the Seven Arts distribbery made 15 more deals for "volumes" four and five of tv its feature film catalog. The 93 full-lengthers in the two groups are a combination of Warner and 20th Fox releases.

Six of the 15 tv stations, according to Seven Arts, had already bought the 122 Warners of "volumes" 1 through 3. They were WJAR-TV, Providence; WLAC-TV, Nashville; WKZO, Kalamazoo-Grand Rapids; WBAY-TV, Harrisburg; WCSC-TV, Charleston, and WMTW, Portland.

Other buyers of the last to piles were WBEN-TV, Buffalo; KONO-TV, San Antonio; KBAK-TV, Bakersfield; KSLA-TV, Shreveport; WFMJ-TV, Youngstown; KFDX-TV, Wichita Falls, and three Newhouse Broadcasting outlets, WPTA in Harrisburg; WAPI-TV in Birmingham, and WSYR-TV, Syracuse.

4 Star: 5-Man Team To Cover the Country

Four Star Distribution has appointed two salesmen, Dick Feiner, formerly prexy of his own Teledynamics, and Jerry Weisfeldt, a sales exec with NTA for the last five years.

Len Firestone, veepee and general manager of the new syndication firm, says three more salesmen will be added to complete a five-man team that will work the whole country. Any of the salesmen, says Firestone, could be assigned to cover any market in the country at any time.

Crosley Ups Murphy

Cincinatti, Oct. 2.

John T. Murphy is Crosley Broadcasting Corp.'s new executive vicepresident. In recent years he was veep in charge of television.

WNBC-TV Satisfied To 'Leave It to the Girls' For Beef-Up of Ratings

There is a definite sense of relief at WNBC-TV, NBC's flagship in N. Y., because of an afternoon cross-the-board revival of "Leave It To the Girls." The veteran tv paneler, brought back three weeks ago, has already cracked through to No. 2 in its time slot—1 to 1:55 p.m. daily.

For years, WNBC brass has worried about local daytime emanations—and, in particular, the early afternoon time where the station generally rode far lower than two in the six-station sweepstakes (when Channel 13 was commercial, it was a seven-way fight). But the Arbitrons for N. Y. video, just last week, ran the 55-minute gabby girls program right in behind WCBS-TV, where network soaps prevail and triumph still from 1:30 to 2 p.m. (and where a local rerun does quite nicely from 1 to 1:30 p.m., as well).

For one thing, the "Girls" stanza is presently up to about 75-80% of sellout, which is pretty good for WNBC-TV in the period, compared to the recent past. True, this is the hot selling season, but WNBC authorities insist they held out little hope of anything like a three-quarter sell if the ratings were maintained at their old level.

Network brass is evidently happy, too, since "Girls" serves as a reasonably hot leadin to the Merv Griffith network hour, which began Monday (1).

Producer Ted Bergmann is now distributing tapes of "Girls" via Ziv.



"all programs subject to change without notice"

We *expected* Monday, October 1, to be a big day for NBC Television. It *had* to be. "David Brinkley's Journal" was starting its new season with a full-hour chronicling of corruption in highway-building. Johnny Carson was making his debut as the star of "Tonight." And our afternoon schedule was opening its doors to the nighttime goings-on of "The Merv Griffin Show."

So we *expected* it to be quite a day. But two unexpected news happenings the day before—one grimly serious and the other a sports story—made our Monday's television programming even more unusual.

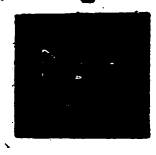
The violence at the University of Mississippi (and its aftermath) could not have been covered properly without our cutting into and changing our prepared schedule. This was done. Reports on the Southern crisis reached NBC viewers throughout the day and evening. On the "Today" show alone, there were five up-to-the-minute newscasts on the situation. And in the evening,



"It's A Man's World" was pre-empted for a special, full-hour program highlighted by exclusive interviews with key figures in the controversy. First things first.

The other unexpected event was, happily, much lighter in nature. In California, the National League pennant race wound up in a surprising stalemate. A play-off was to start the very next day between the Dodgers and Giants. We hurriedly made room in our afternoon schedules to bring NBC viewers the exclusive coverage of this two-out-of-three series. (As you may have heard, our cameras are also covering the World Series, which starts tomorrow on the Coast).

As we say, this past Monday was on the unusual side. Even at this network, we don't often have a day that embraces three major premieres and the sudden pre-empting of five hours for special news coverage. But it's comforting to know that when such days come, NBC's resources are *ready*.



This is NBC, the largest single source of news, entertainment and information in the free world.

THE LUCY SHOW
With Lucille Ball, Vivian Vance, Candy Moore, Jimmy Garrett, Ralph Hart, Alan Harper
Exec Producer: Desi Arnaz
Producer: Elliott Lewis
Director: Jack Donohue
Writers: Bob Carroll, Madelyn Martin, Bob Weiskepf, Bob Schiller
30 Mins.; Mon., 8:30 p.m.
LEVER, GENERAL FOODS
CBS-TV (film)

(J. Walter Thompson, Young & Rubicam)

Lucille Ball is back on tv and she's having a ball. In the first episode of her new series, "The Lucy Show," she pranced, clowned, jumped, ran, walked, was elated, and crushed. She had high moments and middlin' moments. It all didn't add up to hilarious comedy, but there were enough yocks in there to keep the fans' eyes dancing on the screen.

Viewers might have missed Miss Ball's projected feeling of having fun, throughout the first episode. There were some lulls in the initial outing, and the major characters weren't clearly dilineated. Miss Ball, though, is a winning performer. She has zest and a comedic frame of mind The first stanza might not win her "I Love Lucy" plaudits, but it surely has the quality of what could be a happy romance, and a love affair which might grow between viewers and the series with time. Miss Ball does command loyalties.

Preem episode, for some reason, did not explain that Miss Ball portrays a widow, with two children. Initialer also wasn't too clear on her relationship with Vivian Vance. It seemed Miss Vance was related and was sharing the house. Miss Vance, a fine performer, appeared to be a divorcee with a child. One line gave that away. It could be the pilot, which established the characters, was not used for the opening episode.

Impact of Miss Ball and her costar, though, was strong enough to break through the fuzziness of relationships and characters. Team of writers—Bob Carroll, Madelyn Martin, Bob Weiskopf, and Bob Schiller—delivered enough sight gags and yock lines to make up for most of the confusion.

Show concerned itself with the worries of mother when her daughter has her first car date. Playing Miss Ball's 14-year-old daughter was Candy Moore, a fetching lass with a knack of rendering lines capably. Her beau was played with proper embarrassed decorum by Tom Lowell. That was the foil, the rest was Miss Ball, assisted by her femme partner in hijinks, Miss Vance.

What was missing were adult males in the initialer. Miss Ball is much too lively to be relegated to the role of a worrisome mother. She seems to be more the merry widow type. Future episodes reportedly have a next door neighbor, Dick Martin, playing a prominent role. *Horo.*

REAL McCOYS
With Walter Brennan, Dick Crenna, Tina Louise, Tony Martinez, Lydia Reed, Norma Varden
Producer: Charles Isaacs
Director: Dick Crenna
Writer: Paul David
30 Mins., Sun., 9 p.m.
RALSTON PURINA, AMERICAN TOBACCO
CBS-TV (film)

(Gardner, BBDO)

It looks like a bumper crop of corn again for "Real McCoys" (sixth harvest) as the rural comedy switches from ABC-TV to CBS-TV.

New web preem Sunday (Sept. 30) looked like a budget chopper with limited cast and settings, and Dick Crenna doubling as director and thesp in his steady portrayal of Luke McCoy. Tina Louise guested as the fifth cousin from the West Virginia mountains who came to stay with the McCoys and do yeoman maid work like a good, strong mountain girl should.

Tall corn or no, after a stretch of six years the "McCoys" is strong enough to prompt imitation—"Beverly Hillbillys" on the same network yockers.

"McCoys" is produced for Brennan Westgate Productions at Desilu Culver Studios with Norman Pincus as exec in charge of production. *Bill.*

BEN CASEY
(Mrs. McBroom and the Cloud-Watcher)
With Vincent Edwards, Patty Duke, Bettye Ackerman, Joanne Linville, Harry Landers, Jeanne Bates, Nick Dennis
Exec Producer: James E. Moser
Producer: Matthew Rapf
Director: Sydney Pollack
Writers: Harry Brown, James E. Moser
60 Mins., Mon., 10 p.m.
PARTICIPATING
ABC-TV, from H'wood (film)

They pulled out all stops for "Ben Casey's opening show of the new season, "Mrs. McBroom and the Cloud-Watcher." Included were a child who was left sightless after brain surgery, a woman bitter about a hysterectomy, a doctor full of remorse about not having performed a completely successful operation and an understanding femme doctor who pulled everyone through.

Scripters for the opening session, Harry Brown and James E. Moser (latter is also show's exec producer) really piled it on making it an overwrought sentimental gusher. Even stone-faced Casey was caught choking up and holding back a tear.

Play centered around Patty Duke, the "Cloud-Watcher" of the title ("Mrs. McBroom" was her rag doll), who won over practically everyone on the hospital scene and who showed such juve courage when she discovered she was blind that Dr. Casey became his own brave self again and the woman who believed that she would never have a child to raise wound up in the youngster's arms for aid and comfort. Although not definitely stated, it was indicated that the blind youngster would be adopted by this woman and Dr. Casey could go on to his next case.

Miss Duke gave a tear-jerking performance as the blind youngster (after her score on stage and screen as young Helen Keller in "The Miracle Worker," she's become quite effective as a sightless person), Bettye Ackerman was crisp and clean as the femme medic and Joanne Linville brought a strong emotional feel to the woman who took in the youngster. Vincent Edwards was still very much the dreamboy-in-white. He displayed many varied moods as he went on a soul-searching spree because he believed he had failed his patient. The plot even took him to a seedy bar where he proceeded to get loaded. Casey on a bat is something to see.

Sam Jaffe, a regular on this show, was not seen on the preem. *Gros.*

STONEY BURKE
With Jack Lord, Warren Oates, Robert Dowdell, Bruce Dern, Kate Manx, Philip Abbott, Carl Benton Reid, Bartlett Robinson, Cleo Ann, Bill Hart
Producer-Director-Writer: Leslie Stevens
60 Mins., Mon., 9 p.m.
PARTICIPATING
ABC-TV (film)

ABC touts this new rodeo hour's lead as "a classic hero in a modern setting." Ulysses he isn't; more of a Ben Casey on the hoof.

Not that a saddle-bronc rider in pursuing the world's championship for 39 weeks (hopefully) can be compared professionally with a medico. But in the driving dedication of the hero and the all-out melodramatics of the format, Stoney and Ben are akin.

Stoney Burke, as portrayed by Jack Lord, is stoney enough, in the tight-lipped, lean, hard and hungry tradition of cowpoke supermen. He also can be tender, as in the wispy kiss he laid on the heroine at the wind of the preem.

Lord showed definite signs of being able to rally the appeal necessary to sustain this kind of a show. Particularly strong in support was Warren Oates as sidekick Ves Painter, who will be developed as a sometimes buddy whose loyalty is supposed to be shakey in a human way. Less prominent in the opener were feature players Robert Dowdell and Bruce Dern, other members of Burke's entourage. Kate Manx, daughter of a rich rancher and the preem love interest, had a classy attractiveness that contrasted nicely—if not wholey convincingly—with Lord's toughness.

Needed, however, was a clarity and focus and suspense. Steven's direction had some good modern touches, but when Lord straddles the bronc in the shute and his double comes out for the derring-do, it's as obvious as ever. *Bill.*

DR. KILDARE
With Richard Chamberlain, Raymond Massey, Stanley Adams, Patricia Barry, Otto Kruger, Ruth McDevitt, others
Producer: David Victor
Director: Elliot Silverstein
Writer: E. Jack Neuman
60 Mins., Thurs., 8:30 p.m.
PARTICIPATING
NBC-TV (film)

"Dr. Kildare" is good clean through. That goes for the doctor himself and the show as well. It has been said that there never was an interne as sweet, as well-intentioned or as smart as Kildare, and probably, in fact, there never was. But the Kildare character permeates this series, which, when it began its second season on NBC-TV Thursday (27), was as crisp and interesting as it was wholesome.

E. Jack Neuman delivered a script that was quick and slick. As often happens on this series, the hour combined three stories (that is, the stories of three patients at Blair General). Kildare, for a time, was serving on obstetrics, where he helped a truculent playgirl through pregnancy. He lost a teenage kid, who had complications in childbirth, and his mentor, Dr. Gillespie, (Raymond Massey) lost Blair General's chief benefactor to angina.

Neuman demonstrated for the umpteenth time that he has a remarkable flair for dialog and for tight plotting. If the writing holds anywhere near this level then "Kildare" is going to remain the true Thursday night untouchable.

Richard Chamberlain, who plays the title part, is a pretty boy who can act; he has a talent for underplaying and the trick adds to the value of the part. In this instance, he had strong help from Patricia Barry, as a hardened post-debutante, and from Otto Kruger, as an aging and charming post-adolescent. Kruger has rarely been better. He worked small points, even to the final Bronx cheer, to lift the character well out of the ordinary. Stanley Adams as chief resident in obstetrics was good, essaying his jovial part most jovially. Raymond Massey, as Gillespie, was just okay, no more.

It always looks like producer David Victor and his boss Norman Felton squeeze in every extra production value they can. Harkness Smith was cameraman for this episode and he obviously reworked every important shot to perfection. Tight close-ups were favored, and Elliot Silverstein's direction brought all the parts together wholesomely and effctively. *Art.*

GARRY MOORE SHOW
With Durwood Kirby, Alan King, Keely Smith, Roy Castle
Exec. Producer: Bob Banner
Producer: Joe Hamilton
Director: Dave Geisel
Writers: Vincent Bogart, Coleman Jacoby, Arnie Rosen, Norman Barasch, Carroll Moore
Music: Irwin Kostal
60 Mins., Tues., 10 p.m.
PARTICIPATING
CBS-TV, N.Y. (tape)

Garry Moore began his new season last Tuesday (25) with virtually everything and everyone intact except for Carol Burnett who left the show to go on her own. Although she gave the series a potent comedic lift, the opening hour managed to keep its bright and easygoing style within the vaudeo framework.

Moore and his production execs, Bob Banner and Joe Hamilton, have a flair for the variety techniques and deliver with a carefree quality that makes the hour attractive and appealing. The whole production setup shows taste and imagination and everything works out just right.

Moore is a likable host and comes off well in songs and sketches and even in the pitches for the sponsors' products. He's ably assisted in these departments by Durwood Kirby, a holdover from previous seasons.

On the guest list for the opener was Roy Castle, a British import, comedian Alan King and singer Keely Smith. Castle's bit, in which he sang "Ain't She Sweet" accomped by a chorus line of femme moppets was a week event, but King came across strongly with his standup jesting on travel, planes, wigs, etc., and Miss Smith belted "What Kind Of Fool Is He" in socko torch manner. *Gros.*

More TV Reviews On Pages 38, 39, 46 and 50

JACK BENNY SHOW
With Don Wilson, Dennis Day, Rochester, Sammy Davis Jr., others
Producer-Director: Fred de Cordova
Writers: Sam Perrin, George Balzer, Hal Goldman, Al Gordon
30 Mins., Tues., 9:30 p.m.
GENERAL FOODS, STATE FARM
CBS-TV, from H'wood

(Y&R; Needham, Louis & Brorby)

With Jack Benny moved over from Sundays as the "man between" Red Skelton and Garry Moore on Tuesday nights, CBS-TV has a two and a half hour comedy parlay that should be murder on the competition. Benny has the rough slot, starting opposite "Untouchables" and the Dick Powell anthology, and if he can execute the pivot play CBS should "own" that weeknight. There's no reason to believe he won't.

While it can't be said that the veteran comic had powerhouse material for his 13th season preemer on tv, he made it seem so. So well conceived is his comic characterization—and by now so familar—that he doesn't have to do much for hilarity beyond a show of exasperation, incredulity and dismay. And, of course, he's a dead shot whenever he does have a funny line to deliver. There was good cause for laughter in the opening show—and plenty of it—and that's paydirt.

Mostly Benny played the straight man, but with those takes and gestures that prompts the big yocks. First it was that familiar bit with the little girl who interrupts him onstage for his autograph—and a spunky little girl it was, this time. Next Dennis Day frustrated him, Rochester deflated him and Don Wilson grated him—variations of the traditional business that has been going on in the Jack Benny "family" since the radio days. It all built up to Sammy Davis Jr.'s guest appearance, which proved again that no one can make capital from being needled quite like Benny.

Show wrapped up with a takeoff on "Sing Along With Mitch," with strolling violinists in lieu of a men's chorus. Closing shot of the audience found them sawing upon miniature fiddles, along with the cameraman and stagehands. It was silly but effective business, worth it if only for Benny's caricature of Mitch Miller with the grotesquely bearded smile and the herky-jerky shoulder motions.

The bonus in the Jack Benny shows is that even the commercials are funny. Don Wilson got off a dilly for State Farm to the tune of "Sonny Boy," using a beefy lad for a prop. *Les.*

LASSIE
With Jon Provost, June Lockhart, Hugh Reilly
Producer: Robert Golden
Director: William Beaudine Sr.
Writer: Sumner Long
30 Mins., Sun., 7 p.m.
CAMPBELL SOUP
CBS-TV (film)

(BBDO)

The opener of the ninth "Lassie" season on CBS-TV kept Rudd Weatherwax's clever canine squarely in the spotlight throughout. The plot revolved around Lassie's friendship for a pigeon the pooch stole from a magic show because he thought the magician was hurting the bird in one of the tricks.

When Lassie's "parents" discovered from whence the foul had come, they notified the magician (who was called Mr. Magico no less) as to where his magic bird could be found. After picking up the pigeon, Mr. Magico sped on to his next engagement, but didn't see a road block until it was too late and ended up trapped in his car in a ditch. He managed to free the bird who, in turn, was found by Lassie and then, natch, the magician was saved.

The plot packed some solid kiddie audience excitement the show proved to be holding up well in this department. Jon Provost as Lassie's master and June Lockhart and Hugh Reilly as the parents did a credible job of seeing to it that the dog finally understood that the pigeon wasn't being harmed. They got Mr. Magico to give a command performance for Lassie to prove that the bird stayed safe at all times.

Sumner Long's script had its fair share of cliches, but was generally sound. William Beaudine Sr.'s direction kept the pact moving well and production values were good. *Kali.*

JOHNNY CARSON SHOW
With Ed McMahon, Skitch Henderson Orch, others
Producer: Perry Cross
Director: Dick Carson
Writers: Herb Sargent, Allan Robbin, Jim Magee
105 Mins.; Mon.-Fri., 11:15 p.m.
PARTICIPATING
NBC-TV from N.Y.

There probably wasn't a more eagerly awaited show this season than Johnny Carson's probe into the night air as successor to Jack Paar. Since the latter left the show because of the late hours, the new custodian of "Tonight" has been preceded by some of the top figures of show biz who have been keeping this spot warm for this long heralded bow. Carson, of course, was yanked off a comfortable spot on ABC's "Who Do You Trust" and persuaded to change over. According to his work on the preem show, he'll grow into this new spot.

His opening wasn't especially auspicious, either in Carson's making a strong impress, or in the choice of guests. The best of the evening was an air of graciousness. Otherwise Rudy Vallee came on to plug either his book, his two-and-a-half hour show and his current click "How to Succeed etc." He refused to tell about the circumstances surrounding his engagement in the legituner, feeling that it was better told in his book and in a forthcoming article.

Tony Bennett is an excellent singer, but he didn't talk much, and Mel Brooks talked a lot without making too much headway. Joan Crawford provided a charming interlude. There were some interesting pictures of her during earlier days. Announcer Ed McMahon seemed a lost soul here with little to do. He's supposed to be Carson's "Hugh Downs."

Also on tap for the first show was the appearance of Tom Pedi, who does the Dash commercials, in a small gag, and Stanley Berman, the gatecrasher. The less said about the exploits of the latter the better.

Carson, of course, is an affable and engaging gent. He has a show in which he has to grow into.

Admittedly, he has to fit into a format created by someone else, which is particularly hard to do. He would do better in the long run working into a pattern that will be more self-expressive. Carson can handle himself well. He is personable, articulate and has a fine sense of humor. It's a matter of adjustment and a little time. He should make out well in this groove.

For some inadequately explained reason, Carson came on 15 minutes late during which time Groucho Marx was quite funny.

Commercially, Carson comes on to a full house. Philco took most of them on the preem and is given a good ride. Also, the Al Kelly promotionals plus fluffs provided laughs. *Jose.*

THE ORDEAL OF WOODROW WILSON
With Herbert Hoover
Producer: James Nelson
Director: Robert K. Sharpe
30 Mins., Tues., 10:30 p.m.
UNION CENTRAL LIFE INSURANCE
NBC-TV (film)

(Meldrum & Fewsmith)

A viewer might think that when the 31st President of the U.S. reviews the crucial years in the life of the 28th President something unique would come of it. Hoover pointed out that he served on President Wilson's staff at the time of the Armistice and the subsequent peace conference. He noted on this televised half-hour that he and others had advised Wilson to avoid a trip to France in 1918 because as President, he could better serve peace from home. That was about the first and last personal notation narrator Hoover made.

Otherwise, the former President's voice wavered (he is 88) through a series of comments that could be found in nearly any reputable history book. Also the program was not a worthwhile study of Hoover himself, since he was not being informal or spontaneous; he read from a prompter words that were quite prosaic.

Film footage of World War I was tired. In short, this "Ordeal of Woodrow Wilson" was a pedestrian effort. *Art.*

THE NURSES
(Night Shift)
With Shirl Conway, Zina Bethune, Viveca Lindfors, Ruth McDevitt, Arthur Hill, Morgan Sterne, Joey Heatherton, Hilda Simms, others
Exec Producer: Herb Brodkin
Producer: Arthur Lewis
Director: David Greene
Writer: John Vlahos
60 Mins., Thurs., 9 p.m.
PARTICIPATING
CBS-TV (film)

What Raymond Massey and Dick Chamberlain are to "Dr. Kildare"; what Sam Jaffe and Vince Edwards are to "Ben Casey," and what E. G. Marshall and Robert Reed are to "The Defenders," so are Shirl Conway as head nurse and Zina Bethune as student nurse to Herb Brodkin's "The Nurses." As the newest addition to tv's overexpanding 60-minute anthology series, "Nurses," for that matter, is a femme-slanted variation on a theme applicable to a dozen other shows as well—for whether it's couched in terms of lawyers, medics, nurses or even intrigue, somehow they're all of a stripe, cut to the same pattern, frequently one indistinguishable from the other.

If the analogy particularly fits the "Kildare" or "Casey" show, there is however this inevitable difference (as basic to Madison Ave. as the sliderule): the predominately femme audience attracted to such anthologies would rather dig a Dick Chamberlain and a Vince Edwards than a nurse. Plus the inescapable fact, that since it's competing with "Kildare" Thursday nights, "Nurses" is bound to get the worst of it on the Nielsen fever charts.

There are, unfortunately, other weaknesses, even more basic, to this new Brodkin CBS-TV entry, as for example, the fact that everything is painted with a broad brush stroke, everything and everybody fitting neatly into their black and white antiseptic niche—Shirl Conway as head nurse so full of compassion and humanity; Zina Bethune so full of dedication, zeal, beauty and emotional fervor as to make one's heart burst.

The initil 60-minute installment packed enough drama vignettes of the minor tragedies, exaltations and idealisms that could be possibly found in a tv maternity ward, all neatly interlaced in tinsel and blue ribbon—enough to sustain a daytime soaper for a six-month period. Out of it emerged the "larger drama"—of the Greek woman with a rheumatic heart doomed to die in childbirth, through which guestar Viveca Lindfors suffered with all the correct thespic nuances. The script licenses (one could almost lose count of errors, small and large; the digressions from normal nurse behavior patterns.)

Brodkin brought to it all the exacting production finesse one would expect. Unfortunately, he also brought to it the stuff of which soapers are made. *Rose.*

MISTER ED
With Alan Young, Connie Hines, Larry Keating, Edna Skinner, Richard Deacon
Exec Producer: Al Simon
Producer-Director: Arthur Lubin
Writers: Ben Starr, Bob O'Brien
30 Mins., Thurs.; 7:30 p.m.
STUDEBAKER
CBS-TV, from H'wood (film)
(D'Arcy Advertising Co.)

"Mr. Ed" has launched its third season and first in the exalted realm of prime time. The competition will be keener up in the rarefied air, but "Ed" probably has built up the following to hold its own.

Season's maiden outing had "Ed" bopped on the bean with a carrot pail, resulting in loss of memory until nicked on the noggin a second time. In between bumps there were some zany shenanigans involving Ed's owner, Alan Young, and his attempts to secure the services of a veterinarian. If you think that's easy, try calling one sometimes and telling him to rush over to treat your horse, who's just suffered amnesia.

Young ranks with Donald O'Connor as an all-time great in the art of conversing with animals. He makes what must be a difficult task look easy, and extracts a maximum of fun from his chore. The other regulars—Connie Hines, Larry Keating and Edna Skinner—were amiable and effective. Richard Deacon scored comic reaction points as a dubious vet. *Tube.*

RED SKELTON HOUR
With Red Skelton, Harpo Marx, Virginia Grey, Mahalia Jackson, others
Producer: Cecil Barker
Director: Seymour Berns
Writers: Ed Simmons, Dave O'Brien, Martin A. Ragaway, Arthur Philips, Hugh Wedlock
60 Mins., Tues., 8:30 p.m.
PARTICIPATING
CBS-TV, from H'wood

The Red Skelton show in its expanded hour format seems to be stretching things a bit, if the preem episode is an indication.

Where the highly affable comedian's slapstick really accelerated a half hour, it was stop-and-go in the doubled time. Guests Harpo Marx and Virginia Grey didn't help matters much in a labored and drawn-out sketch built around Skelton's George Appleby characteriaztion.

Marx, however, returned to team with the host in a pantomime routine involving American and German doughboys (WWI) for a close that was both funny and touching.

Production otherwise was spotty with Tom Hansen's choreography for 12 dancers being fresh only in one routine, featuring angelic figures in long robes and a gliding step as though they were on rollers. Gospel singer Mahalia Jackson belted two religioso numbers in her familiar style, but within the framework of the show, the turn seemed little more than a breather.

Better handling of guests in a more congealing format is called for in future shows. With Skelton, the Modernaires, a dozen dancers and David Rose's music, the nuleaus of a solid variety outing is certainly there. *Bill.*

MERV GRIFFIN SHOW
With Patrice Munsel, Shelley Berman, Adela Rogers St. John, Peter Nero, others
Producer: Bob Shanks
Writers: Pat McCormick, Dick Cavett, David Lloyd
55 Mins., Mon.-Fri., 2 p.m.
PARTICIPATING
NBC-TV, from N.Y. (tape, color)

Merv Griffin wasn't kidding when he told reporters the other week that his new daytime strip for NBC-TV was going to be a direct takeoff on "Tonight" on the same network. He figured that there's no sense in trying to top a good thing. Whether what goes at night, after 11:15 p.m., also goes at 2 p.m. remains to be seen. Just the same the new Merv Griffin hour is not a bad show.

On opening day, Monday (1), Griffin showed a disposition once more to be slightly oversolicitous and traditionally "show biz" in his approach to interviews. For example, in his adlib (everything presumably will be adlib on the show) talk with comedian Shelley Berman, with singer Patrice Munsel and with authoress Adela Rogers St. John, he went in a little heavily with that bit about how "great" they all are. But apart from this idiosyncracy, which can be annoying, Griffin comes close to being as pleasant as any tv host around. There's something about his ease and self-effacement that smacks of Garry Moore, and that's pretty good.

Being a singer and pianist himself, Griffin has an affinity for music and, as he has explained, he intends stressing it on his cross-the-border. Actually, the stress on the initialer wasn't any stronger than it might normally be on "Tonight," another show he's emceed on an irregular basis. Peter Nero tinkled the keys for a slight interlude. In future weeks, Griffin will try and revive a big band sound by importing, each for a one week stand, the Duke Ellingtons, Count Basies, et al.

There's a gamey quality about this show, just as there is with "Tonight." People on it are likely to say things that are mildly "out." For instance, Berman's succession of softly told adlibs had a religious base. The comedian carried his jokes off well, but wisely, and the same time teasingly, telling viewers not to take him seriously by writing complaints to the network. Another thing, there were even unconciously offbeat—offcolor, if one prefers—adlibs about constipation. The audience laughed, even at one accidental mating of phrases that Griffin himself didn't perceive.

However mild—and it was mild Monday—the unexpected can only help this stanza. *Art.*

I'M DICKENS, HE'S FENSTER
With John Astin, Marty Ingels, Emmaline Henry, Frank DeVol, Dave Ketchum, Henry Beckman, Noan Pitlik, others
Producer : Leonard Stern
Director: Arthur Hiller
Writers: Stern, Don Hinkley
30 Mins., Fri., 9 p.m.
EL PRODUCTO, P&G
ABC-TV (film)
(Compton)

John Astin and Marty Ingels are a pair of likeable and funny guys who could play a major role in reviving the art of slapstick. They also bid strongly to have one of the video hits of the new season in the Friday night entry on ABC-TV, "I'm Dickens, He's Fenster."

It's about a pair of fast friends, one married and one playing the field, who work side by side as carpenters for a contractor. The basic framework may not allow for infinite comedy situations, but then neither did the "Honeymooners," to which this bears a slight, but only artificial, similarity. On the basis of their showing in the premiere, it would seem that Astin and Ingels are capable of many a delightful half hour if the quality of their material holds up.

Ingels, who plays the buffoon at a true-to-life and quite human level, has a good comic visage that somewhat resembles Red Skelton's. Astin, the average guy type with certain leadership qualities, is characterized as much by his flaws as by his virtues, tending to be brooding, a touch vain and a trifle paranoid. Both are loyal and large-hearted, and their chemistry makes for a warm show that should appeal to all segments of the audience—the highbrow included, now that slapstick is venerated as a form of art.

There were the traditional doors in the face and falls out of windows, but it perhaps typifies the comedy level when Dickens, hazy with sleep in the morning, socked his wife on the arm and kisses Fenster on the cheek. Oddly, since he inclines to be the straight man, Astin absorbs most of the physical punishment, but the timing is good and it clicks as pratfall comedy.

Ingels had a nifty slapstick scene with a magnetic cabinet catch that pulled metal objects off the stove and will surely profit from a running gag—in the tradition of Fibber McGee's closet—which is an alphabetically compartmentalized work apron. A proficient eye-roller, he runs the risk of making too much use of the talent.

Situation in the opener had Dickens (Astin) appointed foreman pro-tem of the carpentry crew with the initial task of firing Fenster (Ingels). He argued his buddy's case so well that he not only won his job back, but turned him into the only other candidate for the foremanship. That's where it was left at the finish. There were a lot of weak gags that were only for the laughtrack to enjoy but, happily, enough solid lines and visual business to make it a thoroughly satisfying outing.

In Emmaline Henry, who plays Dickens' attractive, patient and sensible wife, the boys have an excellent foil who has comic capabilities herself. Good production and a promising investment for P&G and El Producto. *Les.*

MAKE A FACE
With Bob Clayton, others
Producer: Art Baer
Director: Lloyd Gross
30 Mins., Sat., 11 a.m.
PARTICIPATING
WABC-TV, N.Y.

In these days of better programming for kids, both on the network and local levels, "Make A Face," a new ABC-TV, Saturday morning entry seems a bit dated. The half-hour was short on fun and all the lure of the merchandise prizes couldn't hide its format.

The Saturday morning entry is a kidversion of the game of the same title which had an ABC-TV daytime run sometime ago. Bob Clayton is okay as emcee. He handles the kids well, and the youngsters, brushed, bright and clean, were appealing. The plus aspects, though, end there.

The game pits two contestants against one another. There are rotating images and calling the correct numbers are the key to forming a face. When that is done, a section of a w.k. personality is shown on the screen and the real guessing begins. It's a tiresome format for half an hour and kids probably are wiggling before the 30 minutes are done. *Horo.*

EMPIRE
With Richard Egan, Terry Moore, Anne Seymour, Ryan O'Neal, Charles Bronson, others
Exec Producer: William Sackheim
Producer: Frank Pierson
Director: Arthur Hiller
Writer: Frank Nugent
60 Mins., Tues., 8:30 p.m.
CHRYSLER, AMERICAN TOBACCO, GENERAL MILLS
NBC-TV (film, color)
(Y&R; Sullivan, Stauffer, Colwell & Bayles; DFS)

Television has produced all manner of heroes from Superman to the medical man, and now NBC has introduced a new one, the business man. Jetting across the skies from Wall Street to his mining, cattle, oil and lumber empire in New Mexico, the corporation's fastest-draw comes to grips with a range of problems from high finance to employee relations and suffers the eternal conflict of Money vs. Principles. But, as it proves, the grey flannel suit is only modern dress for the old horse opera, and it doesn't look as though "Empire" is going to upset Red Skelton on Tuesday nights, although it may win a good following of political conservatives as a melodrama of benevolent big business.

Richard Egan portrays the ranch boss, yclept general manager, a sterling silver free-enterpriser for whom justice always comes before profit, indeed even at expense of it. As a man of tomorrow who flames his cigarets with a solid gold lighter and closes multi-million dollar deals with one foot aboard the helicopter, he turns out to be not much different from the oater hero of yesteryear when it comes to the everyday problems peculiar to the West.

Frank Nugent's script for the premiere could have been adapted to any number of Old West teleseries without a too drastic overhauling. Guest actor Charles Bronson gave the only notable performance as a lowly Mexican employe on the ranch who is accused of murdering the daughter of one of the older hands. Egan, convinced of his innocence, hires a proper lawyer who wins the case, and he lets Bronson come back to knowing that his return will jeopardize the well-being of the ranch. When nearly all the other boys walk off the job, Egan sticks by his guns—that is, his sense of Right—and eventually wins the angry mob back with an appeal to reason and fair play.

Only Egan's foil—Ryan O'Neal of the regular cast—is at all concerned about the price of justice to Garrett Enterprises Inc. Other members of the family corporation, Anne Seymour and Terry Moore, trust the wisdom of their general manager and take the crisis philosophically. Or maybe like the viewer, whose involvement in the conflict is compromised by the vastness of the ranch and the oil derricks, they figure what's another million more or less? It's hard to worry about the present and future income of a family as loaded as the Garretts, and it does seem that they can well afford benevolence, which presents a certain handicap to the script writers. *Les.*

BEVERLY HILLBILLIES
With Buddy Ebsen, Irene Ryan, Donna Douglas, Max Baer, Bea Benadaret, Raymond Bailey, others
Exec Producer: Al Simon
Producer: Paul Henning
Director: Ralph Levy
Writer: Henning
30 Mins., Wed., 9 p.m.
KELLOGG, R. J. REYNOLDS
CBS-TV (film)
(Leo Burnett; Esty)

Ever since, months back, CBS-TV latched on to "Beverly Hillbillies" as a new half-hour comedy series for the '62-'63 semester, a network-propelled enthusiasm for the program had been gaining unbelievable momentum. To hear them rave about it, this was one that just couldn't miss as the comedy click of the season. One can only suspect that CBS either fell in love with a title or began to believe the laugh track. For the unmistakable truth is that "Beverly Hillbillies," Episode One, was painful to sit through. It was as improbable and impossible as the characters who people it.

It's strictly out of Dogpatch and Li'l Abner, minus the virtues of the Al Cappisms. What is described as a "farcical situation" found a family of Ozark mountaineers striking oil in the front yard, disposing of the property for $23,000,000 and moving to Bevhills, with just enough of a "teaser" at the signoff to tip subsequent installments on their behavior pattern. Unfortunately, it was written—and played—just as tritely and badly as it sounds, involving, among others, such unfortunates as Buddy Ebsen, Irene Ryan, Max Baer and Raymond Bailey.

At no time does it give the viewer credit for even a smattering of intelligence. The lines were as cliche-ridden as the situations were obvious. The virtue of an Al Capp is that he can caricature with kindness, with subtle irony. In this new CBS creation, even the hillbillies should take umbrage. *Rose.*

JACKIE GLEASON SHOW
With Art Carney, guest; Sue Ann Langdon, Frank Fontaine, June Taylor Dancers, Newton Bros.; Sammy Spear, music director
Producer: Jack Philbin
Director: Seymour Robbie
Writers: Sydney Zelinka, Walter Stone, Will Glickman, James Shelton
60 Mins., Sat., 7:30 p.m.
PARTICIPATING
CBS-TV, from N.Y.

Jackie Gleason's back at his old Saturday night stand on CBS—and tv's the better for it. It's a throwback to an almost forgotten era in television (though less than a decade has elapsed), yet such have been the changing patterns of the medium, with its almost total allegiance to Hollywood film product and a recurring indulgence in trite plot formulae, that even a Gleason still garbed in the videocentricities of '55 is a welcome, refreshing change of pace.

For the boisterous Gleason of the trademarked comedics is as much a part of the video scene as a Jack Benny, a Danny Thomas, a Phil Silvers or a Red Skelton. And if, as was evident on the premiere of the "Great One's" return last Saturday (29), the material was frequently found wanting, by the same token a Benny, a Thomas or a Skelton is also on occasion left hanging high and dry and suffering from scripter malnutrition. What essentially is important is that a serious gap has been filled; a big and important chunk of show biz has been restored to the tv scene. For over the long haul—in Gleason's instance 39 weeks—any artist worth his salt can make a writer look good.

Bearing the unwieldy handle "The Jackie Gleason Show: The American Scene Magazine," the new Saturday 7:30 to 8:30 entry takes up precisely where Gleason left off way back—the June Taylor Dancers with the precision turns and those unique camera-angled choreographed patterns; dolls once again all over the joint (including a reprise of those corny Gleason intros); "Reggie van Gleason" and the other long familiar portraits including "Joe the Bartender" and the inevitable "Honeymooners" recreation with Gleason back at the old Ralph Kramden stand in cahoots with Art Carney as Norton. (One of the major landmarks in all of tv's excursions into comedy, "Honeymooners," will do periodic duty for the Gleason-Carney reunions, with Sue Ann Langdon, a regular on the new series, suitably ensconced in the ex-Audrey Meadows role as Alice the wife.)

If the musical lampoon on "Untouchables" (dubbed "The Retouchables") and with Gleason as "Eliot Flesh," left a lot to be desired and consumed too much time, it was important to the preem performance if only for the few moments which demonstrated that Gleason hasn't lost the touch. For here the inimitable rhythmic tricks and mimicry were in full play with Gleason as the foil guy for the moll Blance Latouche (Miss Langdon) (who, to illustrate the seriousness of Gleason's writer problems) turned out to be none other than the gang leader.

The "Joe the Bartender" bit was enhanced by Frank Fontaine's Crazy Googenham portrayal etched in Grade A Fontaine. As a regular on the show, he's an important asset.

There have been funnier "Honeymooners" segments. Yet there's no denying that having Gleason and Carney back in tandem is cause for celebration. There was a fetching midway performance by the Newton Bros. instrumentalists with an assist from the June Taylor Dancers on "Love Makes the World Go Round."

Even the show's old theme, in revival, sounded good. *Rose.*

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TIME-LIFE BROADCAST, INC.

ANDY WILLIAMS SHOW
With Peggy Lee, George Gobel, New Christy Minstrels
Exec Producers: Bud Yorkin, Norman Lear
Producer: Bob Finkel
Director: Bob Scheerer
Writers: Mort Green, Bill Persky, Sam Denhoff, James Murray
Music: Collin Romoff
PARTICIPATING
60 Mins., Thurs., 10 p.m.
NBC-TV, from H'wood (color)

The pitfalls of being overrelaxed on tv were quite apparent on Andy Williams' opening stanza for the season. He has a nice flair for the casual air, but the emphasis on low-gear pacing slowed most of the show down to crawl and failed to sustain overall interest.

Admittedly the aim is to fashion Williams in the mold of Perry Como (nice guy and all that) but it's not an easy attitude to develop or to get away with. There was taste and good-natured humor a-plenty, but the show cried for more pep and production dash. It, after all, is still an hour musical show, and not just a visit to the boy next door.

The hour toyed with several new ideas and they had better be given a closer scrutiny before imbedding itself as a permanent part of the show. The ad-lib session, for example, in which Williams took song requests from the aud had some awkward moments when the singer blanked out on several lyrics.

Another segment that presented some problems was the visit to his hometown, Wall Lake, Iowa. Here the character vignettes were synthetic and corny. It helped establish Williams as a pleasant fellow with a well-rounded approach to small-town life but the point didn't have to be made over and over again.

In the song department, though, Williams is tops. He's got a straightforward lyric approach to a tune that makes his work highly attractive. His stage demeanor, too, shows a class and a style many of the younger disk performers should use as a model.

His guest roster for the kickoff program spotlighted Peggy Lee and George Gobel. Miss Lee, a familiar tv guester, did a fine job once again with "Them There Eyes" and "But Beautiful." Gobel had a low-pressure, but neatly executed bit, on the digit system of dialing and three of them did wonders with a harmony bit on "You Are My Sunshine."

The New Christy Minstrels, who'll be permanently slotted in the program, did very well for the folk genre and should develop into an important musical asset.

All production elements worked well including Collin Romoff's musical direction, DeeDee Wood & Marc Breaux's choreography and Edward Stephenson's art direction. All the ingredients for a likable musical hour are there so all they have to do is turn up the juice a bit. *Gros.*

MR. SMITH GOES TO WASHINGTON
With Fess Parker, Sandra Warner, Red Foley, Stan Irwin, Rita Lynn, Kay Starr
Producer: Hall Stanley
Director: Oscar Rudolph
Writers: Ben Greshman, Milton Pascal
30 Mins.; Sat., 8:30 p.m.
PARTICIPATING
ABC-TV (film)

"Mr. Smith Goes To Washington" may yet evolve into something resembling the old Jimmy Stewart film of the same title. On the kickoff stanza, however, the only carryover to this new ABC-TV entry was the fact that Fess Parker, the headliner, also plays a Senator from the backwoods. A tall, handsome, country-flavored character, Parker registered as a highly promising personality who could supply a solid base on which this series could build.

The opening half-hour, however, was an attempt to mix situation comedy with some music with the result that it was neither fish nor fowl. Perhaps there's a future for such a blend, but the scripting will have to be considerably tightened. The main source of laughs on the preem stemmed from such folksy metaphors as "you're as welcome as a bowl of hominy grits" and "le's scrape off the varnish and get down to the wood."

There was virtually no story on the opener. It revolved around the attempt of a millionairess widow to crack Washington society. She gave a party for the bigwigs, but nobody showed up, so she took the hors d'oeuvres to a nearby orphanage where she, the senator, his wife and his uncle put on an impromptu concert. As a result of this good deed, she became the most popular lady in the Capital. One gag about Pres. Kennedy was okay, but the use of actual shot of Mrs. Kennedy, montaged into the party at the orphanage, was in questionable taste.

Kay Starr, in a guest star stint as the Washington hostess gave the stanza the benefit of her dynanism as actress and singer. Red Foley, as the uncle, was on hand for a couple of tunes while Sandra Warner, as the Senator's wife, was appealing. *Herm.*

ED SULLIVAN SHOW
With Eddie Fisher, Jack & Paula Carter, Al Hirt, Leo Bassi, Hugh Lambert Dancers, Sonny Liston, others
Producer: Bob Precht
Director: Tim Kiley, others
Writer: Buddy Arnold
60 Mins., Sun., 8 p.m.
REVLON, KENT, PILLSBURY
CBS-TV from New York
(Grey, Lennen & Newell, Leo Burnett)

The Ed Sullivan Show has probably the longest consecutive run of any show on the telespectrum. He is certainly the foremost purveyor of variety entertainment extant, having long outlasted his competition.

In the old days, Sullivan with his accumulated knowledge would have given some of the vet bookers on the sixth floor of the Palace Theatre Bldg. a run for their money. He has, since his early and rocky beginnings on CBS, learned to use virtually every medium of entertainment to suit his needs. His show spotlights with equal facility headliners in show biz, current events, politics and sports, and he fuses them into a harmonious presentation.

Sullivan's initial show of the season brought in some heavy artillery in all orbits. There was Eddie Fisher giving a preview of his Winter Garden revue two days before it opened; Jack Carter, showing off his comedy along with the singing talents of his wife, Paula Stewart, as well as a wide assortment of acts plus an even wider display of prominent personalities.

There was a danger that the preponderance of bows and interviews would lessen the overall entertainment impact. Among those showing up with appropriate bows and/or interviews were Sonny Liston, Mickey Mantle & Whitey Ford, whose punchlines were broken into by a CBS news bulletin; the skipper of The Weatherly which kept the America's Cup in the U.S. and the crew of the MATS Globemaster which aided in the rescue work in the recent GI plane disaster.

Fisher in fine voice made an excellent impact in the three numbers allotted him. He delivered with style and vigor and got off charmingly with Al Hirt tooting for him in the background to "Mein Papa." Hirt, incidentally was all over the show in solo as well as ensemble spots. His schmaltzy and full-bodied trumpet was evident in an entertaining manner. Although he breaks no musical frontiers, he shines in grooves long accepted.

Carter fused topical and other gags to overwhelm most audiences. He hit his top mark with the line that "JFK has brothers he hasn't even used yet." He hit hard and frequently with his gags, and wound up showing off his wife, Paula, who incidentally, is a fine singer.

Others on the show included Joya Sherrill, who got some good production in her single of "Katyusha" with a lot of surrounding talent to provide added vitality. Leo Bassi is an excellent foot juggler, and the Hugh Lambert Dancers provided good atmosphere for the Hirt tooting of "Malaguena." A quick glimpse of the Harvest Moon Dancers opened the proceedings.

Sullivan tried his hand at more than emceeing by acting as straight man for Bill Dana's "Jose Jiminez" characterization. Dana has had worthier material. Sullivan incidentally is developing surprisingly as a line-feeder, and more than incidentally came on "with bounce" to prove his complete recovery. *Jose.*

DAVID BRINKLEY'S JOURNAL
Producer: Ted Yates
Director: Frank Slingland
Writer: Brinkley
60 Mins., Monday (1), 10 p.m.
PITTSBURGH PLATE GLASS, DOUGLAS FIR
NBC-TV (film, color)
(Maxon, Cole & Weber)

David Brinkley began his second season as landlord of a primetime news program with style, pep and more guts than most other tv performers summon in a lifetime. His hourlong critical essay on "The Great Highway Robbery," exposing corruption, naming names, calling cheap concrete cheap concrete and payola by no other name but payola, offered great promise for the season.

NBC News puts out an "expose" series called "White Paper." Brinkley does not work on that particular project, but the "Paper" people could only be envious of the job the hotshot NBC reporter-commentator did on the premiere of his weekly stanza Monday (1) night. So important did Brinkley consider the subject of highway corruption across the U.S. that instead of his usual half-hour a week he got sponsors and network support for 60 minutes.

His preem made news. Giving ample credit to American newspapers for first exposing details of highway corruption by State officials, he proceeded to detail the case of the Florida highway builders. He then spent sometime on Oklahoma, on New Mexico and sketched in the facts of corruption in several other states.

Not once did he shun using a name when he felt a name was called for. Enterprising souls that Brinkley and his producer Ted Yates are, they even got some of the allegedly guilty to make statements on the air. Brinkley's sense of humor was thoroughly vented when he ultimately interviewed Rex Whitton, the Federal Highway Administrator, and unerringly made mince meat of the official's statements. His sense of fairness was also exercised when, later, he clarified part of Whitton's problem as being shorthanded in the face of overwhelming thievery in state highway agencies, among contractors and elected officials.

The shockingly carefree admissions elicited by Brinkley were numbing, in a funny way. Brinkley has such a soft approach and evidently so do his associate interviewers that even the guilty find it easy talking. All of them made light of their guilt in Brinkley's wily hands. Yet in the wily hands of his editors and cameramen who used little tricks of simple juxtaposition (one man's word next to another's) many obvious inconsistencies in testimony were revealed. It was a sign of excellent editing.

Like CBS-TV's report on gambling in Boston, which was just one city, this NBC show is bound to draw fire—but from many cities, many states and possibly even irate bureaucrats in the Federal system. It seemed, however, that all the way down the line Brinkley's astuteness and the transparently effective device of getting the guilty to convict themselves, should result in more noise than danger.

Color quality was first-rate on the preem. *Art.*

THE MAGIC LAND OF ALLAKAZAM
With Mark Wilson, Bev Bergerson, Nani Darnell, Mike Wilson, Bob Turner
Producer: Dan Whitman
Director: Andrew Sidaris
30 Mins., Sat.; 12:30 p.m.
LOUIS MARX CO.; LAKESIDE TOYS
ABC-TV, from H'wood (film)

Aimed at the smallfry is "The Magic Land of Allakazam," a half hour film show which preemed Saturday (29) on ABC-TV. There's nothing arty or elevating about this package which is turned out in Hollywood by Mark Wilson Enterprises. But it has that genuine air of make-believe which is certain to lure a hefty slice of the moppet audience.

Wilson is an affable magician-emcee and uncorks a variety of illusions. Among them on the initialer were the old "magic carpet" routine and a bit in which a clown and his auto "disappeared" while enclosed in a steel cage. Bev Bergerson was okay as the clown, Nani Darnell is Wilson's pretty blond assistant while young Mike Wilson works engagingly in a couple of sequences. Bob Turner, as a "wicked magician," rounded out the cast. *Gilb.*

THE DANNY THOMAS SHOW
With Marjorie Lord, Rusty Hamer, Angela Cartwright, Sid Melton, Pat Carroll
Exec Producer: Sheldon Leonard
Producers: Charles Stewart, Jack Elinson
Director: Leonard
Writers: Stewart, Elinson
30 Mins.; Mon., 9 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowle's)

Those writing situation comedy for tv should take a good look at "The Danny Thomas Show." It shines with genuine laughs, with talent comfortable and funny in their roles. If "Danny Thomas Show" maintains the pace of its opener for the remainder of the season, the comedic Monday night bloc on CBS-TV should be a winner, indeed.

Preem episode opened with Thomas trying to do some music arranging in a frantic household. There was his wife, Marjorie Lord, vacuuming, and his daughter, Angela Cartwright, finger painting. It was hectic. The short take then shifted in focus, with the spotlight turning on visitors to the household, Pat Carroll and Sid Melton, playing husband and wife, with a new born babe.

Writing team of Charles Stewart and Jack Elinson, who also act as coproducers for the series, fed lines and situations, making the antics and woes of newly-made parents as fresh and funny, as the infant itself. Sid Melton was distressed and stricken because his baby son yowled in his arms. Putting the situation that way doesn't seem funny, for the situation on paper doesn't have the talent of Melton, nor the twists and turns the situation took. Thomas played the veteran father. Miss Carroll the distraught new mother.

Long and short of it was that the outing was funny for the full 30 minutes, and director Sheldon Leonard didn't miss a laugh. *Horo.*

LEAVE IT TO BEAVER
With Jerry Mathers, Tony Dow, Hugh Beaumont, Barbara Billingsley
Producers: Joe Connelly, Bob Mather
Director: Norman Abbott
Writers: Katherine & Dale Unson
30 Mins.; Thurs. 8:30
PARTICIPATING
ABC-TV (film)

Now in its sixth tv season and its fifth on ABC-TV, "Leave It to Beaver" seems to be leaving less and less to its title hero, at least if the preem episode is indicative of the run of the show. For the opener, the plot centered around the Beaver's older brother Wally (Tony Dow), who got into a jam when he decided to take his girl to what turned out to be the most expensive restaurant in town.

The show has moved to a new slot and now is seen Thursdays at 8:30. It is family fair, but might hold for the kids in the household. Beaver is at that awkward age now where he's no longer a cute youngster and still not a teener so he's somewhat lost for many situations. Jerry Mathers plays the title role with much head bobbing but little other thespic values.

Big brother got out of his problem thanks to a little intervention from his father (Hugh Beaumont) who ironed out a potentially embarrassing situation when Wally left his wallet at home on the big date. Pop called up the joint and fixed it so his son could sign the tab. Beaver didn't do much of anything except to spill the beans to Wally that his parents had found the wallet at home and had set up the signing bit by phone.

Cheryl Holrdidge was as exuberant and wide-eyed as Wally's dinner date and Than Wyenn was an appropriate waiter. Ken Osmond, as a friend of Wally's, was a bit too much in his usual manner. Katherine & Dale Unson penned the script from an original story by series' producers Joe Connelly and Bob Mosher. Dialog and situation was okay for the moppet market but not for the older group. Norman Abbott directed in smooth, routine fashion. Beaumont and Barbara Billingsley were credible as the parents and Dow was an acceptable Wally.

Canned laughter in spots where there was nothing humorous happening was intrusive and the show seemed rather contrived. *Kali.*

DICK VAN DYKE SHOW
With Rose Marie, Morey Amsterdam, Mary Tyler Moore, Larry Mathews, Richard Deacon, Jerry Parism, Ann Morgan Guilbert, Jane Dulo, Geraldine Wall, Jerry Hausner, Frank Adamo
Producer: Carl Reiner
Director: John Rich, others
Writers: Reiner, others
30 Mins.; Wed., 9:30 p.m.
PROCTER & GAMBLE: P. LORILLARD
CBS-TV (film)
(Benton & Bowles; Lennen & Newell)

"Dick Van Dyke Show," which was one of the brighter situation comedies on tv last season, has returned intact this fall, but the preem show last Wednesday (26) was a faltering getaway. The kickoff illustrated an iron law for tv comedies: the weaker the gags, the stronger the laughs on the soundtrack. On the opener, the canned guffaws were in thunderous contrast to an anemic script.

Van Dyke, an appealing performer, tried hard in contending with a yarn which had him adopting two orphaned ducks. This was the takeoff point for some obvious and tasteless lines, a couple of which were even repeated, and some windup hokey sentiment in which Van Dyke explained to his son why it was necessary to let ducks live in ponds.

The highpoint of the half hour was a sequence in a veterinarian's outer office. Here there were some sharp thrusts at the animal lover screwballs played in good style by Jane Dulo, Geraldine Wall and Jerry Hausner. This episode points to the standard which this series has to achieve in subsequent stanzas.

Back again with Van Dyke, who plays a tv comedy writer his staff assistants, Morey Amsterdam and Rose Marie, who had subsidiary roles on the opener, his boss, Richard Deacon. Larry Mathews, as Van Dyke's son, registered as a good moppet performer and Mary Tyler Moore made an attractive wife. Other regulars in this series, Jerry Paris and Ann Morgan Guilbert, did not figure on the opener. *Herm.*

ADVENTURES OF OZZIE & HARRIET
(Rick and The Maid of Honor)
With Ozzie, Harriet, David & Rick Nelson, Jimmy Hawkins, Roberta Shore, Linda Hines, Pamela Austin, others
Producer-director: Ozzie Nelson
Writers: Ozzie & Don Nelson, Dick Bensfield, Penny Grant
30 Mins.; Thurs., 7:30 p.m.
Participating
ABC-TV (film)

"Adventures of Ozzie and Harriet" had another candle placed on its birthday cake Thursday (11) night, when it returned for its 11th year on ABC-TV. With the boys of the Nelson family maturing and with Rick Nelson a pop fave of the younger set, the end isn't yet in sight.

Opener, titled "Rick and The Maid of Honor," was typical for the long-running skein. It was light and pleasant, with a few chuckles tossed in. Focus of the outing was on Rick, whose thesping qualities could be described as "the Ben Casey of the wax works."

Rick, going through a series of feathery experiences, played it deadpan right through the closing few minutes, when he came out for a song, divorced from the drama. Song was "Teen Age Idol," a maudlin tuner which he sang stoney-faced, the likes of which have made him a disc fave.

Ozzie, in usual pro style, lent some chuckles to the situations, and Harriet was her usual warm self. The other Nelson family son, David, wasn't included in the preem episode. David, now married and with a child of his own, opens new horizons for the series, with mom and pop available for baby-sitting, and with fresh story lines now in order.

Jimmy Hawkins had color and credibility as a student friend of Rick who got married in the episode. Rick had his own problems as best man—another girl with matrimony in her eyes. Roberta Shore was fetching as Rick's girl friend. Skip Young as the fraternity brother joker was okay, as were other members of the supporting cast. Any real college marriages problems were studiously avoided in this light family fantasy. *Horo.*

BELL & HOWELL CLOSE-UP
(Meet Comrade Student)
Producer-Director: Nicholas Webster
Writer: Robert Lewis Shayon
60 Mins.; Fri., 7:30 p.m.
BELL & HOWELL
ABC-TV (film)
(McCann-Erickson)

ABC-TV, which was late getting into public affairs programming, has succeeded in closing the documentary gap in the last couple of years with its outstanding "Close-up" series. For the new season, Nicholas Webster, the producer-director of last year's memorable "Walk In My Shoes," was given a similar assignment for this report on the Russian educational system.

Because of the over-riding importance of the subject, ABC-TV moved this show out of the usual Tuesday at 10 p.m. slot into a prime Friday night time to reach the largest possible audience. In addition, 219 affiliates cleared this stanza, a new ABC-TV high for this type of show.

Once again, "Close-up" came to grips with a central question of the day. Once again, Webster and his crew fashioned a striking documentary with a professionalism up to the highest achievement of this series. It was an important, absorbing, persuasive documentary. There was only one thing wrong with it—it misinterpreted the Soviet reality.

The intention of "Meet Comrade Student" was to awaken and alarm the American public to the challenge of the Soviets, above all, to their heavy stress on the educational process. But this laudable intent cannot justify the journalistic gullibility which characterized this treatment of Soviet education, a social feature which reveals the whole profile of a civilization.

"Meet Comrade Student" portrayed a social order which, though regimented, gives top priority to the education of its youth in a superbly equipped school plant operated on a thoroughly equalitarian basis. According to the narration the Soviets allocate 21% of their budget to education. According to the film image, the school children were being stretched to the limits of their capabilities. They were being organized, disciplined, stimulated and cultivated throughout the day by a corps of dedicated, warmly human teachers. This system indeed appeared superior, and to too many in the world preferable to the slipshod, ramshackle, penny-pinching American way.

Unfortunately, like so many foreign observors in Russia who believe what they are permitted to see, "Meet Comrade Student" confounded Soviet pretentions with their performance and mistook the narrow visible fact for the wider social reality. The show's opening disclaimer that the Russians did not censor the ABC crew, but "chose the schools we saw and the homes we visited," failed to convey the extent of the Soviet guidance in the shaping of this report.

The unqualified assertion that 21% of the Soviet budget is devoted to education does not stand up under examination. Such an authoritative specialist on the subject as Nicholas DeWitt of Harvard, says that the 1960 figure was 13.8%. It is reasonable to assume that the 1961-62 totals have risen so immensely in the light of Russia's other commitments? In any case, Russian educational budgetary figures are misleading in meaning less because they include such items as cultural services, research, publishing, entertainment and broadcasting. But "Meet Comrade Student" accepted the self-serving Soviet statistic without a single note of reservation.

Similarly the documentary clearly implied that the Moscow elementary school No. 6, under study, was a typical Russian school. The show made no reference to the enormous disparity between urban and rural schools and even among the schools in Moscow, depending on their neighborhood location.

The narrator's assertion that School No. 6 was attended by a cross-section of the population, including children of scientists and street sweepers, and that "only the best students can qualify for higher education" overlooked the most conspicuous contradication in Soviet life—the emergence of a fully formed and highly privileged elite class. Over one-half of the students in the highest professional schools are children of this managerial class. But this elite still studiously perpetuates the myth of Soviet equality since it is among their most effective propaganda weapons in the struggle for the world.

Against the powerful thrust of the photographic images of the studying, playing, laughing children, "Meet Comrade Student" did strike a partially critical note on occasion, particularly in the section of boarding schools where the uniformity and drabness suggested a prison existence. Here there was heard some muffled reverberations from a totalitarian society.

Unfortunately, "Meet Comrade Student" could not solve problem of arousing the American public to the Soviet challenge and, at the same time, maintain a critical balance in appraising the efficiency and ruthlessness of the Soviets. When the script attempted to question the fundamentals of the Soviet system, it did so with the following reticence: "If in man there is a vital something, an elusive factor X, which forever escapes planners, then the Communists may find their success limited."

This formulation is a complete fudging of an excellent point. Why not pin down the "elusive factor X" by calling it by its right name: man's need for freedom. And if that need exists, the Communists will not "find their success limited," they will go crashing down to ultimate defeat. *Herm.*

PERRY MASON
(The Case of the Bogus Books)
With Raymond Burr, Barbara Hale, William Hopper, Ray Collins, William Talman, Adam West, John Abbott, H. M. Wynant, Jody Baker, others
Exec Producer: Gail Patrick Jackson
Producer: Art Seid
Director: Art Marks
Writer: Jonathan Latimer
60 Mins., Thurs., 8 p.m.
PARTICIPATING
CBS-TV (film)

"Perry Mason" is in a new Thursday night slot where he'll have to stand trial against "Dr. Kildare." That promises to be more intriguing than "The Case of the Bogus Books," which gaveled the new semester to order.

"Mason" made a weak opening argument for his sixth season on CBS-TV in a hokey whodunit that was shot through with implausibilities and teetered on some awkwardly-conceived characters. Raymond Burr's credible portrayal of the whizbang attorney, and the superior production values that have been typical of the series from its inception, saved the episode from descending to a mere guessing game wherein the viewer, freed from any involvement in the human "drama," merely tried to finger the culprit and dope his motive before Mason could.

At its best, the courtroom series always falls somewhere in that cozy area between drama and melodrama. The opening show lost its footing early and came off as pure meller. Of a whole skein of unlikelihoods, the first was that an impecunious clerk, fired from her bookstore job on suspicion of theft, should take her apparently petty case to as classy a lawyer as Perry Mason. From the size of his office alone, he would seem too expensive for her league. The second was that Mason would accept the case at all, on the vague hunch that there was more to it than met the eye. And the third was that the bookseller should leave "hot" volumes, worth $8,000, on the open shelves to throw off suspicion by his clerical help, when his ukase not to sell those particular books without his personal okay would only invite greater suspicion.

Once past the initial implausibilities, the rest of them could be accepted with a shrug, but the story was done for. Nor was it helped by the inconsistencies of the suspect characters. Mason managed to solve two crimes at once, exposing the murderer and the ring of first edition thieves, but the guilty parties were so unbelievable that it didn't seem a magnificent achievement.

"Mason" is entitled to an occasional dud, but it's unfortunate that this entry was picked for the season's premiere since that should be a best-foot-forward occasion.

Presumably the shabby script and performances won't be typical of what's to come this season, and if that is so "Mason" should plead a pretty good case for himself against the Thursday night competition. *Les.*

DICK POWELL SHOW
(Special Assignment)
With Dick Powell, June Allyson, Edgar & Frances Bergen, Jackie Cooper, Lloyd Nolan, Mickey Rooney, Barbara Stanwyck
Producer: Aaron Spelling
Director: Don Taylor
Writers: Ben Starr, Bob O'Brien, Ellis St. John
60 Mins., Tues., 9:30 p.m.
REYNOLDS METAL, AMERICAN GAS ASSN., KIMBERLY-CLARK
NBC-TV (film)
(Lennen & Newell; Foote Conte & Belding)

Rolling into its second season, the "Dick Powell Show" still impresses as solid tv entertainment dished up with a high gloss. Following last year's format, this show will star Powell in every third episode in an anthology of predominantly action dramas. This series, of course, varies in calibre from week to week, depending on the script, but overall, it manages to maintain a high level of performance.

The kickoff stanza last Tuesday (25) was a typical entry, certainly not at the top of this series' form. While the story was routine, the cast added up to a powerhouse roster of guest stars and the production was classy throughout.

The somewhat familiar yarn revolved around the attempt by a dying multi-millionaire, played by Lloyd Nolan, to find out whether his handful of "devoted friends" deserve to inherit his fortune. He hires Powell, playing an attorney-investigator, to determine who is to get his money. This assignment takes Powell on a round-robin trip in which he assumes various roles of portrait photographer, bartender, hunter, etc., to meet the various people in Nolan's life.

Each of the guest stars turned in sharp, miniature portraits of people on the make for Nolan's money. Barbara Stanwyck was a lush; Edgar Bergen and his wife Frances were a pair of incompetent parents; Mickey Rooney was a friendless caddy; Jackie Cooper a cowboy twisted by hate; and June Allyson was demented. In each instance, Powell dispensed a bit of advice to change their lives. At the windup, Powell also decided to divide up the money among the claimants, figuring that they deserved it as payment for Nolan's tyrannical treatment.

The story was pat, but the pacing skillfully sustained impact over the full hour. Don Taylor directed the names with a firm hand. *Herm.*

THE CHEYENNE SHOW
(The Durango Brothers)
With Clint Walker, Sally Kellerman, Jack Elam, Ellen Corby, Mickey Simpson, Charles Briggs, Warren Douglas, Phil Arnold, Chuck Hicks, Alex Sharpe
Producer: Burt Dunne
Director: Warren Douglas
60 Mins., Mon., 7:30 p.m.
PARTICIPATING
ABC-TV (film)

It's 12 to go for Clint Walker and he can forget all about "Cheyenne." As if to match it, the Warners' western has 12 sponsors scattered through the series. Eight years of busting jaws and shooting down varmints and Walker moves on to better things to indulge his thespic talent. To call the season's opener of "Cheyenne" no taller than any other sagebrusher is not giving it the worst of it. Maybe the mountain men and their women do things like that, but it's even a strain on the imagination to conjure up a right purty gal asking a stranger to marry her.

This sets off the plot and when the roving lawman ain't yet for marryin', her big brothers, and you never saw such a mangy group, are about to force him to. When he outwits them at every homicidal turn, one of them groans, "You're the doggonest hardest man to kill I ever saw." They even brought in a snake to give him the fatal bite. Walker is pretty much of a cad, however, for Lottie, the loveless rescued him more than once. actor, using his own method to

Walker is a type of method supplement his physical gifts. Sally Kellerman looked like a shining angel amid that brood of unwashed mountaineers and gave a spanking good account of her over-powering role. After the front 13, several of the cast now being groomed will assume the title role. Larry Ward may be first up. *Helm.*

SING ALONG WITH MITCH
With Mitch Miller, Leslie Uggams, Gloria Lambert, Bob McGrath, Louise O'Brien, Sing Along Gang, Jimmy Carroll, musical direction
Producer-Director: Bill Hobin
Associate Producer-Writer: Gordon Cotler
60 Mins., Fri., 8:30 p.m.
PARTICIPATING
NBC-TV, from N.Y. (color)

Mitch Miller should do even better this year. In the move from a Thursday to Friday berth, he's been slotted at a time reasonable enough for the entire family to watch along and do practically anything else the Mephistopholean maestro suggests.

Miller has made "Sing Along" a national phenom via the tv series and his long string of clicko LPs for Columbia. It's practically a household phrase by now and the fact that Miller and his style have become a subject for parody (even Jack Benny took a comedic fling at the Miller sing on his opening show of the season earlier in the week) further establishes "Sing Along's" hold on the entertainment biz.

There's been no change in the formula in the switch to a new time slot. The accent is on musical nostalgia laid out with a simple beat and embellished by some production trappings to give the show its video values.

The show is divided into several segments centered on a specific theme. On the opener, for example, there was a segment on the waltz, on composers and the hit song for which they were best remembered, an adaptation of pic house slides culled from the vaults of the N.Y. Paramount, and the "everybody sing along" closer, of course.

The show has a bright pace and even though some of the numbers get to sound alike after a while, the total effect is quite pleasant.

His "Gang" of 25 stalwart singers carry the vocal lead and give the show most of its zing. Of his soloists, Leslie Uggams came off well with "Try A Little Tenderness," Gloria Lambert was properly perky on "Them There Eyes" and Bob McGrath fit the tenor bill perfectly on "Delia."

James Starbuck whipped up several lively motion patterns for the "Gang" and 10 girl dancers, all goodlookers: by the way, and the camerawork was sharp and flowing. The show should do well as long as family togetherness remains in vogue.

Incidentally, NBC-TV managed to get in a solid trailer for another of its shows without gumming up Miller's proceedings. During the closing sing along sequence, the camera flashed on the stars of "Car 54 Where Are You" doing their vocal bit for Miller & Gang on "Yes We Have No Bananas." Maybe that's what policemen do when they're moonlighting. *Gros.*

GENERAL ELECTRIC TRUE
(Circle of Death)
With Jack Webb, host-narrator; William Conrad, Wynn Pearce, Rachel Ames, Jo Anne Spencer, Jerry Gales, Charles G. Martin, Victor French, Don Harvey
Producer: Mike Meshekoff
Director: Webb
Writer: Dale Wasserman
30 Mins., Sun., 9:30 a.m.
GENERAL ELECTRIC
CBS-TV (film)
(BBDO)

A slick, suspenseful half-hour opened General Electric's new anthology series, "True," Sunday (30) night on CBS-TV. It had many echoes of "Dragnet" and the hands of Jack Webb, exec producer, and director, on the opener was very much in evidence.

Preem titled "Circle of Death" also was reminiscent of the many medico shows now prevalent, even though the setting was different. For all the familiarities, both old and new, it's to the show's credit that the characters and situations were credible and interesting. The moments of suspense were there, as well.

Whether the skein will turn out to be a hot half-hour is still a question with only one segment telecast. Last half of NBC-TV's "Bonanza" is no small competition. The sharp editing, laconic style of Webb proved to be an assist in the preem Dale Wasserman-scripted episode. Whether Webb's style will lend itself to the other demands of this anthology series is another question, it may prove to be too confining.

William Conrad, as the naval doctor, performed in fine, pro fashion, getting the most out of the lines and the situation. Preem plot centered around the problem of removing a "live" shell from the abdomen of a marine, wounded at Okinawa. Wynn Pearce, as the wounded marine registered all the facial agonies needed.

The sharply edited episode began with the induction of the doctor and then switched to the hospital ship, where most of the episode took place. Situation built on situation and it became of vital interest and concern that the shell be removed. The story was that of heroism which was capped by a happy ending. Production values were excellent and the supporting players were uniformly fine.

Series is keyed to articles appearing in True mag. Opener had promise. *Horo.*

THE UNTOUCHABLES
(The Night They Shot Santa Claus)
With Robert Stack, Ruth White, Nita Talbot, Murvyn Vye, Russell Collins, Isabel Jewell, Grace Lee Whitney, John Duke, Paul Picerni, Nicholas Georgiade, Abel Fernandez, Steve London
Exec Producer: Leonard Freeman
Producer: Alvin Cooperman
Director: Alex March
Writer: Mort Thaw
60 Mins.; Tues., 9:30 p.m.
PARTICIPATING
ABC-TV (film)

Lest its cops 'n' robbers format become too wearing on viewers, "The Untouchables" is varying the traditional blueprint for the show's fourth season which preemed Tuesday (25) on ABC-TV. Budgets are being upped and more production trappings presumably will help freshen up this film series which is based on the Prohibition era exploits of federal agent Eliot Ness in Chicago's gangland.

Changes won't be amiss either for with the series in a new day and time slot it's up against competition from CBS-TV's "Jack Benny Show" and NBC-TV's hour-long "Dick Powell" drama dish. Last year when in the Thursday at 10 groove it faced "CBS Reports" and NBC's "Sing Along with Mitch." Whether the format alterations will retain "The Untouchables'" loyal following and lure new viewers remains to be seen.

Inaugural episode, for example, was hardly a crackling, action-packed kickoff. The Mort Thaw teleplay, tagged "The Night They Shot Santa Claus," contained many clinches. Robert Stack, who portrays Ness, toiled determinedly throughout the better part of the premiere to solve several killings.

Tucked in the script was the civic-minded citizen who played "Santa Claus" by day and consorted with the underworld at night; his wife who originally professed not to know anything about her husband's "secret" background but came clean at the finale; the chorines who played dumb, the wardrobe mistress who told all, the q.t. girl friend and the sadistic ganglord.

All the familiar situations were there including Stack's arrest of the murderer in the closing minutes. But viewers were in for a surprise for instead of the law's inevitable triumph the suspect won an acquittal—all the witnesses were dead. That was a switch, indeed, and in keeping with the new format which isn't making Stack a 100% hero.

Stack, per usual, impressed as a relentless champion of the law. Ruth White gave an emotional reading to the role of the major victim's widow, Nita Talbot was well cast as the frightened girl friend, Murvyn Vye sparkled as the gang leader who got away with his crimes while Isabel Jewell provided a nice cameo as the wardrobe mistress who turned informer. Grace Lee Whitney and John Duke, among others, acceptably handled lesser roles. Paul Picerni, Nicholas Georgiade, Abel Fernandez and Steve London are credible as Stack's aides.

Direction of Alex March got a fair amount of suspense out of Thaw's mediocre script while exec producer Leonard Freeman and producer Alvin Cooperman draped the entry with its customary documentary polish. Charles Straumer's camerawork was good as was the Pete Rugolo score. Walter Winchell, who continues as narrator, supplies an authentic touch. Countless plugs of the many participating sponsors are an obvious distraction. *Gilb.*

MM

METROPOLITAN
BROADCASTING TELEVISION
WNEW-TV New York
WTTG Washington, D.C.
KMBC-TV Kansas City, Mo.
KOVR Sac.-Stockton, Calif.
WTVH Peoria, Illinois
WTVP Decatur, Illinois

METROPOLITAN
BROADCASTING RADIO
WNEW New York
WIP Philadelphia, Pa.
WHK Cleveland, Ohio
KMBC Kansas City, Mo.

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Washington and Oregon

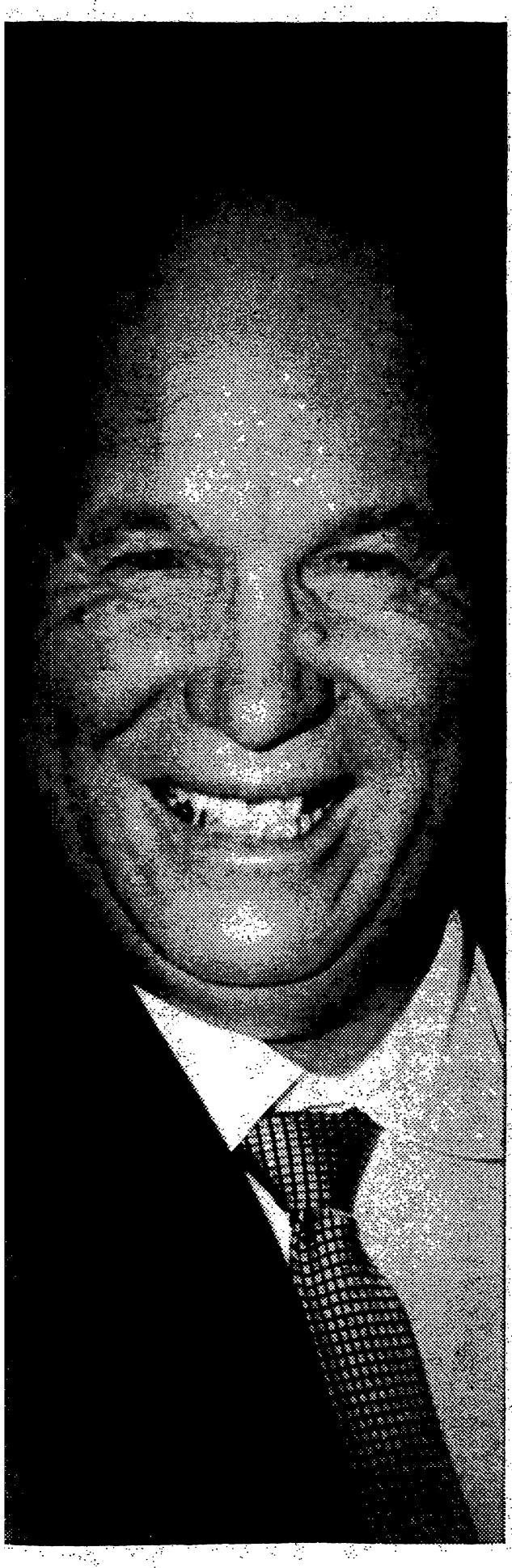
METRO BROADCAST SALES
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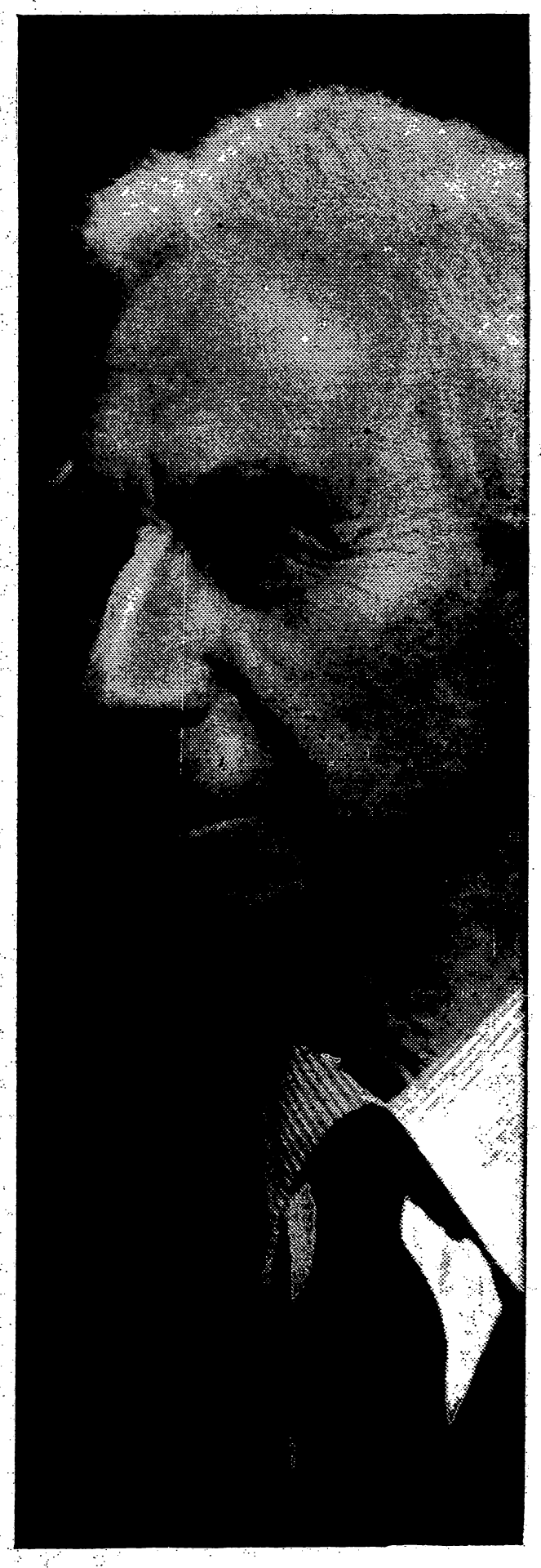


International accord

These six world-famous figures reached agreement on at least one subject: Each has appeared on "Open End," television's finest discussion program, for an extended two-hour conversation with host David Susskind. Produced by Metropolitan Broadcasting Television, "Open End" is one of many features on national, foreign and local issues presented each week on Metromedia's Television, Radio and International Broadcasting Stations. Our Foster and Kleiser Outdoor Division, turns to its community responsibilities in similar fashion by providing an extensive number of poster panels and painted bulletins each year for vital public service campaigns throughout California, Washington and Oregon. Metromedia, a diversified communications company, dedicated to a "quality operations" philosophy, presents the finest in entertainment, information and education to people living in an area covering two-thirds of the world. **METROMEDIA**







VARIETY-ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U. S.*

MOLINE, EAST MOLINE, ROCK ISLAND, ILL. DAVENPORT IA.

STATIONS: WHBF, WOC. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Sing A'long	WOC	108,300	49
2.	I've Got A Secret; Casey; Carnegie	WHBF	104,800	36
3.	Hennesey; Casey; Carnegie	WHBF	102,700	39
4.	Hazel	WOC	98,800	52
5.	Andy Griffith	WHBF	93,200	34
6.	Bonanza	WOC	87,900	46
7.	Danny Thomas	WHBF	85,100	29
8.	Gunsmoke	WHBF	79,300	37
8.	Garry Moore	WHBF	79,300	34
9.	Candid Camera	WHBF	77,500	28

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	**Shannon** (Fri. 9:30)	WOC	Screen Gems	52,800	31
2.	**Two Faces West** (Fri. 10:00)	WOC	Screen Gems	46,800	22
3.	**Peter Gunn** (Tues. 10:00)	WHBF	Official	41,400	24
4.	**Phil Silvers** (Thurs. 10:00)	WOC	CBS Films	40,800	21
5.	**King of Diamonds** (Tues. 10:00)	WHBF	Ziv-UA	36,500	16
6.	**Huckleberry Hound** (Fri. 6:00)	WOC	Screen Gems	34,200	16
7.	**Yogi Bear** (Wed. 6:00)	WOC	Screen Gems	31,300	17
8.	**Third Man** (Wed. 10:00)	WOC	NTA	28,000	19
9.	**Quick Draw McGraw** (Mon. 6:00)	WOC	Screen Gems	27,300	16
10.	**Bugs Bunny** (Thurs. 6:00)	WHBF	UAA	16,200	7

Compet.	Sta.	Total Homes
Eyewitness	WHBF	35,900
Bachelor Father	WHBF	43,300
King of Diamonds	WOC	36,500
Straightaway	WHBF	32,000
Peter Gunn	WHBF	41,400
Hathaways	WHBF	15,500
Donna Reed	WHBF	28,300
Lawman	WHBF	44,900
Ozzie & Harriet	WHBF	27,200
Flintstones	WOC	37,100

ROCHESTER, N.Y.

STATIONS: WROC, WHEC. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Hazel	WNEM	109,500	44
2.	Sing Along	WROC	93,800	43
3.	Bonanza	WROC	91,700	34
4.	Dr. Kildare	WROC	89,000	39
5.	Dick Powell	WROC	70,800	36
6.	Andy Griffith	WHEC	68,800	32
7.	Twilight Zone	WHEC	68,400	31
8.	Price Is Right	WROC	68,200	29
9.	87th Precinct	WROC	67,200	29
9.	Hennesey; Carnegie	WHEC	67,200	33

1.	**Third Man** (Fri. 9:30)	WHEC	NTA	47,600	25	Shore; Breakthrough
						Africa; Moon
2.	**Three Stooges** (Sat. 9:00)	WROC	Screen Gems	44,400	14	Captain Kangaroo
3.	**Keyhole** (Fri. 10:30)	WROC	Ziv-UA	40,800	21	Eyewitness
4.	**Shannon** (Sat. 8:30)	WROC	Screen Gems	37,500	17	Defenders
5.	**Beachcomber** (Sun. 10:30)	WHEC	ITC	32,100	7	DuPont Show
6.	**Whirlybirds** (Thurs. 7:00)	WHEC	CBS Films	31,700	15	Top Cat
7.	**Huckleberry Hound** (Fri. 6:00)	WHEC	Screen Gems	29,700	13	Theatre
7.	**Yogi Bear** (Wed. 6:00)	WHEC	Screen Gems	29,700	13	Theatre
8.	**Jeff's Collie; Velvet** (Tues. 7:00)	WROC	ITC	26,800	12	My 3 Sons
9.	**Everglades** (Sat. 7:00)	WHEC	Ziv-UA	25,700	13	Chet Huntley

Shore; Breakthrough Africa; Moon	WROC	33,400
Captain Kangaroo	WHEC	17,200
Eyewitness	WHEC	33,600
Defenders	WHEC	54,900
DuPont Show	WROC	55,000
Top Cat	WROC	14,600
Theatre	WROC	17,900
Theatre	WROC	17,000
My 3 Sons	WHEC	44,700
Chet Huntley	WROC	21,600

ROANOKE

STATIONS: WDBJ, WSLS, WLVA. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	To Tell The Truth	WDBJ	84,800	33
2.	Perry Mason	WDBJ	75,700	24
3.	Ed Sullivan	WDBJ	71,500	26
4.	Pete & Gladys	WDBJ	70,700	28
5.	Hazel	WSLS	70,300	35
6.	Bonanza	WSLS	69,100	40
7.	Twilight Zone	WDBJ	62,500	22
8.	Dr. Kildare	WSLS	61,700	39
9.	Red Skelton	WDBJ	61,400	30
10.	Gunsmoke	WDBJ	61,100	29

1.	**Death Valley Days** (Mon. 7:00)	WDBJ	U.S. Borax	54,000	28	Wyatt Earp
2.	**Amos & Andy** (Thurs. 7:00)	WDBJ	CBS Films	40,600	15	Beachcomber
3.	**Jim Backus** (Sat. 7:00)	WDBJ	NBC Films	36,700	6	Riverboat
4.	**Highway Patrol** (Fri. 7:00)	WDBJ	Ziv-UA	36,600	14	Klub Kwiz
5.	**Shannon** (Tues. 7:00)	WDBJ	Screen Gems	34,100	21	You Asked; McGraw
6.	**Grand Ole Opry** (Sat. 5:30)	WDBJ	Flamingo	24,000	8	Roy Rogers
7.	**You Asked For It; Meet McGraw** (Tues. 7:00)	WSLS	Crosby Brown; ABC	23,900	9	Shannon
8.	**Wyatt Earp** (Mon. 7:00)	WSLS	ABC Films	22,800	9	Death Valley Days
9.	**Three Stooges** (Mon. 5:30)	WSLS	Screen Gems	22,300	13	Early Show
10.	**Third Man** (Mon. 7:30)	WSLS	NTA	21,400	8	Tell The Truth

Wyatt Earp	WSLS	22,800
Beachcomber	WSLS	20,800
Riverboat	WSLS	14,500
Klub Kwiz	WSLS	27,700
You Asked; McGraw	WSLS	23,900
Roy Rogers	WSLS	7,900
Shannon	WDBJ	34,100
Death Valley Days	WDBJ	54,000
Early Show	WDBJ	22,700
Tell The Truth	WDBJ	84,800

SACRAMENTO-STOCKTON

STATIONS: KCRA, KXTV, KOVR. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Hazel	KCRA	132,900	35
2.	Wagon Train	KCRA	130,400	34
3.	Dr. Kildare	KCRA	121,600	30
4.	Bonanza	KCRA	121,000	33
5.	Perry Mason	KXTV	106,300	33
6.	Gunsmoke	KXTV	105,800	28
7.	Ben Casey	KOVR	104,900	25
8.	Danny Thomas	KXTV	102,700	25
9.	Red Skelton	KXTV	100,800	30
10.	Dick Powell	KCRA	96,100	18

1.	**Divorce Court** (Sat. 5:00)	KCRA	Storer TV	63,000	19	Races
						Movie
2.	**Tightrope; New Breed** (Tues. 8:30)	KOVR	Screen Gems	61,900	16	Hitchcock
3.	**Death Valley Days** (Sun. 6:00)	KCRA	U.S. Borax	56,400	15	Wide World Sports
4.	**Sea Hunt** (Tues. 7:00)	KCRA	Ziv-UA	54,900	18	Broken Arrow
5.	**Beachcomber** (Fri. 9:30)	KXTV	ITC	54,500	13	77 Sunset Strip
6.	**Wanted Dead or Alive** (Fri. 7:00)	KXTV	CBS Films	50,100	13	Phil Silvers
7.	**Shannon** (Wed. 7:00)	KCRA	Screen Gems	50,000	14	Van Dyke
8.	**Best of Groucho; Guestward** (Thurs. 7:30)	KCRA	NBC Films	47,300	12	Ozzie & Harriet Donna Reed
9.	**Tombstone Territory** (Sat. 6:00)	KCRA	Ziv-UA	47,200	11	Wrestling; Relays
10.	**Ripcord** (Mon. 7:00)	KXTV	Ziv-UA	46,600	16	Movie

Races	KXTV	20,800
Movie	KXTV	55,400
Hitchcock	KCRA	70,700
Wide World Sports	KOVR	28,300
Broken Arrow	KXTV	42,400
77 Sunset Strip	KOVR	66,000
Phil Silvers	KCRA	44,800
Van Dyke	KXTV	65,300
Ozzie & Harriet	KOVR	75,600
Donna Reed	KOVR	93,400
Wrestling; Relays	KOVR	47,900
Movie	KCRA	44,700

Elmer Lower: Study In Motion

Continued from page 29

full-fledged political scientist from the Brookings Institute to give meaning and a sense of cohesion to the results of races, throughout the country, for the House of Representatives. He's Dr. Milton J. Cummings, who earned his Harvard doctorate analyzing the voting strength of Congressional districts. It might be said NBC hired him for his homework. (Web also has Cummings working as consultant on a two-parter, "Anatomy of the House.")

With Cummings (who replaces Richard Scammon, because the latter gave up NBC academia to become head of the Census Bureau), NBC will naturally use its regular commentators—besides anchorman Huntley & Brinkley, there'll be Richard Harkness on the RCA computer from New Jersey, there'll be Sander Vanocur, Frank McGee, Merrill (Red) Mueller and John Chancellor. Vanocur will specialize in [illegible] returns in the east, McGee on the south. Mueller on the midwest and Chancellor on the west.

Lower has found that coverage of a year like this one proves more costly and effort consuming than a presidential election, "because the emphasis is on so many different races."

Best and "most practical" way to solve the spread is to concentrate, according to the news exec. First of all, he explains, NBC will concentrate mostly on what the network's news brass figure are the four most interesting races, those in which GOP Presidential candidates might well be shaped for '64. He lists them as Pennsylvania, where the Republicans have mounted William Worthington Scranton (they named the town after his clan) has been mounted as a gubenatorial candidate. In Michigan, the gubenatorial race is by GOP's George Romney, in California by Richard M. Nixon, and in N. Y. by Nelson Rockefeller.

"If you consider this a warmup for '64, you necessarily turn your spotlight on N. Y., Michigan, Pennsylvania and California," says Lower.

As in '60, NBC will pay closer attention to 15 states than to the other 35. The 15 big states, which NBC News might well overrun with correspondents, et al., represent "two-thirds of the popular vote," and Lower says that it's necessary to go "all out" in these places.

Web will have to depend in some measure in the remaining 35 states on the wire services for returns.

H&B American Acquires Palm Springs Translator

Palm Springs, Oct. 2.

H & B American Corp has taken over operations of Palm Springs Translator Stations Inc., it was announced by operations v.p. Leon N. Papernow. Three tv channels now operated by Translator, only "off air" tv facility in the desert area, will be continued as long as public need exists.

H&B American owns Palm Springs TV Co., community antenna tv system carrying seven L. A tv stations to Palm Springs by direct cable.

TV's Massive News Pile-Up

Continued from page 29

NBC-TV had another Miss. special skedded.

NBC-TV had 15 men shuttling between Jackson and Oxford Miss., the capital and the school site. ABC News had 22 including five news staffers. CBS had a high number, although the precise count was not available at press time. (Lisa Howard of ABC News was threatened by Mississippi law officers and covered the yarn from Memphis thereafter.

In addition to all this, the three networks had full camera and correspondent teams in Canaveral for the planned six-orbit manflight. NBC, just for example, had nearly 50 men on the scene.

Should one of the ballgames on NBC-TV overlap with the manshoot, the web, at present, figures on running a crawl under the picture of the players. The crawl will give a word story on the progress of the Schirra flight. Should Ol' Miss continue burning, then a viewer is likely to see some pretty fancy sound and audio cutting from game, to crawl, to Miss.

In any event, the tv network braintrusters look forward to a day in the country. To make it restful, it'd undoubtedly have to be north country.

'Kangaroo' Pouch Swells

"Captain Kangaroo," enters its eighth year on CBS-TV, as a daytime strip, in its best sales position. For the fourth quarter, sales are at a peak, with 160 of the 260 available quarter hours sold out.

The kid strip, telecast Monday through Friday from 8 to 9 a.m., and Saturdays 9 to 10 a.m., has achieved a 60% sales level in the fourth quarter.

Sponsors include Continental Baking, Kellogg, Welch, Tinker Toy, General Foods, Crayola, Color Forms, DeLux Reading, Schwinn, and Matey. The Ohio Art Co. bought participations over an eight-week period starting Oct. 25.

What's in volumes 4 and 5 of Seven Arts' "Films of the 50's"?

Broadway from 20th Century Fox in:
FOR HEAVENS SAKE—starring
Clifton Webb, Joan Bennett, and Robert Cummings

CHICKEN EVERY SUNDAY—starring Dan Dailey
and Celeste Holm, and many more top hits contained
in Volume 4's 40 great "Films of the 50's."

Broadway from Warner Bros. in:
THE PAJAMA GAME—starring
Doris Day, John Raitt and Carol Haney

THE BAD SEED—starring
Nancy Kelly, Patty McCormack, and Eileen Heckart

NO TIME FOR SERGEANTS—starring
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Volume 5's 53 great "Films of the 50's."

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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

Armstrong Goal: Reach God-Fearing, Tax-Paying Set & Ratings Go Hang —On Other Madison Ave. Fronts

By BILL GREELEY

When they start to slice up the tv audience, they talk about mass viewers, the selective quintile, egg heads or the minority, or the young homemakers who have the buying power and so on. But Max Banzhaf, ad director of Armstrong Cork says he's most interested in an unsung, unTrumpeted segment of "God fearing, tax paying" solid citizens—"the hardworking, honest, intelligent citizens who are the backbone of any society like ours."

Thus for "Armstrong Circle Theatre," which preemed its 13th season last week (eighth as an alternate-week hour semi-documentary drama), the aim is not the highest rating possible—not "reach" or "frequency," the standard broadcast criteria, but "impact." It's an element, he says, that is impossible to measure. Same time, "Circle" weathered such competition as "$64,000 Question" in its hottest days, and it's on the books which show went down in flames of its own heat.

"In the society in which we live," says the ad director, "it's becoming increasingly difficult to appeal to a certain audience, or pick out who you want to." But over a season, Banzhaf figures that "Circle's" variety of subject matter gets a viewing somewhere from just about all of the God-fearing, tax-paying set.

It would be not too difficult to increase the audience with racket shows, or with the sordid, seamy or sensational. ("Circle's" dope and crime stanzas have always pulled higher ratings), but he says, such investigations always repulse many in the audience, and they are not viewed with the absorption of shows slanted to a prime concern of many viewers (example would be the study of the problems of entering college today, which the show treated).

Banzhaf laments the passing of video's so-called "Golden Age" from an advertising standpoint. He points out that the coming season will see four product categories accounting for 60% of all prime sponsorships—food, drugs, toilet preparations and soap. The same four, he says, account for 90% of all daytime. Adding three more products to nighttime, the figure is also 90%—cars, cigs and appliances. The 10% that Armstrong falls into has been steadily diminishing, along with the solo sponsorships that provided so many of tv's distinguished programs.

Anyhow, Armstrong Cork has prospered, as the ad director, and the lucrative video exposure hasn't hurt a lot to do with it. And "Circle" so far as he is concerned, is a fine show to present products which a viewer is likely to buy once every seven years (flooring, siding, roofing and other home-building and improvement products).

There is one thing he would like, however. That's a weekly instead of alternate-week hour—"But then you're talking about an investment of $10 or $11,000,000."

Author, Author

David Ogilvy of Ogilvy, Benson & Mather, is writing a book, Confessions of an Ad Man, which publishers' row has been hot after. Looks as though it will go to Knopf, which published Rosser Reeves' "Tel Bates" "Reality in Advertising." That one is now available in more than a dozen countries.

Toby Stein, project director with McCann-Erickson, has a cookbook coming out Oct. 18, "How to Appeal to a Man's Appetites," which publisher Stein & Day is pushing as sexy. Says the blurb, "This is a book for the woman who knows that a full stomach does not fulfill all of a man's desires and that the joy of cooking can have other rewards as well."

Knoxville—D. Lee Hoover, news director of WATE radio and tv, has resigned effective Oct. 1 to become editor of the weekly Giles Free Press at Pulaski, Tenn. Formerly associated with WKSR in Pulaski, Hoover joined the WATE combine in 1959.

London Agencies

London, Oct. 2.

Gene David, for 14 years art director of the American edition of Good Housekeeping, has joined Smith-Warden Ltd. here as art consultant . . . First national advertiser to use a Welsh language tv commercial is Shell-Mex & BP Ltd. A 60-second spot was transmitted from Cardiff by Wales-TV, latest of the indie contractors, on the station's opening night . . . Gift-for-Christmas advertising is expected to hit a record peak this year on television. A number of agencies are putting the final touches to exceptionally heavy campaigns. For instance, Remington, which claims "the biggest, most concentrated ad campaign ever mounted in the British market by any shaver manufacturer," is spending 70% more this year than last on the Yuletide plug. Estimate is that Remington's budget is set at more than $700,000 . . . John Butler returned after working more than a year in the St. Louis and New York offices of the Gardner Advertising Co.

'4 Window Girl' As MGM Series

MGM-TV has bought the rights to "The Four Window Girl or How to Make More Money Than Man," a book by Shepherd Mead, as the basis of a new half-hour comedy series.

It'll be produced by Norman Felton, MGM-TV's director of programming. Mead is the author of the book, "How to Succeed in Business Without Really Trying," which was converted into the current Broadway musical click.

New assignment now gives Felton six projects being developed for his Arena Productions. Other shows being prepared are "Ship's Doctor," half-hour comedy for which Arthur Rose is writing the script; "The Lieutenant," Gene Roddenberry writing; "Time of Decision," Howard Rodman writing; "Sister Mike," John T. Dugan, writing, and "The Mosaic," Jerry McNeely writing. Last four will be full-hour dramatic series.

'CBS Reports' Boost Power Of the Pen In Documentary On Carson's 'Silent Spring'

When "CBS Reports" does its hour telementary on Rachael Carson's "The Silent Spring" the theme of the 60 minutes will be "the power of a book." The pros and cons of Miss Carson's allegations about the effects of insecticides and other artificial agents will be examined.

The focus of the Jay McMullen production, under the aegis of exec producer Fred Friendly, though, will be on how the written word remains one of the most powerful means of communications in our democratic society. Threads in the theme will include how one woman finds herself arrayed against an entire industry, writes a book which makes the issues she raises a subject of national debate, all this in the space age. It will be telecast either later this month or in November.

Another "CBS Reports" project is an hour on the Nixon-Brown California contest, which will be picked up as an election package by the CBS-TV sponsors. Titled "California Battle Ground," it will be telecast on Oct. 31.

TRANSCONTINENT TV'S DIVVY

Transcontinent Television Corp. has declared a dividend of 12½c per share on the outstanding common stock, payable Nov. 15 to stockholders of record Oct. 31, 1962.

TTC prexy David C. Moore said the dividends declared this year have totaled 50c a share compared to 30c a year ago.

Monaco's Int'l TV Fest

Monte Carlo's third International Television Festival has been slated for Jan. 10 through 19 next year in Monaco with invites going out to tv folks throughout the world (15 countries took part last year).

A change in regulations this year will permit programs aired during the '62 calendar year from Jan. 1 to Dec. 31 to be submitted (last year's deadline was Dec. 15).

Gold Nymph Awards will be presented for the best performance by an actor and actress, best direction, best script, best kid show and best cultural, historical or scientific show in its contribution to international understanding.

Film Stuntmen Scream 'Murder' At No-Gore Video

Hollywood, Oct. 2.

Newton Minow's crackdown on tv violence last year—which has had a snowballing effect on telefilm production in that more conscious efforts are being made to curb violent actions and scenes—has resulted in employment being off 50% from this time last year, according to Gil Perkins, top stuntman who reps all Hollywood stuntmen as member of Screen Actors' Guild board.

Perkins calls unemployment situation "very acute" for the 90 stuntmen who do just about all stunting in Hollywood theatrical and tv films. Most of this work entails fake fights, falls, homicides by violence, drownings, underwater strangling, vicious knifings, etc.

"At one time all 90 of us were pretty generally employed in telefilms," Perkins said. "That was several years ago. I noted the slack began last October, and I am sure that it stemmed from Minow's edict against violence in video. Others as well as myself pretty soon found out the reasons as jobs were disappearing. The sort of violence we simulated was being written right out of the tv scripts—and not written out by accident, but under orders."

Perkins, who in his official capacity as spokesman for stuntmen in the councils of SAG keeps tab on such matters, says he has noted far fewer stuntmen jobs available now than formerly on such vidpix series as "The Untouchables," "Cheyenne," "Gunsmoke," "Have Gun—Will Travel," "Bonanza" and "Rawhide"—Even though Perkins himself and three other stuntmen worked last week in an "Untouchables" episode.

The stuntmen's rep expressed view "that if Stanley Kramer had not used about 50 of us during the making of his 'Mad, Mad World'—and we're mostly doing just freak comedy stuff for that picture—we fellows would be in far worse shape than we are until Minow cracked down, all 90 of us worked very regularly when theatrical film jobs fell off around 10 years ago, or began to, tv picked up the slack as it increased in feature jobs. Then came Minow."

In good years, Perkins states, "An average good stuntman earns between $15,000 and $35,000, but this won't be a good year for many of us."

WERNER ON A BICYCLE BUILT BY BOEING

Mort Werner has flyingitis, a special and rare disease afflicting certain high-level personnel everywhere. The program vicepresident who has been back at NBC-TV some 14 months has, at a most conservative estimate, made 70 round trips in that time between N.Y. and Hollywood.

One joke at the web is that he quit NBC the first time, when—as overseer of the "Today"-"Tonight"-"Home" triumvirate—he had to travel too much. He went to Young & Rubicam and the N.Y.-To-Coast engines still burned. Then he went to Kaiser Industries, hopeful that he could sit down and rest awhile, yet in his shorttime there he made 17 roundtrips twixt the mainland and Hawaii.

TV-Radio Production Centres

IN NEW YORK CITY

Dick Pack, Westinghouse Broadcasting Co. v.p. in charge of programming, leaves Oct. 13 for Far East (Japan, Hong Kong, Thailand, etc.) in connection with expansion of WBC news operation . . . **Quincy Howe** joins the roster of WNEW Radio commentators with daily assignments in various newscasts throughout the day . . . **Marvin Shapiro**, formerly a BBDO time buyer, joins WABC-TV as an account exec . . . **Carol Teitel** set for a role in "The Eternal Light" on NBC-TV Oct. 7 . . . Joining the latest craze in the way of publications, ABC-TV has issued its own "coloring book" plugging its current primetime shows with cartoons and doggerel . . . **Robert Robbins** has **Robert Goulet, Sue Lyon, Charles Boyer, Susan Hayward** and **Maximillian Schell** on his "Assignment Hollywood" show this week . . . **Clark Tyler** and **Neil Pultz**, writer and chief engineer for ABC Radio's "Flair," have teamed on a new comedy for technicians. On the Cook label, it's to be titled "Listening In On Computer Conversations" and "The High Cost of Dying" . . . ABC Radio commentator **Edward P. Morgan** cited as "Citizen of the Year" by the Guardian Jewish Home for the Aged in Los Angeles . . . **Ernest Borgnine** will guestar Nov. 7 on **Perry Como's** NBC-TV hour. Borgnine's own ABC-TV series, "McHale's Navy," will do its regular tv stint the same night—only an hour-and-a-half earlier . . . **Mike Laurence**, ex-WMCA flack chief, has become a veep at Continental pubrelations, working for the present on "The Big Payoff."

Joe Franklin's preem week on WOR-TV (morning show is moving over from WABC-TV) will include **Lanny Ross, Lionel Hampton** and **Dean Stockwell** . . . New York Giant football coach **Allie Sherman** will host a half-hour Saturday night show on WPIX-TV, beginning this Friday, with scouting films of game highlights and inside slants . . . WPIX will carry the World Series games originating in New York on a feed from NBC . . . **Archbishop of Canterbury Arthur Michael Ramsey** will do a special hour telecast for WPIX's "Great Religious Leaders of Our Time" series. Spiritual head of the Anglican Communion (Episcopal Church in the U. S.) will be on the Oct. 14 stanza, 3 to 4 p.m.

Boris Morros Productions Inc. has been authorized to conduct a theatrical productions business in New York, with capital stock of 200 shares, no par value. **Gerard L. Nierenberg** was filing attorney at Albany.

Stanley Kramer bought **Adela Rogers St. Johns'** novel "Final Verdict" . . . **Norman Jewison** inked director deals with U and **Tony Curtis'** Curtis Enterprises for two films each, first for U to be "The Thrill of It All" . . . **Arlene Francis** into latter with **Doris Day** and **James Garner** . . . **Hal Wallis** closed with **Richard Burton** and **Peter O'Toole** for "Becket" . . . **Sam Peckinpah** acquired **Max Evans** novel, "The Hi-Lo Country," for indie filming, Evans also to collab on script and receive $50,000 plus percentage of profits . . . **Samuel Bronston** set **Sophia Loren** to star in "Fall of the Roman Empire" . . . **Frank Harvey** to write original screenplay, "The Navy Story," for producer **Edmund Grainger** at Metro . . . **Wandra Hendrix** returns to features in **Peter Lawford's** "Johnny Cool" . . . **Russ Tamblyn** into **Robert Wise'** "The Haunting" . . . **Ray Russell** will script "Genghis Khan" for AIP.

Ed Sullivan show on Nov. 4 will be a full hour musical profile of **Richard Rodgers**, with Rodgers himself conducting a symphony orchestra in the concert's finale. **Diahann Carroll, Vic Damone, Peggy Lee, Roberta Peters** and **Cesare Siepi** will headline the cast. Show will originate from Carnegie Hall . . . Allied Artists Television has sold its "Cavalcade of the 60's, Group 1" pix package to five more stations, including WSAV, Savannah, Ga.; WPRO, Providence, R. I. and WOKR, Rochester, N. Y. . . . **James Lavenstein**, administrative manager of CBS-TV's program department, negotiated the agreement whereby the National Academy of Television Arts & Sciences can on request secure prints of CBS-TV shows for its archives . . . The Mennen Co. has bought 13 morning minutes on CBS-TV, starting Oct. 1 . . . American Doll & Toy bought alternate week quarter hours on CBS-TV daytime for six weeks . . . **William Cartwright** set as producer-director at Wolper Productions . . . Westinghouse Electric has placed an eight-week order in "Captain Kangaroo," starting Nov. 6 . . . Composer **Jacques Belasco** has signed with Ashley-Steiner . . . Radio and tv sportscaster **Chris Schenkel** will emcee the welcome home luncheon for the N. Y. Football Giants Oct. 9 at the Americana Hotel . . . New York Giants football star **Ray Wietecha** guests on WCBS-TV's "Frank Gifford Show" Sunday (7) . . . **Sebastian Cabot** of CBS-TV's "Stump the Stars" to New Orleans Monday (1) to speak at kickoff luncheon for the United Fund Appeal . . . Vet comic **Jack Oakie** signed for character lead in several upcoming episodes of CBS-TV's "Real McCoy's" . . . **Cy Howard**, exec producer of CBS-TV's "Fair Exchange," in town from the Coast . . . **Vera Miller**, receptionist for CBS' 19th floor brass, on a three-weeks European vacation . . . **Rod Steiger** signed for a star role in upcoming episode of CBS-TV's "Route 66" . . . United Artists Television and United Artists Associated now occupy new exec offices on Madison Ave., combining for the first time all of the domestic film operations under one roof. WCBS-TV staff director **Bob Goodman** happily watching progress of his new songwriting effort, "Close to Cathy," . . . **Len Chiamowitz**, entertainment writer for Long Island's Newsday, and wife, Phyl, proud parents of adopted daughter, Melissa Anne.

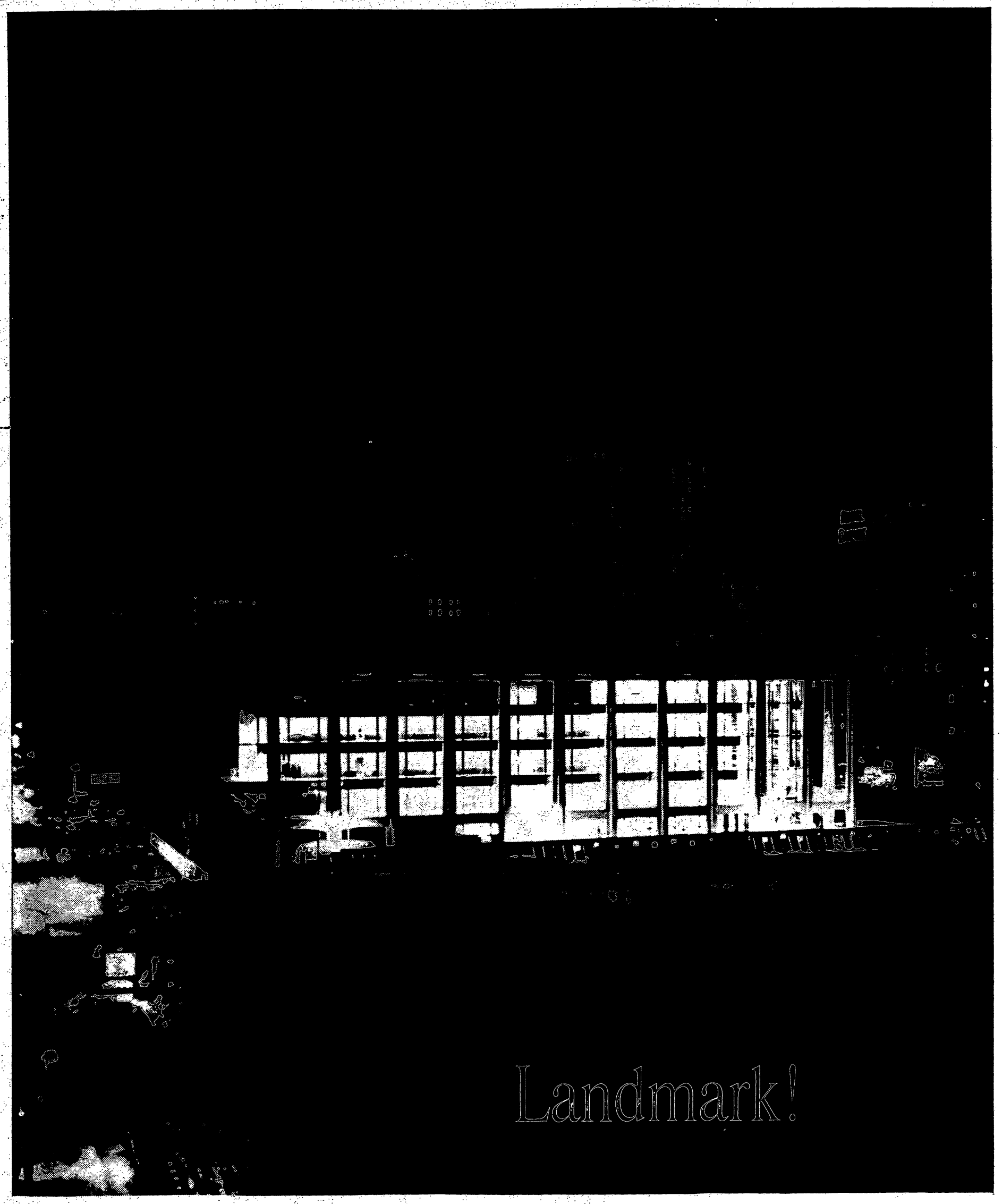
IN HOLLYWOOD

Hal Rorke, agency exec in L.A. and Chicago (J. Walter Thompson), opened a Hollywood office to service tv clients which have no Coast office . . . Adrian Brown, for 10 years at McCann-Erickson, named chairman of the plans board and member of board of management. His job of creative director goes to **Jonis Gold**, his associate . . . Those short term network deals are beginning to show up. Media man at an ad agency checked off these figures of open time between January and June: ABC 40%, NBC 33% and CBS 15%. Those holiday minute buyers are dropping off like paratroopers on the Normandy beach. Some interpret it as a massive turnover after the holidays . . . Said a comedy producer to a team of writers, "quit stealing from yourselves and start stealing from someone else" . . . No sooner did **Florence Halop** come out of retirement than she got a featured comedy role in "Saints and Sinners" . . . Kurt Singer, who passed on last week, won high praise from his co-workers at RCA in Hollywood for his "custom designs of recording and re-recording consoles and that many of his published papers contributed importantly to advances in electronics" . . . **John L. Sullivan**, onetine performer, named veepee of KMPC's **Johnny Grant** and **Hugh Brundage** in sick bay . . . **Harry Maizlish**, KRHM owner, commissioned **Paul Werth** to prepare three-hour documentary on Metro.

IN CHICAGO

John McPartlin, ex-WBKB account exec, is putting a pair of new stations (AM-FM) on the air in suburban Highland Park. Expects to start Nov. 1 . . . WNBQ, unable to arrange a prime time debate, has **Sen. Everett Dirksen** and Democratic challenger **Sidney R. Yates** set for separate grill sessions on "City Desk" . . . Freelance voice **Ken Nordine** has a one-man show of his paintings at Handmaker Galleries . . . Sun-Times cookery editor **Alma Lach** tapped for once-a-week duties on WBBM-TV's "Lee Phillip Show" . . . **Francois Pope** and sons, of the erstwhile "Creative Cookery" stanza on WBKB, have purchased a wholesale bakery and are now in the gourmet pastries biz. First offering is a "limited edition" brandied fruitcake . . . WLS femcee **Martha**

(Continued on page 54)



The opening, Sunday a week ago, of Philharmonic Hall, first building in the Lincoln Center complex, was an event of great cultural importance to the New York community. And the community saw it on Channel 2.

For two hours and seven minutes, the CBS Television Network cameras captured all of the splendor and excitement of the Lincoln Center opening. And New York audiences loved it. Arbitron reports that it was the highest-rated program on any station in the New York area during the entire evening—achieving an average 28.5 rating, nearly as large as the ratings of the next two stations combined! Putting it another way, an estimated audience of 2,800,000 was tuned to Channel 2 throughout the 127-minute program!

This significant broadcast—and the overwhelming response—is another landmark in Channel 2's record of extraordinary service to the nation's number one community, via the public affairs programming of WCBS-TV and the CBS Television Network. Another reason, too, why CBS Owned WCBS-TV continues to be New York's number one television station month after month, year after year!

WCBS-TV

Channel 2, New York

ARMSTRONG CIRCLE THEATRE
(The Cross and the Dragon)
With James Daly, Duke Farley, Sab Shimono, Alek Primrose, Viraj Amonsin, Khigh Dheigh, Chao-Li
Producer: Robert Costello
Director: William Corrigan
Writer: Robert Crean
60 Mins.; Wed., 10 p.m.
ARMSTRONG CORK
CBS-TV (tape)
(BBD & O)

"Armstrong Circle Theatre" returned for another season on CBS-TV Wednesday with a typical news-drama, this one concerning the lack of religious liberty in Red China.

Titled, "The Cross and the Dragon," the hour dealt with the fate of Bishop James Edward Walsh, a Catholic missionary in Shanghai, imprisoned and hounded by the Chinese commissars. Teleplay by Robert Crean hammered at the obvious, using stock characters for the depiction of the Chinese Communists, and many cliched situations.

For all its weaknesses as drama, it did have impact before the hour drew to a close. The impact may have been more in terms of a propaganda rather than drama, but nevertheless the piling of injustice on top of injustice had to register. It's a pity that "Armstrong Circle Theatre," one of the few drama-documentary formats left in network tv, didn't translate this topical themes to high drama. Stories such as that of Father Walsh warrant more than was offered Wednesday night.

James Daly portraying Father Walsh gave an inspired performance, overcoming the many limitations of the script. Daly, telling the commissars off for debasing his church, was first-rate. He lent dignity, warmth, humor and strokes of tragedy and heroism to his role. The two heavies, Khigh Dheigh and Chao-Li, delivered in their stock evil Communist menace roles.

Duke Farley lent warmth and humor to his role as Father Lally. Viraj Amonsin as the opportunistic Chinese priest was credible, as was his counterpart Sab Shimono, portraying the Chinese priest who stuck to his beliefs. A dramatic dialogue between a priest and a commissar could be an electric occasion; it wasn't realized in this synthetic drama. *Horo.*

DISCOVERY '62
With Frank Buxton, Veronica Gibson
Producer: Selig Alkon
Director: Richard Dunlap
Writers: Sol Stember, Harold Azine, Ronald Liss
25 Mins.: Mon.-Fri., 4:30 p.m.
PARTICIPATING
ABC-TV, from N.Y.

When FCC chief Newton Minow blasted television as a "vast wasteland" early last year, he put special stress on the absence of stimulating children's programs on network television. "Discovery" was designed to fill this vacuum and, to date, is the only cross-the-board juve-slanted tv show on the webs.

Preem stanza Monday (1) indicates that this show is making a valiant effort to parlay entertainment with education within the limits set by commercial considerations. Frank Buxton, host of the series, is a young man whose evident enthusiasm about his job helps to create interest in this stanza. He's getting a nice assist from Veronica Gibson, who has a straight man's role of asking the questions.

The show, which is a fresh departure in praiseworthy direction, still is hindered somewhat by a self-consciously pedantic tone. The preem, which explored the animal hospital at the Bronx Zoo, tried to cram in all sorts of facts and statistics about the animals and their feeding habits. The main impact, however, derived from the stanza's closeup on the vet's techniques and, if the episode in which a pair of pliers was removed from an alligator's stomach was reminiscent of "Ben Casey," that was an effective way of conveying the information.

Buxton's need to pitch the commercials, which are not clearly differentiated for the children from the main body of the show, is one of the commercial limitations kiddie shows have to live with. However, the intrusion of a promo for "The Rifleman," in which sex and violence was distilled into 60 seconds, was totally unnecessary. *Herm.*

THE RIFLEMAN
With Chuck Connors, Johnny Crawford, Paul Fix, Vito Scotti, Tony Rosa, Pepe Hern, Sara Taft, Enid Jaynes, Alex Montoya
Producers: Jules Levy, Arthur Gardner, Arnold Laven
Director: Joseph H. Lewis
Writer: Robert Culp
30 Mins., Mon.; 8:30 p.m.
PROCTER & GAMBLE
ABC-TV (film)
(Benton & Bowles)

"The Rifleman," which returned to ABC-TV Monday (1) for its fifth season, is solving the problem of putting an hour-long hoss opera into a half hour. Solution is simple. Split the yarn into two parts with the first half done one week and part two the following week. That was the technique used on the tersely titled "Waste," the initialer for this film series' '62-'63 bow.

Authored by Robert Culp, the script was a suspenseful tale of how rancher McCain, his young son and a federal marshal were captured by Mexican bandits while exploring a deserted town. Director Joseph H. Lewis guided the tale with a flair for tension and the cast's performances reflected his touch. Finale of Part I had the rancher turning the tables on his guard, but things were ominous since the rest of the outlaws were closing in to recapture the trio. How it all turned out will be seen next week.

Chuck Connors, in his familiar title role, again scored as the laconic, fearless frontiersman. Johnny Crawford is good as his son who inevitably accompanies him on his varied missions while Paul Fix, as the marshal, had little to do in this stanza aside from looking uncomfortable while buried from the neck down.

Competent support was provided by Vito Scotti as the toothsome bandit chieftain whose colleagues included Tony Rosa, Pepe Hern and Alex Montoya. Sarah Taft ably portrayed a menacing old woman while Enid Jaynes brought a sexy quality to a Mexican peasant girl. Howard Schwartz's camerawork helped put the characterizations into sharp focus with his varied angled closeups.

Procter & Gamble is bankrolling this series off the Four Star belt line on behalf of such products as Tide detergent, Zest soap and Prell shampoo. Plugs are almost as frequent as the hoofbeats. *Gilb.*

"THE ANDY GRIFFITH SHOW"
With Ronny Howard, Don Knotts, Frances Bavier, Karl Swenson
Producer: Aaron Ruben
Director: Bob Sweeney
Writers: Ray Allen Saffian, Harvey Bullock
30 Mins.; Mon., 9:30 p.m.
GENERAL FOODS
CBS-TV (film)
(Benton & Bowles)

"The Andy Griffith Show" moved into its third season on CBS-TV last Monday (1). It is proving to be a durable and consistently entertaining family series which conveys a nice balance of humor and seriousness to make it a fast and right half hour.

On the opening seg, Griffith's son, who's played by Ronny Howard, is suspected by his Pa and Pop's deputy, played by Don Knotts, of carrying his imagination too far when the boy announces he's found a friend in the woods who wears a silver hat, has 12 extra hands and blows smoke through his ears. After some light moments on the subject, Griffith decides the matter is worthy of more serious consideration after his son brings home a quarter which the man in the woods gave him.

As it turns out, there actually is such a man. He's a telephone lineman who wears a steel hat, refers to his tools as "extra hands" and does a trick for the boy using the smoke bit. Ray Allen Saffian and Harvey Bullock's script was clever and had some nice touches. Likewise Bob Sweeney's direction which kept things moving well and had some nice bits interwoven.

Griffith is a strong actor who displays an equal capacity for both comedy and heavier going. His cracker twang and mugging are not overdone and therefore score as solid assets. Knotts is a very funny man, making with the double takes and other smoothly-handled comic details. He's a delight throughout. Howard is right and effective as Griffith's son and Frances Bavier is fine as the boy's aunt. On the opener Karl Swenson played the mystical friend in the woods with smooth effectiveness.

Production values were sure, under the guidance of Aaron Ruben. "The Andy Griffith" show shapes up as a fine entry in the family sweepstakes and should continue its winning ways for all concerned. *Kali.*

Foreign TV Reviews

MAIGRET
(Voices from the Past)
With Rupert Davies, Ewen Solon, Fay Compton, Charles Gray, Catherine Lacey, Richard Vernon, Victor Lucas, Philip Howard, Nicholas Pennell, Roger Williams, Dervis Ward, Terence Alexander, Michael Earl, Helen Shingler, Frederick Peisley, Maitland Moss
Producer: Gerard Glaister
Writer: Giles Cooper
50 Mins., Mon., 9:25 p.m.
BBC-TV, from London

All the virtues of this top-grade Simenon skein were represented in this well-chosen opener for the return set. Rupert Davies, as the detective, repeated his smooth impersonation in depth, and the strength of the tales largely depends on this central conviction, helped by Ewen Solon as the reliable sidekick, Lucas, and, briefly, by Helen Shingler's calm-and-collected Madame Maigret. The Gallic atmosphere was also cleverly translated, although it might have been helped by more exterior establishing shots. This segment was short on them.

Show concerned the mysterious death of a titled ex-diplomat, which aroused the hush-hush tendencies of the Quai d'Orsay, the French Foreign Affairs headquarters. Under suspicion was the housekeeper, Jacquette (Fay Compton), who had been the corpse's mistress and feared that he would marry Isabelle (Catherine Lacey), an old flame who had just buried her husband. Also involved were a nephew (Charles Gray), who stood to inherit, and Isabelle's son, who had reason to take sides against his mother's longstanding liaison.

It was all sorted out logically and satisfactorily. Jacquette had faked a murder because she hated the disgrace of her master's suicide. Again, Maigret's implication in the story was deftly brought out. It reminded him of the embarrassing nervousness in his youth, when he had been received by a high-society dame, similar to Isabelle. His brusque lack of sentiment also contributed to the fully-flavored ambience.

Supporting thesps were slickly fitted to their parts—and this is another example of the care taken in preplanning. Catherine Lacey, as the artistic Isabelle, Charles Gray, as the suave nephew, and Fay Compton, as the bristling and suspicious Jacquette, could not be faulted.

The series, in the overall charge of Andrew Osborn and produced by BBC-TV in association with Winwell Productions, looked likely to hold up well for further innings. Gerard Glaister's direction of this one was slick and substantial, and Giles Cooper dramatized the original by summarizing its essentials and not cluttering it up with side issues. *Otta.*

TELEVISION PLAYHOUSE
(Peace with Terror)
With Peter Cushing, Brian Wilde, Sheila Manahan, Toby Perkins, Arthur Lovegrove, Keith Smith, George Woodbridge, Bert Platt, Billy Milton, Robin May, Alister Williamson, Carl Bernard, Fred Kitchen, Carole Allen, Edward Webster
Producer: Quentin Lawrence
Writer: Jacques Gillies
60 Mins., Fri., 9:45 p.m.
Associated TeleVision, from London

The third regular drama skein on the commercial web was dropped when the thesps went on strike, and returned with a play originally planned for Associated TeleVision's "Drama 62" series but withdrawn from it because its theme of religious mania wasn't thought suitable for Sunday viewing.

Jacques Gillies is a bold and in-

(Continued on page 50)

DENNIS THE MENACE
With Jay North, Gale Gordon, Herbert Anderson, Gloria Henry, Sara Seegar, Cherylene Lee, Jeannie Russell, Robert John Pittmann, Arthur Wong, Billy Booth, others
Producer: Winston O'Keefe
Director: Charles Barton
Writer: Budd Grossman
30 Mins., Sun., 7:30 p.m.
KELLOGG, BEST FOODS
CBS-TV (film)
(Leo Burnett, Lennen & Newall)

"Dennis the Menace," the Screen Gems series opening its fourth season on CBS-TV, instead of growing sturdier with age seems to have become weaker, judging from Sunday's (30) preem.

Part of the fun and charm of previous outings was the disorder of the adult world compared to the kid world of Dennis. In his fencing with Mr. Wilson, now played by Gale Gordon, Jay North as Dennis many times made more sense. It was then that the mischief and adventurers of Dennis drew chuckles for the fun was well grounded.

What happened in the preem episode of the new season would have made the Dennis of cartoon fame blush. Scripter Budd Grossman made the kid act like an adult for a good part of the outing—courting a cute Chinese girl. The whole thing seemed precious and absurd, with the chuckles as bare as the script's insight into a kid's world.

Cherylene Lee as the Chinese girl was fetching. Sara Seegar making her debut as Mrs. Wilson seemed warm and affectionate, a good counterpoint to Gale Gordon, as Mr. Wilson. Herbert Anderson and Gloria Henry as the patient parents of Jay North (Dennis) handled themselves in their usual pro fashion. Charles Barton managed the directorial chores competently. *Horo.*

TELEPOLL
With Ron Cochran, Dr. Solomon Dutka, others
Producer: Larry Johnson
Director: Roger Shope
30 Mins., Sun., 7 p.m.
PARTICIPATING
WABC-TV, New York

"Telepoll" is a public opinion program given its first ride on Canadian tv and imported to the States this week via WABC-TV, in N.Y. Devised by Ted Cott, the half-hour weekly stanza, it was, in its first outing Sunday (30), novel and it may prove to be a good way to excite viewers to greater interest in public issues.

Idea is simple—a variety of issues are discussed each week, and 1,000 pre-assigned viewers are "polled" for their opinions by telephone. Dr. Solomon Dutka, of Audits & Surveys Inc., which will do the surveying, said that the statistics he'll supply next Sunday to last Sunday's questions will be no more than 3% off what they would have been had he chosen to call all of the nearly 4,000,000 telephone families in town.

Issues raised by the preem were treatment of drug addicts and punishment of drug pushers; school prayers; Cuba and armed intervention, and divorce laws. Perhaps the producers wanted to assert the efficacy of their polling system by choosing to review four distinct problems in the course of one 30 minute period. But certainly no justice was done by such brevity to any of the four issues.

Paul Schoenstein, a reporter dominated by the prompting machinery of tv, gave a confused and cursory study of dope addiction and pushing. Afterwards, three questions were posed by host Ron Cochran, among them whether the period of penal confinement for convicted pushers should be lengthened. The manner of posing the issues differed in each case. Lawyer William Vanden Heuvel gave both sides of a "brief" (it was just that) on school prayers. Next, another reporter, Joseph Newman, just as bound as the first reporter when it came to coping with tv delivery, gave a sketchy portrait of Cuba today. This set up further questions, including whether the "magic town" 1,000 advocated armed intervention. Three questions were asked about whether the divorce laws of N.Y. should be altered so that grounds other than adultery might be used. These questions followed a too-brief "debate" between lawyer Vincent Malone and psychologist Dr. Rose Franzblau. If they got off more than four or five sentences apiece, they were lucky. *Art.*

VOICE OF FIRESTONE
With Cesare Siepi, Risë Stevens, Mischa Elman, Sally Ann Howes, Arthur Fiedler; Hugh James, announcer
Producer: Frederick Heider
Director: Lee Tredanari
Writer: Alan Hirshberg
30 Mins.; Sun., 10 p.m.
FIRESTONE
ABC-TV, from N.Y.
(Sweeney & James)

"Voice of Firestone," which has been around NBC and ABC and was dropped a couple of years ago because of its low ratings, came back last Sunday night (30) on ABC-TV as one of the few remaining waterholes of culture on tv. As before, this show is presenting some of the top longhair performers in a setting that is as broad in its appeal as good music can achieve.

The preem stanza was produced with flawless taste. The settings were rich and varied, the performers were topnotch and the music struck at attractive balance between the classical and the popular. Whether or not this show ever attains those fancy rating figures, it fills a definite audience need.

Program of the kickoff included Cesare Siepi's rendition of an aria from "Don Giovanni" and Risë Stevens doing a selection from "Samson & Delilah." Also in the longhair vein, venerable violinist Mischa Elman contributed a Massenet piece while Arthur Fiedler batoned the studio symph in a glistening orchestral piece. In the popular vein, Sally Ann Howes charmed with a showtune medley, including "Almost Like Falling Love" and "Easy To Love." Finale featured the guest stars and a massed assemblage of dancers in an attractive production number framed around "I Love You" and "Shall We Dance."

It was a well-paced, consistently appealing stanza. *Herm.*

ROY ROGERS-DALE EVANS SHOW
With Cliff Arquette, Pat Brady & Sons of the Pioneers, Mello-Men Dodie, Debbie, Dusty & Sandy Rogers
Producer-Director: Bob Henry
Writers: Borden Chase, Elon Packard, Stan Davis, Bob Henry
Musical Director: Ralph Carmichael
60 Mins., Sat., 7:30 p.m.
PARTICIPATING
ABC-TV (tape)

Roy Rogers and his family, wife Dale and kiddies Dodie, Debbie, Dusty and Sandy, went to the Seattle World's Fair and took some pictures. That was the peg of the opening show of a series that will be formatted on the different doings of the Rogers clan. If the preem is an indication of what's to come, the ABC-TV dialers are in for a run of "home movie"-styled entertainment.

The singing cowpoke and his breed are the folksy type that will have trouble winning over the sophisticated viewer. The hinterlanders, however, may find some identification here to give the series a rating.

The Rogers family played the parts of typical tourists as they wandered through the wonders of the Seattle exhibition viewing the Gayway, the Dupen Fountains and the Indian Village among other stations. It was all very innocent and rather dull.

Worked into the camera tour were some songs by Rogers, Dale Evans, Pat Brady & The Sons of the Pioneers and The YMCA Boys' Choir of Racine, Wisc., and some folksy comedy by Cliff Arquette in the dual role of Charley Weaver and Mrs. Weaver.

They're all nice folks and in a current tv paraphrase nice guys don't necessarily finish last. *Gros.*

ANSWERING SERVICE
With Betty Furness, guests
Exec Producer: Arthur Gross
Producer: Ted Cott
Director: William Beal
30 Mins., Mon.-Fri., 10:30 a.m.
WABC-TV, New York

This new series for ABC-TV's New York key is a remake of a similarly styled show that Betty Furness ran on another Gotham outlet under the tag of "At Your Beck And Call." It's earlier success prompted WABC-TV to grab it for its own morning schedules and it shapes as an okay buy.

It seems that the housewife has lots of things on her mind during the morning hours and Miss Furness and her guests are available to straighten 'em out. Format

(Continued on page 50)

This is a critic with a suicidal view. He says: "My own objective as a critic is to liquidate myself, to make myself useless. The only way I can accomplish this is to assist in the creation of a nation of critics." His name is Gilbert Seldes. Each week, his reviews of contemporary television reach more than 8,000,000 families. It's one reason why more people buy TV GUIDE each week to read about television than buy any other magazine to read about anything else.

review

TV GUIDE

BEST-SELLING WEEKLY MAGAZINE IN AMERICA



To WNDT, Off & Running, Adjacencies, Lead-Ins, Audience Flow for the Birds

WNDT finally lit the torch of educational television in the New York metropolitan area last week with the inauguration of regular programming that ended a two-year obstacle course of license-transfer and union hurdles. The 68th educational outlet in the country, WNDT now is in the position of becoming a prime influence on the casting standards. Not only covering most populous, affluent and critical market in the nation, WNDT is operating right at the doorstep of the guiding brains of commercial television. There is no reason why they can not learn from each other.

The first week's programming effort by WNDT illustrated one of the key differences between educational and commercial broadcasting. The latter are searching for shows to please the mass audience. The educationalists are searching for audiences to view their shows. But judging from WNDT's schedule, the search is not going to be a frantic one. WNDT will apparently be satisfied with small or big audiences without concern for lead-ins, audience flow, adjacencies and all the other compulsions of commercial tv which determine its form and content.

In the sphere of children's programming, WNDT has already indicated that it will have strong impact in uplifting programming levels. A 90-minute layout starting at 5 p.m. last Thursday (27) was a splendid achievement and points the direction for the future. Uneven showmanship, some slurring of production details were distinctly secondary to the consistently stimulating and entertaining material presented with a keen awareness of the intellectual level and needs of youngsters in the audience. Although there are other good kiddie shows available on New York tv, such as "Captain Kangaroo," the Sonny Fox and Sandy Becker segments, etc., they are still saddled with the task of selling the kids cereals, toys, games, etc. WNDT fortunately only has one objective: stretching the minds of the child viewers.

The children's shows opened with "Once Upon a Day," featuring Mrs. Rachel Leibert, a teacher, and folksinger Peter Haas in songs and readings. Last Thursday, Haas performed with ample charm on a group of varied songs. Mrs. Liebert contributed a reading from "Pinocchio," a story which was sufficient to keep two elementary school children, viewing with the reviewer, completely engrossed. Another segment, titled "Scienceland," revolved around a walk in the woods and a study of beetles, seeds, etc. Another short session was devoted to foreign folk songs and dances and still another to some elementary lessons in astronomy and the meaning of magnetic fields around the moon. Near the 6:30 p.m. mark, possibly aimed for more adult viewers, there were demonstrations of the art of boxing, singing and dancing in Thailand. It was short and neat.

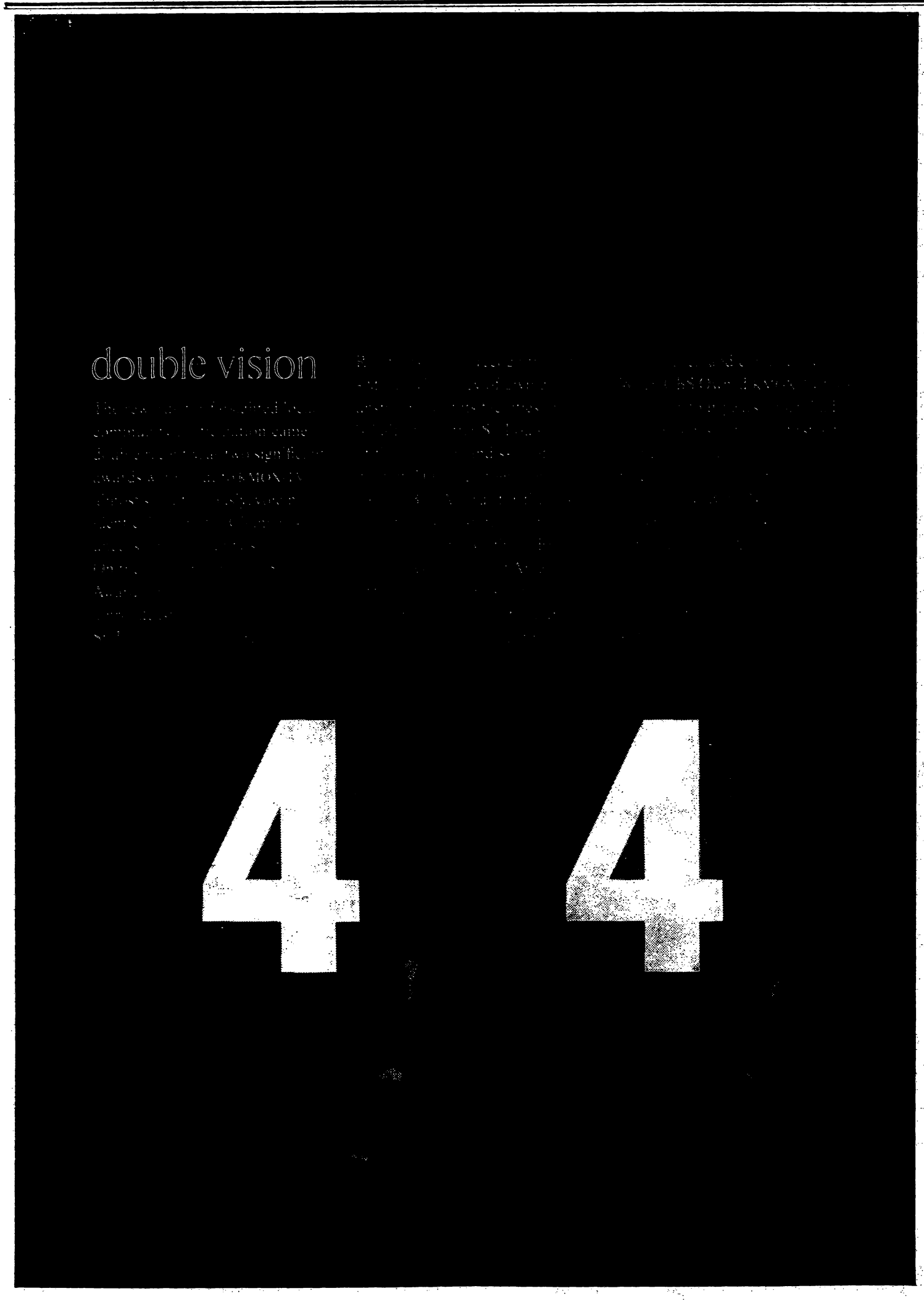
At 6:30 the station had a "music interlude," in effect, suspending telecasting for an hour. This is based on the civilized idea that if you have nothing to say, you keep quiet, a luxury which the commercial broadcasters obviously cannot afford.

At 7:30 p.m., WNDT resumed with a lesson in Japanese brush stroke painting. This half-hour raised the question of whom does educational tv program for. Clearly, this half-hour, one of a series of 13 produced by KQED in San Francisco, will draw only a minuscule audience. Is it not a waste of a valuable facilities to program this type of show in prime time? Which ever way that question is answered, however, WNDT's freedom to ride with the odd-ball, the way-out, and the unpopular must be untrammelled.

At 8 p.m., the station presented a critical analysis of United Nations in a show titled "International Essay." Narrated by John G. Stoessinger of Columbia University, this was a complete catalog of the financial and political difficulties facing the UN. In the light of commercial tv public affairs shows, this one was far too long, running 90 minutes. In the sphere of public affairs shows, WNDT must learn to tighten its approach. It is essential to elaborate the issues adequately, but not at the expense of exhausting the viewers.

For the final 90 minutes, WNDT continued to repeat the showing of "The Killing of The King," a drama produced by the British commercial broadcasters, Associated-Rediffusion. It was a rich historical drama, based on the execution of Charles I by Oliver Cromwell, with a superb characterization of the King by Paul Rogers, supported by a fine cast.

In the coming weeks, now that the agreement with AFTRA has been sealed, the WNDT schedule will have far more resources to tap than it did in its opening week. The extent of its possibilities in the New York market are immense. *Herm.*



One-Sixth Still Open On NBC Election Night

Another sixth down and just one more sixth to go in the NBC-TV selloff of its election night coverage. Oddly, too, the two latest sponsors are Block Drug and Carter Products, rivals but with non-competing products this time.

NBC, initially, got an order for a twelfth, but would not firm it up unless a matching order came in. Hence, the Block and Carter balancing act, which followed by some 72 hours the purchase of a third sponsorship by Purex. Before Purex, Lincoln-Mercury and Lopton Tea bought a sixth each.

Anti-V.D. Drive

Continued from page 30

by 1961. It's estimated that two out of three persons are not aware that they are infected.

Department of Health has high hopes for the campaign, which will be extended to newspapers, billboards, car cards and other media, because it will be the first drive that does not take a direct medical approach to the problem. Grey agency blurbs, produced by Klaeger Productions, literally soft-pedal the pitch. The 20-second spot features a rose with the pedals slowly dropping. Voice-over urges viewers to contact health officials for info on venereal diseases (newspaper ads will carry a phone number to call for VD literature). Shorter commercial has similar text with the visual being an eye with a tear.

Commercials will be made available to other cities, since the problem is not limited to New York City.

Educ'l TVers

Continued from page 30

ing a grade-A VHF signal the customary 50 miles or so.

Other educational channels in the state are the pioneering KUHT, University of Houston; KERA, Dallas; and KRET, Richardson (Dallas area).

KTBC-TV, operated by the LBJ Co., (Mrs. Lyndon Johnson is company board chairman) vice-president has no financial interest occupies the capital city's only commercial outlet.

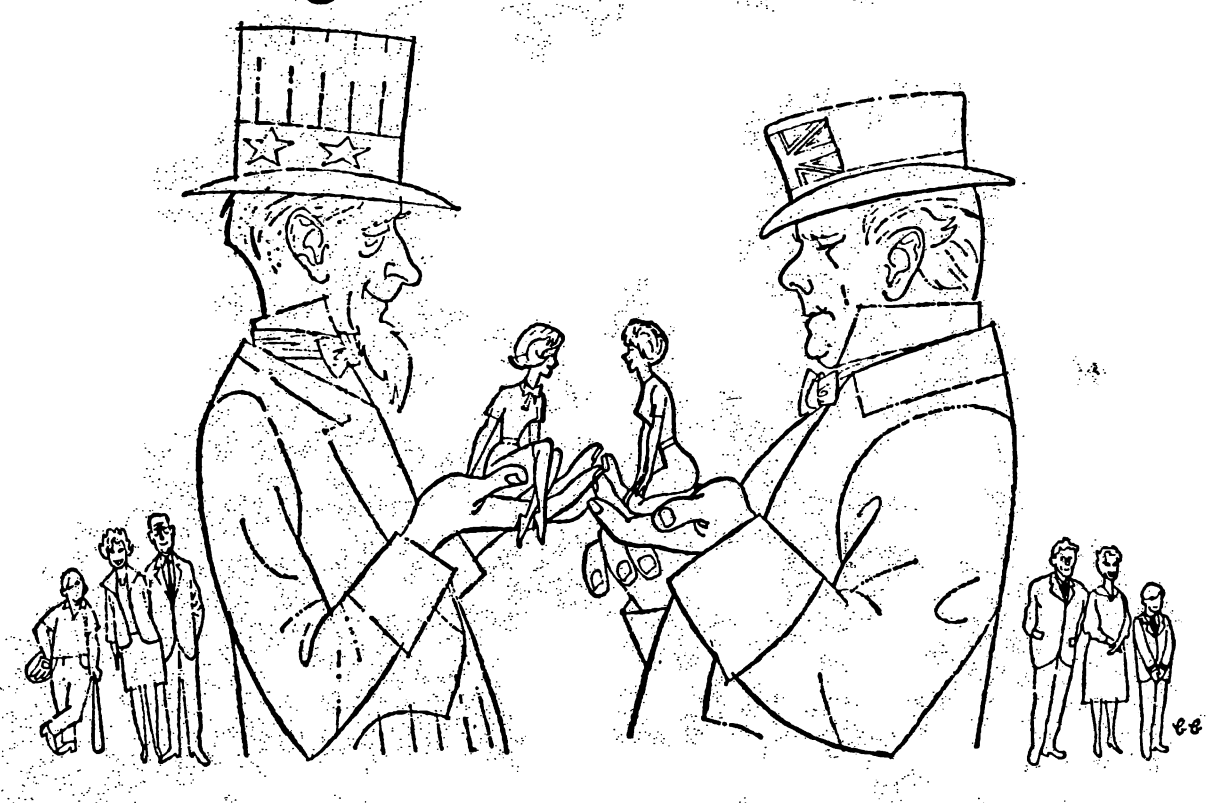
Also allocated here are UHF channels 24, 67 and 18 (educational).

Austinites have long yowled about being in a "one-channel" town, but KLRN-TV, highbrow though it may be, changes that. What's more, signs are that KVET radio station owner Willard Deason is beaming in on Channel 24 with a vengeance. He and another applicant, Homer Dalton Cobb, of Midland, will go before an FCC examiner in November to plead their cases.


Mgt William Morris Agency

"FAIR EXCHANGE'

was off to a highly auspicious start...the first hit among the new filmed dramas may be here at long last...!" – *Jack Gould*, NEW YORK TIMES



Jack Gould, NEW YORK TIMES
"'Fair Exchange' should be a winner...The two families are altogether reasonable and real human beings who bring a note of charm and warmth to the readjustment that attends the arrival of the young visitors in their homes..."

Nick Kenny, NEW YORK MIRROR
"The only ornament of the plethora of premieres so far this season is 'Fair Exchange'. If the initial canto is any augury, this could well be the situation comedy of the year. It is the first series with a shred of originality."

Jack Hellman, DAILY VARIETY
"'Fair Exchange' is a pure fun show...'way out' comedy has long been Cy Howard's forte and he hired a pair of skilled hands to keep the big laughs pumping. The casting is near perfect and this and the writing will carry the show through..."

Ben Gross, NEW YORK DAILY NEWS
"For more years than I care to mention I have been waiting for a situation comedy series which would be different ...Well, finally such a show came to CBS-TV in 'Fair Exchange', the first hour-long weekly program of its kind ...it is certainly a good start..."

Bob Hull, LOS ANGELES HERALD EXAMINER
"'Fair Exchange', the best new comedy of the season, seems assured of becoming a pace-setter in the field of television comedy...It could switch the industry from its present pre-occupation with dour dramas and wide-open-space horse operas to longer and funnier comedies...Someone at CBS seems to have remembered that people tune in their TV sets to be entertained..."

Hank Grant, HOLLYWOOD REPORTER
"Most importantly, the new series, 'Fair Exchange', is the first situation comedy series to go the hour-long route and significantly seems to justify its length....It held interest throughout with a premise which is a solid one for comedy..."



A DESILU PRODUCTION ■ CBS TELEVISION ■ FRIDAY EVENINGS

Television Reviews

Continued from page 46

is based simply on a viewer phone call to the station with a query directed at one of the panelists. Not only is the answer given in a forthright manner, but the best question of the day gets a prize and the best question of the week gets a bigger one.

With Commissioner Henry Barnes, Dr. Emerson Day and Oleg Cassini on the panel for the opening show Monday (1), the queries centered on cancer, traffic and fashion. The trio fielded the queries neatly as Miss Furness tossed 'em out in an effervescent manner. The questions ranged from "How can you overcome a fear of cancer after a successful operation?" (the winner for the day) to "at what age should teenagers starts wearing makeup?"

Tuesday's show covered heart disease, children and religion. Women's magazine topics such as these are tailor-made to keep the stay-at-home femme at her screen and on the phone at the same time. *Gros.*

RUFF & REDDY SHOW
With Bob Cottle, Andy Bader
Producer-Writer: Cottle
Director: Dick Schneider
30 Mins., Sat., 9:30-10 a.m.
MARX TOYS, HORSEMAN DOLLS, SELCHOW & RIGHTER GAMES
NBC-TV from N.Y., (color)
(Ted Bates; Manchester; Doner-Harrison)

This moppet stanza had a previous three-year run on NBC-TV, and after a two-year lapse has been reincarnated around the new hostmanship of Bob Cottle, ex-WHDH-TV, Boston.

No reason why it shouldn't perform serviceably for the peewee set, although a fresh piece of business it isn't. It's interchangeable, in fact, with any number of kidshows, the components including a cartoon ("Ruff & Reddy" cat and dog adventures off the Hanna-Barbera drawing boards); a "magic window" informational segment; and a trio of puppets manipulated by Andy Bader. Cottle's guise is that of "Captain Bob," skipper of an old tub.

One thing about most kidshows: the sponsors really climb aboard, and the resultant hawkstering babel would, seemingly, succeed only in confusing the pre-schoolers. But apparently the sales slide-rule psycholigists can prove otherwise.

In his maritime image, Cottle gave it a good try, but the result was just passable. His approach was typically coy, and thus indistinguishable from most others. The cartoon was frisky enough, with the usual action-suspense values. The puppeteering was limited for the preem (29), but didn't suggest it would be any more engaging in the future. *Pit.*

SWITCHBOARD IN THE SKY
With John Roberts, narrator
Executive producer: Lew Klein
Producer: Charles Keller
Director: John Toutkaljian
30 Mins., Wed. 8:30 p.m.
COLGATE
WFIL-TV, Philadelphia

In "Switchboards in the Sky" WFIL-TV's aptly tagged "Frontiers of Knowledge" series provided an intellectually absorbing and visually interesting half-hour. Program showcased the first use of Telstar by a local station. Host John Roberts opened the session speaking from Space Hill, Andover, Maine. His intro was beamed by Telstar's giant antenna system to the orbiting satellite and relayed back to earth where it was filmed. When the narrator calmly asserted, "I am speaking to you from outer space" the earth bound viewer got a jolt. He noted the signal was amplified 10,000,000 times and transmitted back to earth. "My voice and picture have traveled nearly 7,000 miles round-trip up to the satellite and back."

As Roberts was speaking from the station in Maine, lensers were busy filming the big horn from underneath and other angles making interesting patterns. He gave some statistics—the horn is 10 stories high, with a sound that can be transmitted to a satellite orbiting the earth at 16,000 miles an hour—hundreds of miles away.

There were inside glimpses of behind-the-scene activity and the scientists, with their usual matter-of-fact approach to realized dreams or to the wonders ahead, explained the roles of transistors, solar cells microwaves and the miracles performed in the laboratories. They envision a world in the near future when satellite towers in the sky may carry millions of telephone calls and hundreds of tv programs from all over the earth.

The 30 minutes racked up a mass of clearly stated information for the generally unitilated audience and should have greatly assisted and delighted the present large crop of space happy youngsters. *Gagh.*

POLITICS & POKER
With Jim McGovern, others
Producer-Writer: McGovern
Director: Ed. Swanson
30 Mins.: Sun., 9:30 p.m.
KMSP-TV, Minneapolis, (tape)

With "Politics and Poker," this 20th-Fox, ABC-affiliated station again achieved a programming success in its documentary series. Coming at a time when political campaigns occupy much attention hereabouts, it hit the bullseye by giving a behind-the scenes look into Minnesota politics. Probed were politicians and officeholders' problems and difficulties, the manner in which these even seep down to their wives and children to the latter's detriment and possible solutions and remedies.

The show proved worthy of preempting the network in prime time. It assumed importance alone by affording ace staffer Jim McGovern another chance to demonstrate his standout ability as a skillful producer-writer-narrator-interviewer.

Like its McGovern predecessors, "Politics & Poker" included a number of touches which prevented a profusion of talk from becoming tedious. By injecting some action and bits of melody into the proceedings were spiced up and avoided tedium.

Interviewed by McGovern were a former St. Paul mayor, two U. of Minnesota political science professors, a League of Women Voters' officer and an officeholder's wife. They told what they thought about the American political scene and particularly as it applies in this state. As narrator McGovern also voiced some opinions. A good touch, was getting the guests on and off, then bringing them back for their brief stretches of talk. In this way he broke up the individual appearances and made the unbosoming of conclusions more effective. The program thus gained in pace and variety. *Rees.*

TV Followup Comment

DuPont Show of the Week

Last season on NBC-TV, Irving Gitlin's boys put on an hour about a N.Y. Police Emergency squad that for pictorial qualities alone was a winner. Again using the same framework, the Sunday night "DuPont Show of the Week," a Gitlin team, headed by producer Fred Freed, did a similarly successful hour called "Fire Reseue." Here was a crew of special N.Y. firemen seen in a series of catastrophes that were filmed with matching sound.

Highly mobile cameras were used by some pretty brave cameramen—at least as brave as the courageous firemen they followed into burning loft buildings, onto the roof of a paint shop next door to a nine-alarm fire in Queens, on a racing truck in mid-Manhattan traffic and also into the fire house of Fire Rescue team No. 1 where there was some human, if slightly self-conscious horseplay. One of the crew was killed on one of the emergencies filmed by the NBC News crew. An event both saddening and dramatic.

"Fire Rescue" on Sunday (30) and "Police Emergency" last season marked a mobility that documentaries rarely, if ever, before achieved in tv. The ability to get sight and sound on the spot of real danger (and without any rehearsal) is impressive. *Art.*

Naked City

The second "Naked City" of the new season, aired by ABC-TV on Wednesday (26), was a good piece of telefilm. There were lots of elements that helped make the hour-long program worthy, but the one factor that put it up among the winners was the performance of a young actress, who has a large talent. It was the first tv role done by Sandy Dennis, the girl in Broadway's "A Thousand Clowns."

The Ernest Kinoy script was professional, although probably not the best he's turned out for video. It was about a young lady, a schzophrenic, who shot a professional football hero after building up an imaginary love affair with him. It was so clear that the role was a "nervous one," the kind that a poor actress could mutilate and thereby ruin the full hour. Miss Dennis' acting was tender, properly hesitant, even a little creepy but always winning.

All the other thesping by guest players was excellent too. Aldo Ray was entirely convincing as the football player who became a 200-pound bundle of anger and confusion when the world at large assumed that he really had been playing around with the young girl. The other guest was Bill Daniels, as mama's boy who loved the fruity female. His part wasn't big and it could have been a failure, since it was tenuous, but he, like Miss Dennis, did it beautifully.

Obviously, when all the visual and vocal pieces click together this well, the director deserves favorable attention. He was John Peyser. *Art.*

Foreign TV Reviews

Continued from page 46

cisive thriller-writer, but "Peace with Terror" was not his best. It concerned a Bible-punching fanatic, Parsons (Peter Cushing), with a small and seedy following that included a dimwitted ex-con, Warblow (Brian Wilde). Parsons had the mad idea of blowing up a brasshat in the War Office, to draw attention to his sect. Warblow was smuggled into the basement, and planted the explosive during the night.

The plan went predictably awry, but not before Warblow had killed a sergeant who found him hiding. The latter part of the tale had its tension, but Gillies took too long to prepare it, wasting time with establishing Parsons' indifference to wife and child, both in need of the love he aimed at a vengeful Jehovah. Parsons was, in fact, conceived too crudely throughout, and despite a fervent performance from Peter Cushing, failed to win the necessary respectful horror for his intentions.

Brian Wilde clicked as the foolish, but humane. Warblow, but equally could not convince that he was spellbound by the crazy Parsons. Other thesps were okay, with Sheila Manahan registering as the unfortunate wife. Quentin Lawrence produced with pace and took advantage of the nerve-stretching chances when they came. His only fault was a tendency to closeup Parsons, which helped to make him ludicrous rather than awe-inspiring. *Otta.*

HARPERS WEST ONE
With Jan Holden, Philip Latham, Bernard Horsfall, Jayne Muir, John Kelly, Rona Leigh, John Garvin, Gordon Ruttan, David Calderisi, Elizabeth Ashley, Gay Cameron, Derek Benfield, Andre Charise, Gerald Case, Paul Bacon, Beaufoy Milton
Writers: Geoffrey Bellman, John Whitney
Producer: Rex Firkin
Director: Dinah Thetford
60 Mins., Mon., 8 p.m.
Associated TeleVision, from London

Back-room boys and girls of a large department store are the central figures of "Harpers West One," which has been revived after a long nap. Jan Holden, as the personnel officer, is the sole surviving regular in the team, and this opener was pretty torpid stuff, a conventional bit of fabrication that had little in the way of insight or atmosphere. As before, indeed, the big-store setting contributed little to the flavor of the story, and the opener erred in not involving Miss Holden very closely in the plot. As she was the show's only familiar character, she shouldn't have been left on the sidelines.

Main narrative concerned a Spanish salesman in the antique department, who was presented with a valuable vase by a frustrated woman customer, for favors not yet received. When the husband was close to finding out, the woman denied the gift, and the salesman was accused of stealing it.

This was placidly sorted out by the male personnel man, Oliver (Philip Latham), while on the other floor, the publicity chief (Bernard Horsfall) cunningly persuaded a columnist to mention the food department's cheeses in his pillar.

It was all garrulous, idealized beyond belief, but, on its knee-high level, quite neatly compiled by scripters Bellman and Whitney. It was helped by acting of some charm, especially from David Calderisi as the maligned Spaniard and Gay Cameron as his girlfriend. Elizabeth Ashley convinced as the predatory customer, and Philip Latham and Bernard Horsfall did enough to suggest that they might win an undemanding public in later segments. Dinah Thetford directed. Rex Firkin's production without fuss. *Otta.*

UNIVERSITY CHALLENGE
With Bamber Gascoigne
Producer: Barrie Heads
Director: Peter Plummer
30 Mins., Fri., 10:45 p.m.
Granada TV, from Manchester

As a technical fault put paid to the picture for much of the opener, little can be said about the visual impact of this new quiz series imported from America. The one gimmick was that the two teams of university students were ranged above each other in tiers, and this certainly made a change. It also helped the presentation, for any question could be answered, even before it was completely put, by the first contestant to press a button and show a light. Thus, both teams had to be in view if this aspect of the program was to mean anything to viewers.

Four students apiece, from Reading and Leeds in the initialler in the British series, were thrown a "starter" question. The one who answered it correctly scored points for his team, who were then allowed to have a corporate shot at a "bonus" question. The winning team from the session competes against another university in the next segment.

The program was presented at feverish speed, which might with advantage be slackened. Only the quickest-witted could participate with the teams, who were thrown a series of fairly erudite questions about the names of obscure Premiers, choreographers, and writers, and even had to guess that a piece of prose was written by Hemingway or Virginia Woolf by its style. The teams coped well, and emcee Bamber Gascoigne made an intelligent host, although, again, he might shine more brightly when is allowed to slow down.

Some irritating noises, like gongs and bursts of fanfare, seemed out of keeping with the rigorous standard of knowledge expected. But it made a deft and welcome mind-teaser, especially for those who have progressed beyond the baby queries of other quiz games. *Otta.*

Syracuse—Syracuse University's campus radio station WAER-FM signed on the air Oct. 1 with a brief ceremony inaugurating a signal change and power boost on the FM band. WAER this month joined the educational Radio Network, enabling it to broadcast and receive from other campus stations as distant as Washington, D.C.

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'Can't See Script for the Suds'

Coast Writers Rap Current Season as 'Chasing After Successes'

Hollywood, Oct. 2.

"You can't see the script for the suds" just about expresses the opinion of the new shows on tv by members of Writers Guild of America, West, TV branch, at their special membership meeting last Friday night (28). David Chandler, novelist-teleplaywright, picking up Richard Powell's remark that "we don't exist just to sell soap," criticized his own craft for falling back on "soapiness formula." But he left himself an out—"they're corporate authored and we're not eastern writers."

What he intended to imply was that the original teleplay passes through so many hands, dictated by the sponsor and the ad agency, that little is left of what was written. As for trends, Chandler called it "chasing after successes." He added, "and for all this we get less pix than our secretaries used to get."

Writers are also troubled about their public image and have proposed to take their case to the people via a local show. The networks gave them a rejection slip in the fear that what they write might offend sensitive sponsors. But they'll have a quarterly magazine coming out soon, which should partially assuage their hurt feelings. Even England's Pilkington Report inferentially reflected on the poor quality of writing by WGA members.

Said a voice from the floor, "we can write better if they'll let us."

Powell, chairman of the special tv craft forum, mistook the temper of the 200 attending members. On the agenda were comments on the Pilkington Report, pay-tv and Telstar. When it appeared that their personal interests were too far in the future, nearly half of them left the room. Christopher Knopf told of inviting Newton Minow to attend one of the Guild meetings so they could tell him to his face what they thought of his "wasteland" crack but got the old runaround. They'll try for someone less important. Someone suggested a sponsor and that broke up the meeting.

NAB-FCC Talks Set On Radio Band Jam

Washington, Oct. 2.

National Assn. of Broadcasters and Federal Communications Commission have tentatively scheduled a conference on radio band population for Dec. 5-7.

George Hatch, KALL, Salt Lake City, and NAB Radio Development Committee chairman will head the broadcasters delegation.

Jackie & Mamie Join On NBC-TV News Special

Jacqueline Kennedy and Mamie Eisenhower will appear Nov. 11 on the same tv program when NBC-TV—via its news department—does a special on the National Cultural Center due for D.C..

Mrs. Kennedy, the First Lady, and her immediate predecessor are cutting brief interviews for NBC News. Sander Vanocur will front the hourlong Sunday afternoon (4:30 p.m.) special. Jack Sughrue is producing.

AFTRA's Coast Local Asks Nat'l Board to Pin Unfair Listing on Five

Hollywood, Oct. 2.

AFTRA's local board has recommended to the national board that one ad company and four individuals be placed on union's "unfair" list, and one removed. National board invariably goes along with recommendations of locals.

Off the list is Bill Wagnon, who once had a program, "Western Town Hall," on KTTV. Union had contended he owed $466 to the pension and welfare fund. He has paid, thus is in good standing now.

Going on the list are Asher-Gould Advertising Inc., for allegedly refusing to ink transcription code and failure to pay re-use fees to four singers on radio spots, in amount of $350 plus late payment penalties, also for not paying pension-and-welfare coin.

Foy Willing joins the list for alleged failure to pay eight members $400 for a phone recording session, also for not paying pension-and-welfare. Martin Beck, producer of the televised Miss California prelims in the "Miss World Contest," is tabooed by AFTRA for alleged failure to pay announcer talent fees amounting to $88 plus late payment penalty, also for failure to pay pension-and-welfare.

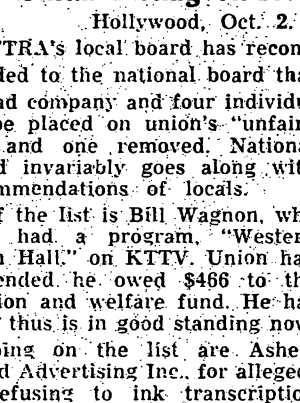
Producer J. C. Stevens, who had the now defunct "Pet Life" show, joins the taboo list for allegedly failing to pay pension-and-welfare coin for his own performances on his program.

George Martin, owner of The Inn in Studio City, is on for allegedly failing to pay 10 performers talent fees totaling $723 plus pension-and-welfare, for a tv remote at his restaurant, also for refusing to sign AFTRA's local tv code of fair practices.

LOOK IN AT

ED SULLIVAN TV SHOW

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Susskind

Continued from page 27

cal shows, such as the Winston Churchill series, the Truman series will not be based on stock footage. Rather it will attempt to recreate the crucial decisions made during the Truman administration by interviews with the living participants in each situation. Among the crises to be covered are Truman's decisions to drop the atom bomb on the Japanese and to defend Korea.

Susskind regards educational television as "a refuge where he can do the things that must be done." He is planning to do "Brecht on Brecht," "The Zoo Story," "Rhinoceros" and other works of similar calibre on educational television.

Money is not a significant problem for Susskind who regards the $125,000 per hour going rate for commercial network television a figure inflated by "parasitical factors." Among these, Susskind points out are the selling agents' 10% fee and the automatic 30% studio charge. NET is currently prepared to spend about $40,000 per hour show and that apparently is sufficient for Susskind to work within.

Although NET is not able to command the ratings typical of commercial network offering, Susskind asserted that a show on the 68 educational tv stations can hit a vast audience through the outlets' policy of repeating one show many times. In addition, NET makes tapes available cuffo to universities where additional large audiences see NET presentations.

But while NET is "a heaven in a hell of indifference" to Susskind, he's still very much interested in network assignments. His company, Talent Associates-Paramount, is still producing the "Armstrong Circle Theatre"; and his "Hedda Gabler" special with Ingrid Bergman is upcoming on CBS-TV. Susskind is also busy in film production currently. He's now working on the picturization of "All The Way Home" and is preparing for the Oct. 17 preem of "Requiem For A Heavyweight."

WHDH

Continued from page 31

Corp. and Massachusetts Bay Telecasters Inc. Two commissioners, T. A. M. Craven and Robert T. Bartley, took no part in the case. (Craven's former engineering firm at one time was connected with an applicant; Bartley was in Texas when the oral arguments were presented.)

Minow's opinion was that none of the three applicants should have been given a permit. Minow felt WHDH should have been allowed to continue operation of the tv station as an "interim trustee," while the case was thrown open for new companies to apply. (Commissioner Cross believed FCC would have to have permission from the U. S. Court of Appeals to achieve Minow's objective, but Minow didn't agree.)

Original Findings

The FCC majority stuck by the commission's original findings back in April, 1957, that WHDH was "superior" to Massachusetts Bay. The majority opinion weighed at some length the comparison between the WHDH and Greater Boston applications, concluding that WHDH wound up with a higher score on the factor of greatest significance, "past broadcast experience and record."

WHDH originally won channel 5 in April, 1957. Later, following Oren Harris Congressional investigations of alleged influence peddling at FCC, the U. S. Court of Appeals in Washington remanded the Bostotn case to FCC. The court ordered new hearings on charges of ex parte contacts preceding the original grant.

The FCC majority, in the Wednesday (26) decision, found different stains on all three applicants, but concluded, "... the public interest would be better served by a grant to WHDH."

Ford and Cross both wrote concurring statements with the majority opinion. Cross made it obvious he had wavered considerably before joining the majority. Cross called it "a Hobson's choice in favor of the least undesirable of three demerited applicants." Ford's statement suggested he was more favorable to WHDH than the remainder of the majority.

Ford felt the majority had overemphasized the "error in judgment" of Robert Choate, WHDH prexy, hosting two luncheons in Washington while the channel 5 case was pending which were attended by George C. McConnaughey, then FCC chairman. Both Choate and McConnaughey have insisted the Boston case was never discussed. But the majority criticized the incidents and viewed them as weighing against WHDH's standing as an applicant. They found other factors in WHDH's favor which turned the decision to the newspaper-owned company.

The majority felt the factor of diversification of mass media of communications was of lesser importance in the Boston case than normally because of the highly competitive newspaper situation in Boston, plus the large number of broadcasting stations.

Inside Stuff—Radio-TV

Even before "Discovery—'62" began telecasting this week, ABC-TV had indications of widespread interest among the country's opinion-makers in the daily show slanted for youngsters. Several weeks ago, Tom Moore, v.p. in charge of the ABC-TV network, mailed a limited number of letters to educators, librarians, etc., outlining the nature of "Discovery" and including a bibliography compiled for the show in cooperation with the American Library Assn. The network has since received requests for over 3,000 copies of the bibliography from such diverse sources as public school systems and the Department of Welfare's Homemaking Center in N.Y. Ellen M. MacKinnon, in charge of audience information for the network, is handling the requests for the "Discovery" bibliography.

John S. Hayes, prexy of Post-Newsweek Stations of Washington, D.C., and Jacksonville, Fla., is one of the nation's busiest speakers these days, and it is all for sweet charity's sake. In San Francisco last March, Hays was elected volunteer president of the United Community Funds and Councils of America, a big job calling for a lot of talk. Since then, he has crisscrossed America and Canada encouraging United Fund chapters to put more moxie in their efforts and collect more money this year for health and welfare purposes in their communities.

Sidelight for the job was the privilege of introducing President Kennedy on all three tv networks Sept. 18 when the chief executive urged all Americans to contribue to United Fund drives. They kick off in October in most areas.

Hayes' first speech as leader of the national charitable effort was in Anchorage, Alaska. Since then he has addressed large gatherings in Seattle, Los Angeles, Portland, Ore., Grand Rapids, Mich., Boston Newark, Toronto and others places. Immediately ahead are more speeches in Austin, Tex., Cleveland, Miami and Washington.

Canadian Broadcasting Corp., referring to a story in the Sept. 19 VARIETY in which Canadian commercial broadcaster K. C. Soble charged that CBC could "dish it out but couldn't take it," contends that it contained some errors. A. K. Morrow, director of English networks and the Toronto area, wires: "CBC is not, as article states, 'regulator of the private stations with which it competes.' Board of Broadcast Governors is the regulating body of both public and private broadcasting in Canada. Furthermore, this report erroneously states it is the CBC's ruling 'that all stations in Canada must carry 55% Canadian program content.' Wrong again. Canadian content ruling is a BBG regulation."

Two staffers of WBKB, Chicago—Richie Victor, a director, and Larry Einhorn, an a.d.—have created what they call a "non-game" which already is showing signs of being this year's successor to the "Executive Coloring Book" as a gag gift. Called "New Frontier-ola," it's satirical updating of Monopoly in the Kennedy era, the object being not to win all the money but to lose it. Although packaged pretentiously with dice and game board, it's meant for reading rather than playing and, in Chi where it's being test-marketed, is being sold in book stores. Goes for $3.95 a copy.

One of the properties in the game, bearing a price tag of $4,000,000, is a corporation called Vast Wasteland Electronics. Deed describes it as "Packager of sexy, violent and sadistic programs on long playing records for FM stations. This is a wholly-owned subsidiary set up by the three commercial television networks to get the FCC off their backs." One of the "Chance" cards reads, "You are a member of the John Birch Society. Move three spaces to the left." That's a sampler of the reading matter contained.

Einhorn and Victor have formed a company and are negotiating with Pocket Books Inc. for national distribution.

A Minneapolis story last week erred in citing WTCN, of that city, as the 20th-Fox-owned station in the market. WTCN is, of course, an independent owned by Time-Life Broadcast Inc. The Fox-owned station is KMPS-TV, an ABC affiliate.

Institute of Broadcasting Financial Management will hold its second annual conclave in Milwaukee Oct. 17 at Coach House Motor Inn for three days. Program, focussing on current financial and business management topics, will include an address by H. W. (Dutch) Cassill of Blackburn & Co. on "How Much Is Your Station Worth?" and another by Arizona State business administration prof. Robert E. Hill titled "Dollars and Decisions In the Broadcasting Industry."

Workshop sessions will deal with taxation, music licensing, systems and procedures, and governmental financial reporting.



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KSTP television 5

100,000 WATTS NBC

MINNEAPOLIS · ST. PAUL

Canada B'casting Corp. Is Dealt A $5,000,000 Blow

Ottawa, Oct. 2.

Canada's austerity program has hit the Canadian Broadcasting Corp. a $5,000,000 blow. CBC president J. Alphonse Ouimet announced in Ottawa that the corporation's budget for the rest of the current fiscal year (to March 31, 1963) would be slashed by that much.

The big cut's chief consequences include elimination of CBC's Ottawa-Montreal-Toronto FM web, but the three individual stations will continue airing in FM; sharp reduction in construction funds for CBC's new headquarters building in Ottawa which will continue but at a slower pace; temporary suspension of plans for a French-language AMer in Ottawa; postponement of plans for a consolidation of CBC's Montreal facilities; postponement of tenders for the consolidation of Toronto facilities and of plans for new AMers in Edmonton and Calgary.

Other postponements caused by the cutback include radio developments in Canada's Atlantic coast provinces, reapplication for a license to preem a tv station in Quebec City. Work has been suspended on the CBC's civil defense emergency broadcasting plan under which studios and relay stations would be manned 24 hours a day. Filling of staff vacancies is also slowed. CBC has 8,000 staffers with a yearly turnover of 10%.

Bulk of the slash will show in the corporation's capital budget of $10,000,000 which gets a $4,000,000 cut. The other million will be missing from the operational fund. Since CBC is publicly owned, the government austerity program scored a direct hit.

New Season

Continued from page 27

CBS, with the powerhouse Red Skelton (full hour), Jack Benny (half-hour) and Garry Moore (hour) combo taking the play.

Wednesday shapes ABC's night, with the second-week bounceback of "Wagon Train" to take a commanding lead after succumbing to NBC's "Virginian" first time out. Combination of "Wagon Train," "Going My Way" and "Naked City" looks too strong for anyone to overcome.

Thursday could well be the surprise night of the week, particularly in view of the strong "Kildare"-"Hazel" pairing on NBC. But the CBS parlay of "Mr. Ed," "Perry Mason," "Nurses" (which was only slightly overtaken by "Kildare" and which triumphed over "Hazel" on the N.Y. rating), plus the hour Hitchcock now looks like the action to beat.

Friday could be anybody's night with the odds favoring ABC's combo of "Gallant Men," "Flintstones," "I'm Dickens-He's Fenster," "77 Sunset Strip."

CBS to all intents and purposes has Saturday locked up tight, from Gleason, through "Defenders," "Have Gun" and "Gunsmoke." A not-strong-enough "Benedict" contributed toward the NBC loss.

Sunday should belong to either CBS or NBC. Too early to tell, but "Bonanza" plus some good duPont entries could turn the trick.

CBS TURNS UP 'PENNY'

Hollywood, Oct. 2.

CBS-TV is developing a half-hour teenage situation comedy, "Penny," for the 1963-64 season.

No producer has been assigned the telefilm project as yet. Web is testing for the title role, and Wendy Turner is among those tested.

TAX ADVANTAGE!

ARIZONA LAND, near Sperry-Rand and G.E. Plant, etc. in BOOMING PHOENIX, ARIZONIA. Will accept pre-paid interest or any deal to help buyer tax-wise. Have 240 acres at $2,500 per. Sell all or part, May trade. Has $175,000 mortgage payable 35 years at 5%.

Owner, ED CLARK
1417 E. Colter St., PHOENIX, ARIZ.

ROBERT TAYLOR, '330' DUE FOR '63 COMEBACK

Two tv "dead ducks"—Robert Taylor and a stanza called "330 Independence Drive"—have been resuscitated, it appears. NBC-TV reportedly has made a deal with producer Four Star to put both together in a new pilot effort for the '63-'64 season.

Last season, a Taylor-fronted hour on NBC-TV, called "Detectives," bombed. Taylor is not working the tv first-run route this year.

And a pilot of "330," allegedly based on the exploits of the Health, Education & Welfare Department of the U. S., got raked over the critical coals when it appeared as one of the "Dick Powell Show" hours last year. NBC and producer Four Star have decided to rework completely the original format, which was more brawn than brain. Taylor will star as a science sleuth.

'Bullwinkle' Goes Back To Color After NBC-TV Gets Affils Squawks

NBC-TV thought when this season started that it might be wiser—economically, that is—to televise "Bullwinkle" in black-and-white rather than color. But the forces of color at the network won a "minor skirmish" last week and soon the Sabbath afternoon kidvid half-hour will return once more to tint.

Having begun a couple of weeks ago in the Sunday-5:30 p.m. slot (it was at 6:30—and in color—last season), "Bullwinkle" was black-and-white. A couple of NBC-TV's affiliated stations, however, warned—for reasons of their own—that they'd not carry the stanza unless color was once more added. It goes multichrome, as a consequence, on Sunday (7). (Show, a cartoon affair, has always been produced in color, so that only the transmitting equipment had to be changed.)

Who Killed Lincoln? Booth or TV

Raymond Massey, Once Known as 'Honest Abe,' Now Answers to 'Dr. Gillespie'

By GUY LIVINGSTON

Boston, Oct. 2.

Raymond Massey and wife, Dorothy, visiting Hub Sunday (30), had some pungent comments on identifications. For those who thought Massey would go striding down the ages 10 feet tall as Abraham Lincoln because of his "Abe Lincoln In Illinois," there's a real switch ending. "He's now dubbed in Japan as Dr. Gillespie!"

Massey's wife, Dorothy, native New Englander, and a graduate of Yale Law School, no less, told VARIETY "The public has finally killed Lincoln. Mr. Massey has been known as Lincoln for 23 years. But, after only six months of playing 'Dr. Gillespie' on tv, we went to shop at a downtown department store (in Beverly Hills, where they now reside), and he was greeted by shouts of 'Hello, Dr. Gillespie!' "

The Masseys, in for the day, held a sparsely attended tv press conference at the Ritz, and visited with old friends. They joked about the change in identification. Of course, as Massey pointed out, there's a whole new generation that has never seen his Lincoln, and more's the pity. To them, he is "Dr. Gillespie." Which, all goes to show once again the tremendous exposure of tv, according to Massey. "I don't think that tv is a wasteland," he declared forcefully. I think it's the greatest chance to be seen that any actor ever has. And, I don't hold with some of the younger members of the profession who look down their noses at

(Continued on page 54)

NEWS

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3 AP AWARDS

KPRC and KPRC-TV won three awards recently at the 1962 meeting of the Texas Associated Press Broadcasters Association.

KPRC was judged first in the state in five-minute news shows and first also in 15 minute news shows in cities of 200,000 or more population.

KPRC-TV's coverage of Hurricane Carla last year earned the television station an award in the spot news film category of the competition.

4 N.P.P.A. AWARDS

KPRC-TV and its personnel garnered four awards at a similar meeting of the National Press Photographers Association. Tom Jarriel took first place for his Galveston coverage of Hurricane Carla. Chuck Pharris won a second place in the feature news division with his picture story "Photo Day at Rice University," and a third place in the general news category with his coverage of the Ashley-Lima murder verdict. In addition, KPRC-TV was adjudged a runner-up as The News-film Station of The Year. KPRC-TV was the only station in the nation to win 4 awards.

KPRC RADIO 950 HOUSTON TELEVISION

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

From The Production Centres

Continued from page 41

Crane planes to Washington this week to rep the AWRT membership at Congress of American Women Leaders . . . **Paul Saliner** plucked the 9:30 strip on WGN Radio for his "Gadabout" show . . . **Jim Unrath** of the WFMT staff gets associate producer's credit for "Born To Live," **Studs Terkel's** radio opus that copped the UNESCO prize in the Prix Italia competition . . . WIND and WLS both have new medical public affairs series assisted by U. of Illinois Medical Research Center . . . When a recent survey indicated that women of voting age were adept at identifying radio personalities than key political figures, WIND gm **Ed Wallis** declined the commercial interpretation and editorialized on the regrettable aspect . . . WBBM Radio veepee **E. H. Shomo** gives a reception party today (Wed.) for CBS Radio prexy **Arthur Hull Hays**, in town for the web's "Third Dimension" presentation.

IN LONDON .

Eight Commonwealth broadcasters—from Hong Kong, Tanganyika, Jamaica, Uganda, Sierra Leone and Sarawak—landed at Westward-TV hq as part of an official introduction to Britain. Visitors are in for a broadcasting training course . . . **Anne Gregg**, on-screen interviewer-personality, joins Anglia-TV from Ulster-TV . . . **Josh White** taped a series of songs for BBC Radio while stopping off here between Europe-U. S. flight . . . Anglia-TV fall schedule includes five new local shows . . . Scottish-TV prepping 10 programs for schools . . . Granada-TV planning an art skein for teenagers . . . Another video showcase for visiting Yank artists will be opened when BBC-TV introduces "Like . . . Music" at the end of the month.

IN WASHINGTON

Don Colee, v.p. and general manager of WTTG-TV, appointed chairman of the 1962 March for Muscular Dystrophy. WTTG, a Metromedia station garnered $52,000 for local Muscular Dystrophy chapters last summer with its "Carnivals for Muscular Dystrophy" pub service promo . . . **Tom Paro** was named station manager at NBC o&o WRC-TV after seven year hitch with NBC-TV spot sales in New York . . . **Shelley Berman** will face 10 local high schoolers on Oct. 7 on "Youth Wants to Know" on WTOP-TV here and WABC in New York . . . **Maury Povich**, son of Washington Post sports columnist **Shirley Povich**, has been named publicity director of WWDC radio . . . **Scott Goings**, pop singer, MC and comedian, joins WGMS radio as sales rep . . . **George Griesbauer** signs on as account exec with WMAL-TV. He replaces **Charles Macatee** who was promoted to national sales rep for WMAL-TV and radio . . . **Bobby Mitchell**, all-pro halfback for Washington Redskins will have pre-game Q & A show on WWDC . . . **Malcolm LaPlace** former news director of WYLD in New Orleans joins WMAL-TV and radio news staff.

IN BOSTON

WNAC-TV's big party for ABC-TV brass and talent, which had more than 400 vip's, press and adreps and their clients to be subject of a brochure on "how to give a party," brainchild of **Al Korn**, advertising director **Donald W. Parker**, chief engineer WHAM, Rochester, N.Y., becomes technical supervisor for WBZ radio . . . A panel of foreign studes studying U.S. at Brandeis U. voiced their opinions in "America TV Through Foreign Eyes" on WGBH-TV, Channel 2 . . . WNAC-TV projects the new Boston image in station idents and special programs . . . WBZ-TV to present three 9 min. public forums dealing with "morality, modernization and manpower in Massachusetts government" in late November . . . WNAC to broadcast Yom Kippur services from Temple Ohabei Shalom, Brookline, 10:30-11 p.m., Sunday (7).

IN PITTSBURGH .

Don Riggs, KDKA-TV personality, has landed the Carling commercials for the brew firm's regional NFL broadcasts . . . **Dave Kosick** added to the news staff of KDKA . . . **Ed Schaughency** begins a news series on Oct. 4 dealing with early Pittsburgh history.

Scripts will be written by **John Kulamer** . . . WTAE hosted area agencies and press corps last week at its studios where it held a preview of fall ABC shows.

IN ST. LOUIS . .

Sportscaster **Jack Buck** has been signed for the KMOX radio play-by-play of the St. Louis U. basketball games for the 1962-63 season. Buck replaces **Harry Caray**, longtime "voice of the Billikins." Both University and station officials declined to discuss the change. However, local trade chatter sez Caray's ousting was the finale of a running feud between the announcer and University athletic brass, who didn't cotton to his outspoken on-the-air criticism of Billiken teams of recent years. Caray does Cardinal baseball play-by-play on radio **Jack Buck** also reports Sunday American League Football games for the ABC-TV Network . . . KMOX-TV's ace newscaster, **Spencer Allen**, and photographer **Charles Bohn**, will jet to Rome next week to shoot film of the Ecumenical Council. The footage will be used on the station's "Road to Unity" special series. Spencer will take his wife, Deane, along on the Rome junket—a 25th wedding anniversary present . . . **Jimmy Hill**, backfield star of the Football Cardinals, has signed as sports director of radio KXLW . . . KTVI-TV will televise a series of locally produced once-monthly specials titled "The St. Louis Story." Premiere on Friday, Oct. 26 . . . Radio station KMOX will broadcast a new dramatic series called "Theatre Workshop" on alternate Sunday evenings, starting Oct. 28. The programs will offer original plays or adaptations to be written and acted by area college students and station personnel . . . Educational station, KETC-TV, has boosted power fourfold with its new transmitter amplifier . . . KMOX-TV weatherman **Jim Bolen** sidelined with a case of laryngitis. **Julian Bell** substituted.

IN DETROIT

S. L. A. Marshall, Detroit News military analyst who is a retired brigadier general and former war correspondent, will host his own commentary program on WWJ-TV in the 6:15 p.m. Saturday slot . . . **Alan Thayer**, a summer replacement in the WJBK news department, retained as a newscaster . . . WWJ-radio will broadcast the 70-game Detroit Red Wings hockey games with **Budd Lynch** describing the action and Carling Brewing picking up the tab . . . **Louis J. Miller**, vet Michigan newscaster, is the editorial voice of WJBK-TV and WJBK-radio, commenting three times daily across the board on current events . . . Organist **August Maekelberghe** begins his third season of Sunday recitals, using the finest church organs in the Detroit area, on WWJ-radio.

IN PHILADELPHIA

"Bandstand's" **Dick Clark**, named distributor for Dr. Pepper, soft drink, in the Philadelphia-South Jersey area. Starting Oct. 15, Clark will become the national voice for the beverage, hitherto popular chiefly in the South . . . **Ann Blair** reports Capitol news and views for Triangle Stations in new series "Windows on Washington" . . . **Les Keiter** succeeds sportscaster **Mal Alberts** on WFIL-TV . . . Eagles' Football schedule kicks off on WCAU-TV, with Steelers game from Pittsburgh (6). **Jack Whitaker** and **Bosh Pritchard** handle the play-by-play . . . **Troy Donahue** and **Connie Stevens** guest at the Television and Radio Advertising Club (TRAC) luncheon, at the Warwick (4) . . . **Gordon K. Thomas**, WBG newsman, named president of the Pennsylvania United Press-International Broadcasters Assn. . . . **Roy Neal**, former WPTZ broadcaster, now producer of special events for NBC, Los Angeles, just had his first book, "Ace in the Hole," published by Doubleday . . . The 38th annual convention of the National Assn. of Educational Broadcasters meeting at the Ben Franklin (21-24).

IN MILWAUKEE . .

Roger W. LeGrand, general manager, WITI-TV (Milwaukee's Storer link) hosted tent party and dedication of new tower . . . **Charles H. Rowell** ankled WSBT-TV & WSBT, South Bend, Ind., for post with WTMJ-TV & WTMJ. Awhile back, same Chuck Rowell was staffer Chuck Powell on WFOX . . . WXIX-TV inaugurated "Movie of the Week," (Friday's 9:30 p.m.) with Wisconsin Factory Outlet and Bell-Mann Drugs snatching the tab . . . A new series, spotting **Dr. Albert E. Burke** former Yale U. professor, now Sundays, 3:30 p.m., on WTMJ-TV with Cuban problem first coverage . . . WISN-TV now showing new test series of cartoons "The Best of Huck & Yogi," Tuesdays, 9:30-10 p.m., in shot at adult viewers . . . **Dick Sherwood's** music now on "Teen Time," Thursdays, 5:30 p.m., on WISC-TV, Madison . . . **Bruce Turner** doing the newscasts on WLUC-TV (Wausau) 6 p.m. & 11 p.m. 'cross-the-board . . . **Jim Murphy** sharpening WISN newscasts . . . **Bob Siegrist** & the News, now on WRIT 6-6:15 p.m. 'cross-the-board.

IN MINNEAPOLIS

Comedienne **Phyllis Diller**, slated to appear in the Hotel Radisson Flame Room Nov. 12-29, will record some radio blurbs for a local sponsor during her stay here . . . Time-Life's WTCN Radio, ABC affiliate which carried Liston-Patterson heavyweight title go, followed abbreviated match by switching to Minneapolis Auditorium to pick up comments of fans who had watched on closed-circuit tv. About one-fifth of those interviewed, apparently unconvinced by what they had seen, said they'd pick Patterson in the return fight . . . **Al Tighe** doing play-by-play coverage of University of Minnesota grid games on KSTP with **Steve Cannon** handling sideline commentary. **Stan Hubbard** station's pre-game lineup includes 20-minute taped interviews with Gopher asst. coach **Bob Bossons** . . . Three tv debates between Minnesota **Gov. Elmer L. Anderson** and DFL challenger **Karl Rolvaag** set for Oct. 4, 16 and 30 on WTCN-TV. Same channel will carry debate between **Rep. Clark MacGregor** and opponent **Irving Keldsen** Oct. 21 . . . "Rifleman" star **Chuck Connor**, in town last week, predicted demise of his series within year "unless demand picks up.

IN MEXICO CITY

Dubbing boom in Mexico is in high gear with 94 episodes completed weekly and a total of 600 to be dubbed in remaining months of the year from 80 American series. From a slow start about three years ago dubbing now provides work for over 200 actors . . . **Mario Moreno** set to do a videotape for the Ed Sullivan Show to be made in Mexico with Mexican comic interpreting role of a tourist guide . . . The over four-week suspension of the "Tongaloa" series is slated to end, according to **Jose Celis**, Mexican producer who insists he is not on the outs with CBS and that balance of 25 segments will be completed in Mexico . . . Mexican actors are forming cooperatives to produce radio soap operas and other material, with two groups now active in field: Cooperativa Proa headed by **Antonio Gonzalez, Salvador Carrasco, Emma Thelmo** and others; and the Alfa Cooperativo including actor group led by **Carlos Gonzalez Duenos**

Radio Review

"ON THE LINE WITH CONSIDINE"
With Bob Considine
Five Mins.; Mon.-Fri., 6:50 p.m.
MUTUAL OF OMAHA
ABC Radio
(Bozell & Jacobs)

Vet broadcaster and syndicated columnist Bob Considine has joined the staff of ABC News and with this move his "On the Line With Considine" news commentary has been brought into ABC Radio's evening news feature "Newscope" as a five-minute segment, going on at 6:50 p.m.

On the opening seg, Considine, who will be a sort of roving reporter for ABC News, beamed his report from Oxford, Mississippi, where he offered some commentary on the shocking events taking place there last Monday (1). He told of martial law, offered the opinion that the "goons" who were doing most of the roughnecking were townies and not "Ole Miss" students and went into the arrest and events surrounding Gen. Edwin Walker. On the latter subject, Considine, who presumably is writing his own scripts, commented that the retired General had "disgraced himself and discolored for all time his reputation as a soldier and a gentleman."

In describing the events of the day, the reporter who has been doing this show on radio and tv for Mutual of Omaha for the past 11 years, most recently as a 15-minute spot on NBC Radio, discussed things like a war reporter, speaking of attacks and counter-attacks in graphic and interesting manner. It was too bad he didn't have more time.

In addition to his daily commentary on the show, Considine will also be an active member of the ABC news department. "Newscope" is a nightly ABC Radio feature, running from 6:30 to 7:15. Considine is a worthy addition.

Kali.

Who Killed Lincoln?

Continued from page 53

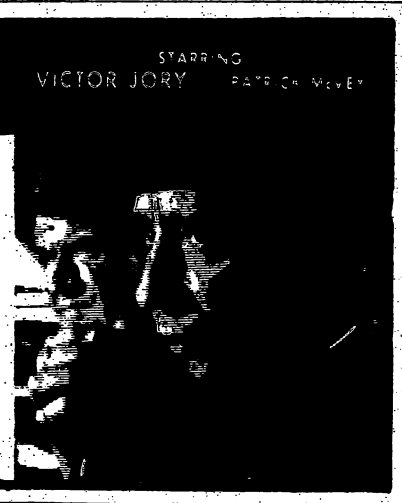
tv. That's just 'doggone' snobbishness."

Massey said: "The exposure of tv is 20 times greater than that of any other medium."

He said his portrayal of the character he plays in the "Dr. Kildare" series is not the benevolent father type, neither is it the irascible crochety Lionel Barrymore film version. His "Dr. Gillespie" is a humanitarian, a man of great honor. And above all, says Massey, the character is human. "I don't think that doctors are as hardboiled as laymen usually think they are.

On Japanese tv screens, he is "Dr. Gillespie," or the Japanese equivalent of the name, speaking Japanese. Was "Abe Lincoln in Illinois" dubbed in Japanese?

"MANHUNT"
STARRING VICTOR JORY
LEADS ITS COMPETITION!
4-STA. DENVER
34 Rating
56% Aud. Share
3-STA. SAN DIEGO
23 Rating
43% Aud. Share
Source: ARB
For full details, contact
SCREEN GEMS, INC.



E. William Henry

Continued from page 27

years, are currently Secretary of Labor and Ambassador to Denmark. Stevenson himself is officer in charge of the U. S. operation at the United Nations.

Minow and Henry were not acquainted before Henry's appointment. Henry was selected by Attorney General, Robert F. Kennedy.

FCC employes staged a farewell party for Cross and chipped in to buy him an expensive camera. His colleagues on the Commission adoped a resolution complimenting his service. It was lettered on parchment, read by Minow at the party and given to Cross.


BOB CARROLL
Starring as HOST of
"REMEMBER THAT SONG"
WBBM — CBS-TV — Chicago
Also "TONIGHT Show," NBC
Oct. 2nd

To reach Main Street, U.S.A., turn at Mutual. Start selling on the big "buy-way." Mutual Radio owns Main Street, U.S.A. with 453 listenable affiliates. *Mutual Radio delivers 97 of the top 100 Main Streets in America.* Mutual Radio | 3M A Service to Independent Stations.

MUSIC BIZ'S SELF-DECEPTION

Clarify Copyright Extension

VARIETY report last week of President Kennedy's signing of the copyright extension bill may have slipped in not including the obvious.

The bill, of course, extends until Dec. 31, 1965 only those already renewed copyrights which would finally expire between Sept. 19, 1962 (date of the signing) and the 1965 date. It is designed to keep works of the 1906-09 era out of the public domain until Congress can revamp the whole copyright statute. Unaffected are copyrights which might come up for a 28-year renewal during the time in question. They can be given the normal regular renewal.

Ballroom Ops Waltzing Into Harmony With AFM as Curbs on Wires Fade

Chicago, Oct. 2.

A rapprochement appears to be in the making between ballroom operators and the American Federation of Musicians over remote broadcasts from dance palaces. Ops at the 15th annual convention of the National Ballroom Operators Assn. in Chicago last week were heartened by a statement by AFM secretary Stanley Ballard that the union's executive committee would move to remove restrictions (primarily standby musicians) on the broadcasts.

The change of heart after two decades of severe limitations on the part of the musicians union was enthusiastically received by the ballroom owners. Joe Malec, reelected prexy of the NBOA for his second term, opined that resumption of the remote broadcasts would result in a new upsurge in ballroom attendance.

He said that it would also be good for the bands and in promoting live music in general. Malec reported that several union locals in southern California and Texas had tried easing restrictions on remotes and had increased both radio listenership and ballroom attendance.

Another trend noted by attendees at the convention was the development of more and better local and regional bands. It was felt that the increase in the area orchs stems from the continuing decline in the number of name bands. The ballroom operators say that the big bands are getting harder to get and more expensive as college and other concerts take more and more of their time.

Tone of the convention seemed optimistic, with most ballroom men registering the opinion that the dance hall biz had "bottomed out" several years ago. There were reports of three or four darkened ballrooms being reopened and talk of several new plush dance halls in the planning or construction stage.

In addition to Malec, the following officers were reelected: Harold Austin, Buffalo, N. Y., vice-president; Dale King, Norfolk, Neb., treasurer; and Eddie Schlma, Des Moines, Ia., executive secretary. New members of the board are James Potter of Edelstein, Ill., and Lloyd Aude, Green Bay, Wisc. The association will meet in St. Paul next year.

Paul Anka to Promote NBA Basketball; Sinatra, Deano's Racetrack Buy

Singer Paul Anka is segueing into the sports field. Anka is part of a group, headed by his manager, Irving Feld, which is promoting NBA basketball in Baltimore this season. The group also has an option for an NBA Baltimore franchise.

Super Attractions Inc., a national promotion company operated by Feld, will sponsor nine basketball games this season at the new Baltimore Civic Center 14,000-seat hall opening at the end of October.

Get Piece of Mass. Track

Pittsfield, Mass., Oct. 2.

Frank Sinatra and Dean Martin have purchased an interest in and have become directors of Berkshire Downs, a racetrack at nearby Hancock. Sinatra has also been elected a v.p. of the association which operates the track.

The Name's the Same

The Tatman tag is back on the NBC payroll. Larry Taylor, general professional manager at Bourne, had his name changed from Tatman to Taylor by NBC execs when he was signed as a singer to the radio network more than 25 years ago but now his son, Skip, has joined the net as a page boy in New York under the original family handle of Tatman.

When Taylor switched to CBS after his NBC hitch, his name was changed to Larry Tate. He returned to the Taylor name when he went into the music business.

Senate Judiciary Unit Backs Soft Disk Piracy Bill

Washington, Oct. 2.

The Senate Judiciary Committee has recommended passage of a softened record piracy bill. Main and only change the committee made in the measure as passsed previously by the House was to reduce its penalties from 10 years in prison or $10,000 fine or both to one year or $1,000 or both.

Reliable sources said the committee felt gravity of the offense (counterfeiting of records and labels) is not commensurate with the House penalties. "If the penalties are not enough to deter counterfeiting," the sources commented, "they can be stiffened at a later date."

There is a reasonably good chance, if and when the Senate passes the bill, that the House will concur in the changes and not shelve the measure or force it into joint conference. The bill could get lost in the adjournment rush, however.

Exact language of the bill now reads:

"Whoever knowingly and with fraudulent intent transports causes to be transported, receives, sells or offers for sale in interstate or foreign commerce any phonograph record, disc, wire, tape, film or other article on which sounds are recorded, to which or upon which is stamped, pasted, or affixed any forged or counterfeited label, knownng the label to have been falsely made, forged or counterfeited, shall be fined not more than $1,000 or imprisoned for not more than one year, or both."

The bill, for which the committee found almost unanimous music industry support, is designed to stop the industry's loss of some $20,000,000 a year via counterfeiting.

Carl Fischer Acquires Signature Music Press

Carl Fischer, the music publisher, has purchased the catalog of Signature Music Press, formerly the Kickapoo Music Co.

Fischer has moved the entire Signature stock from the firm's Shawnee, Oklahoma, headquarters to its distributing and business offices in New York. The Signature catalog is mainly religioso music.

'TIP SHEETS' TEST TRUTH

By MIKE GROSS

The hype-happy music business has now put itself into a position whereby it is hypeing itself. The latest addition to the hype parade is the "Tip Sheet," designed to supply info to the trade on what records are breaking around the country.

The big problem with the "Tip Sheet" as several industryites are quick to point out is that "we hype them on what to list, they in turn hype the radio stations and then we get excited by the hype from the radio station by believing that it's an authentic breakout."

However, the "Tip" industry keeps growing and the music industry keeps supporting 'em. Average price for a "Tip" sheet comes to about $100 a year and the sheets are being bought primarily by the record companies and the radio stations. Some diskery execs say that the "Tip Sheet" has its place in the recording world because "you can never tell what information can be useful to you." Others, however, admit that they subscribe to it because "Everybody's afraid not to try it because we really don't know where the answer is in the promotion of records."

The sheets are run, for the most part, by disk jockeys who have developed the idea as a supplement to their income. Even former deejays, who feel that their finger on and their information of the music pulse of the country, have gotten into the act. Most of them concentrate on pops but now some are emerging who gather information about rhythm & blues records only.

One of the newer ones is Cherise Productions which is based in Chicago. Cherise surveys seven areas: New Orleans, Nashville, Atlanta, St. Louis, Miami, Chicago and New York. The rates for these areas are $70 for the first area and $20 for each additional area or a package deal of $150 per issue for all seven areas.

Ted Randal is another who has made his mark in the "Tip Sheet" parade. Ted Randal Enterprises operates out of San Francisco which now has 10 stations under its wing. Along with the programming, the firm is printing "The Tip Sheet," which is being subscribed to by

(Continued on page 61)

Biggest-Yet Prevails All Ways With Philly

Philadelphia, Oct. 2.

Philadelphia Orchestra is playing largest number of concerts in its history during 1962-63 and is launching the new season with its largest advance sale. In addition to the regular 28 pairs of Friday matinee and Saturday evening concerts, the Orchestra has added a new series of seven Thursday nights. It also has raised the Monday evening performances to 14.

Also new are three "Pops" concerts, conducted by Arthur Fiedler and Andre Kostelanetz, three Pension Foundation programs, five children's concerts and six senior student and junior student concerts for a total of 94 appearances in the Academy of Music.

Eugene Ormandy will conduct the major part of the programs. Otto Klemperer will appear with the Philadelphians over a five-week period and other guest maestros will include Charles Munch and Leopold Stokowski. The latter will repeat the program with which he made his Philadelphia debut, Oct. 11, 1912.

Piano soloists include Van Cliburn, Ruth Slenczynska, David Bar-Illan, Philippe Entremont, Ivan Davis, Robert Gaby and Jean Casadesus. Violinists include Isaac Stern, Ruggiero Ricci and Anshel Brusilow, the Orch's concertmaster. Also appearing as guest soloists are Met soprano Ann Moffo, organist E. Power Biggs, Eliane Magnan, French cellist and mezzo-soprano Carolyn Stanford.

N.Y. Court Clears Way for Interim Writ Vs. AFM on Bandleader Taxes

The seesaw battle in N. Y. Federal Court over the American Federation of Musicians' 10% traveling tax and Local 802's jurisdiction impost took a turn Thursday (27) in favor of the plaintiff orchestra leaders who are fighting the levies. In a preliminary ruling, Judge Richard H. Levet paved the way for a temporary injunction before trial against collection of the taxes.

The judge, however, didn't rule the bandleaders' suit a class action and so the anticipated injunction will only apply to the seven original plaintiffs in the case and some 54 orch leaders who signed on as intervenors. The original seven are Ben Cutler, Dan Terry, Angie Bond, Ralph Flanagan, Claude Garreau, Vic Ash and Marty Levet. Among the intervenors are Stan Kenton, Ralph Marterie, Eddie Wittstein and Skitch Henderson.

The action resulted from a similar case lost some months ago by the Orchestra Leaders of Greater New York when Judge Levet ruled that they weren't proper plaintiffs because they weren't union members. In his opinion last week, Judge Levet accepted two of the plaintiffs who also aren't members, finding in the case of Dan Terry that he had been bounced from the union because of his association with the suit.

In his findings, the judge drew almost the same conclusions that he did in the OLGNY case except, of course, for his ruling on the plaintiffs' union standing. He affirmed that orchestra leaders are employers and that they are engaged in interstate commerce, two facts which are very important to the leaders in their antitrust case against the union which comes up soon in federal court. He also found the taxes to be illegal from the standpoint that there is no written authorization by sidemen as to their collection and that it is illegal for an employer orchestra

(Continued on page 61)

What, No Chipmunk

Metronome Records, the European indie, is establishing a clicko disk menagerie. The company is currently riding high with its release of "Alley Cat" on the Atco label and several years ago it hit with The Singing Dogs on RCA Victor.

"Alley Cat" was composed and recorded by Danish Metronome exec Bent Fabric and released in the U. S. via Atco. Fabric's "Alley Cat" album is out this week. David Thorne's vocal version, "The Alley Cat Song," produced in New York by Richard Wolfe, is being released through the Riverside label.

Col, Victor in Hot Campaign on 'Mr. President' Score

There's a hot disk campaign brewing on Irving Berlin's score for "Mr. President" between Columbia and RCA Victor.

Columbia, which has the original Broadway cast album rights, will be running against the Victor entry which will star Perry Como. Robert Ryan and Nannette Fabray will star in the cast set.

This marks one of the few occasions in which Victor has given a Broadway show, other than one with which it had an original cast album deal, such complete disk coverage. It's also expected that Como will back up his "President" plugs with performances of the Berlin tunes on his NBC-TV show.

Two "Mr. President" albums have already been etched by Col. They are a dance LP by Lester Lanin on Col's subsid label, Epic, and an instrumental treatment by Andre Kostelanetz.

Victor will not release its Como package until after the show opens in New York on Oct. 20 so that it and the "cast" set will virtually be getting off at the same time.

Meantime, Victor is full speed ahead on its "Oliver" promotion. The original cast album hit the market this week and in support of the Lionel Bart score, the company is issuing four singles.

The "Oliver" singles are by Lena Horne, the Limeliters, Della Reese and Norman Luboff, who perform, respectively: "Where Is Love?" "Who Will Buy," "As Long As He Needs Me", "Consider Yourself." "Oliver will preem in New York in late December following its current road tour.

Decca Shifts Its H'wood Offices to Revue Studios

Hollywood, Oct. 2.

Decca has moved its local offices from Hollywood to the Revue-International Studios, five miles over the hill in San Fernando Valley. Company, since it set up a Hollywood recording outpost 25 years ago, did its waxing at large, elaborate quarters on Melrose Ave., where the lease expired last week. Savings obviously will be great, since it now will be housed within its own studio.

Sonny Burke, Decca recording chieftain here, stated that the shift will lead to "greater efficiency; it is most expeditious." Coastal sales headquarters, however, will continue present perch on Santa Monica Blvd.

The valuable recording equipment Decca used at Melrose studios will be shipped to Decca waxing studios in Nashville and N.Y. Burke is making a deal with United Recorders Inc. here to do Coast waxing at indie's plant.

New 'Mario Lanza' Gets Big Salvo From Victor's Heavy Promotional Guns

With hopes that it has come up with another Mario Lanza, RCA Victor is sighting its promotion guns on Italian tenor Sergio Franchi in one of the most expensive ballyhooed buildups ever given a Red Seal artist.

From the time he arrived in the U.S. last Tuesday (25), the Victor promotion machinery has been geared to the Franchi drive. The action began Sunday (1) when Franchi headed out on a 10-day tour to meet deejays and distributors at special receptions in such key cities as Philadelphia, Boston, Chicago and Pittsburgh, among others.

He's being accompanied by Stan Walker of the publicity department and Mort Barnett of the promotion department. The drive is being tied in with the release of his album, "Italy's Brilliant New Tenor: Sergio Franchi in Romantic Italian Songs."

Franchi will return to New York from his promotion trek in time for rehearsals of Ed Sullivan's CBS-TV show which will be aired Oct. 14. The following Sunday (21) he does a concert at Carnegie Hall under the auspices of S. Hurok.

The Victor a&r exees are already at work blueprinting a recording program for him. Plans are in the works to star him in operettas as well as on pop singles if the right material comes along.

Franchi came to the attention of Bob Yorke, Victor veepee in charge of the commerical records department, through Norman Luboff, a Victor pactee, and songwriter Bob Russell who caught the singer on "Sunday Night At The Palladium," London tv show.

'Oliver,' 'Fringe;' Franchi's 'Songs,' Williams' 'Willing' Top New LPs

"OLIVER" (RCA Victor). This is an unusual Broadway cast album in that it's being released more than three months before its Main Stem preem. It's a Broadway cast album, nevertheless, because this is the way Broadway is going to hear it and it's a knockout. Lionel Bart has written a snappy score for this longrunning West End musical and its impact on U.S. audiences will be just as imposing. The British cast headed by Clive Revill and Georgia Brown is topnotch and the score with such leaders as "As Long As He Needs Me," "Consider Yourself," "I'd Do Anything" and "Oom-Pah-Pah" will get plenty of play in all areas.

"BEYOND THE FRINGE" (Capitol). Although "Beyond The Fringe" isn't scheduled to open on Broadway until Oct. 27, this, too, falls into the original Broadway cast category. The quartet of zanies (Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore) who make up the cast will be doing the material in the grooves on the stage. And the material is wild and funny. "Fringe" is a London import but its humor will hit Statesiders for big laugh results. It's not too precious and it's not too British. It has a bright view and a lunatic appeal that overcomes any national barriers.

SERGIO FRANCHI: "ROMANTIC ITALIAN SONGS" (RCA Victor). The people at RCA Victor are going all-out on a buildup for Sergio Franchi, a tenor imported from Italy. The company will get plenty of help from his debut disk. It shows off Franchi's tenor techniques with an impact that is sure to win him lots of U.S. fans. The repertoire is culled from the most popular of the Italian genre and he sings with a gusto that packs excitement in every groove.

ANDY WILLIAMS: "WARM AND WILLING" (Columbia). Andy Williams has done quite well in the album market since switching to Columbia from his original Cadence berth. His vocal stylings are quite pleasing and are especially suited to this songbag of romantic ballads. Under Robert Mersey's orch direction, the sound is warm and glowing and Williams makes the most of it. For pullout programming play, "Stranger On The Shore," "If Ever I Would Leave You" and "The Way You Look Tonight" are highly recommended.

LESTER LANIN ORCH: "MR. PRESIDENT" (Epic). Irving Berlin's score for "Mr. President" lends itself easily to Lester Lanin's breezy and bouncy dance tempo. There's also enough variety in the 15 songs to give the package pace and interest. "Is He The Only Man In The World" and "Let's Go Back To The Waltz" have the easy three-quarter time tempo. "The Secret Service" and "Meat And Potatoes" are bright and carefree and "The Washington Twist" covers the current dance craze in slick terms. Package is a natural for the programmers who go for tasty and attractive material.

ZOOT SIMS ORCH: "NEW BEAT BOSSA NOVA" (Colpix). As long as the Bossa Nova stays hot, this package will have no trouble riding the trend. It's a jazz oriented package but never strays too far out to lose its mass appeal. Zoot Sims' tenor sax leads the way with some nifty riffs and Kenny Burrell moves into the spotlight occasionally with some slick guitaring. Included in the package are "Rocado Bossa Nova" (Parts 1 and 2), a topnotch single release which should serve as an excellent trailer for the album.

BILLY ECKSTINE: "DON'T WORRY ABOUT ME" (Mercury). Working within a framework of rich strings and voice backings designed by Billy Byers and Torrie Zito, Billy Eckstine moves through a romantic love mood with ease. He's got some solid standards in his songbag this outing and the new powerhouse ballad, "What Kind Of Fool Am I," to give programmers plenty of opportunities for Eckstine play. Pullout sides could be the title tune, "Don't Worry About Me," "Exodus" and "Till There Was You."

NO STRINGS SEXTET: "NO STRINGS" (Columbia). The fresh and imaginative sound that emerges from the Broadway production of Richard Rodgers' "No Strings" has been excellently duplicated on record by the same group that's used as part of the stage action. Peter Matz, who arranged and conducted, has developed some haunting jazz phrases to embellish "The Sweetest Sounds," "Loads Of Love," the title song and other Rodgers' delights.

"ENOCH LIGHT AND HIS ORCH AT CARNEGIE HALL PLAY IRVING BERLIN" (Command). Enoch Light and arranger Lew Davis have whipped up an exciting set that will delight the stereo stalwarts with its solid sound and standout repertoire of vintage Irving Berlin material. Current publicity attendant to Berlin's first musical in over a decade, "Mr. President," will give the package added promotional values. The stereo techniques are kept in check and bring a brightness to "How Deep Is the Ocean," "Blue Skies," "Always," and several others that have become a permanent part of musical Americana.

DIZZY GILLESPIE: "DIZZY ON THE FRENCH RIVIERA" (Philips). Dizzy Gillespie makes an auspicious bow for Philips. It's a package pegged on the jazz festival at Antibes, recorded in France, but with plenty of impact for the U.S. jazz buffs. Fact that the set includes some rhythmic Bossa Nova material may even give it a chance with pop consumers. "Desafinado" could be the side that could give Gillespie a hot run on the deejay turntables.

"DAMN THE DEFIANT" (Colpix). Clifton Parker has captured the mood of the sea in his score for "Damn The Defiant." His melodic patterns are well-conceived and build with dramatic intensity that makes the package an entity within itself. The tie with the pic, currently on release, should give it smooth sailing on the retail level.

LALO SCHIFRIN ORCH: "BOSSA NOVA — NEW BRAZILIAN JAZZ" (Audio Fidelity). Lalo Schifrin, an Argentine pianist, leads a topflight combo through some Bossa Nova paces that will delight the programmers. The package is loaded with new stuff like "Boato," "Chora Tua Tristeza" and "Bossa Em Nova York." They all fit the fresh Latino pattern and they all get a special lift from such expert sidemen as bassist Chris White, drummer Rudy Collins and flutist-saxaphonist Leo Wright. Two Latin percussionists, Jose Paulo and Jack Del Rio, are also on hand to give it much of its authentic flavor.

"SERMONETTE: BILLIE POOLE" (Riverside). Billie Poole is a fine jazz singer who makes her Riverside disk bow via this session. Working with solid blues values, Miss Poole scores in the torchy, belting or medium tempo groove with equal strength. There's an occassional touch of soul here and she registers with strong feeling and musical values at all times. There's a distinctive approach which impresses nicely too as she ranges through this array which includes "Lazy Afternoon," "Sometimes I'm Happy," "Sunday Kind of Love," "Time After Time," "I Could Have Danced All Night" and others.

JUDY COLLINS: "GOLDEN APPLES OF THE SUN" (Elektra). One of the finest femme folk singers around today, Judy Collins has come up with a second solid set for Elektra. She displays a clear, dramatic voice here that she can use to advantage in any format, be it belting out a folk swinger or lending delicate emphasis to a tender ballad. The tune collection is also rightly-selected and her guitar playing, along with that of Walter Raim, adds a nice touch. The clarity and definition in her style are expertly conveyed, and the LP makes a strongly effective impression throughout. It's a solid addition to any folk library.

ROBERT FARNON: "THE SENSUOUS STRINGS OF ROBERT FARNON" (Philips). This is a natural for mood music fans. It's a lush and schmaltzy set fashioned for easy listening. The strings are highlighted, of course, but the soft brass sounds also add to the pleasure of songs like "Something To Remember You By," "The Touch Of Your Lips" and "Isn't It Romantic."



LAWRENCE WELK
Presents His Newest Dot Album
"BABY ELEPHANT WALK"
and
"Theme from the Bros. Grimm!"

LOSS JOINS MECCA BOARD

London, Oct. 2.

Bandleader Joe Loss has been named to the board of Mecca Dancing which operates a chain of 50 dance halls throughout the country.

Although Loss now has an exec berth, he still batons his orchestra at the Hammersmith Palais.

Longplay Shorts

Teresa Brewer, recently signed by Philips Records, is in Nashville this week to cut two singles under the direction of **Shelby Singleton**. Country singer **Mother Maybelle Carter**, just pacted by sister label Smash Records, due to record a single in two weeks.

Bob Newhart, Warner Bros. disker, out on his first national tour following a year in Hollywood working on his weekly NBC-TV show. He's working his way through the midwest and Texas . . . **Bobby Darin's** debut LP and a **Frank Sinatra** deluxer highlight Capitol's 21-album October release . . . Caedmon's Recording director **Howard Sackler** has been signed by NBC-TV to direct the Shakespeare sequences starring **Michael Redgrave** which will be telecast on NBC-TV's "Shakespeare" "Soul Of An Age" on Nov. 30 . . . **Rusty Warren's** latest Jubilee LP, "Rusty In Orbit," hits the market this week.

On **Otto Klemperer-Philharmonica Orchestra** performance of the complete Brandenburg Concerti highlights Angel Records' October presentation of six new albums . . . Stereo Sound Studios, headed by **Jerry Newman**, opened a new soundproof isolation booth in its main New York studio . . . **Martin Kadish** will represent Elektra's distribution setup in 11 western states and **Mel Posner** will cover the east . . . **Peter, Paul & Mary**, new folk group clicking on the Warner Bros. label, hits the campus circuit latter part of October and November . . . **Johnny (Crazy Otto) Maddox** has just completed his annual trek to Hollywood to record three albums for Dot Records . . . Comedian **Charles Manna**, Decca disker, is currently being featured in the nationally syndicated cartoon strip, "On Stage" . . . **Richard Ellsasser's** second LP for the Kapp label is "Hollywood Movie Themes."

Pete Seeger's score for the film short, "Indian Summer," currently on the bill at the Murray Hill Theatre, N.Y., is now a Folkway Records release with Seeger playing it . . . **The Tarriers** will have a new Decca release out the end of the month. It was recorded live at the Bitter End folk nitery in New York . . . Vanguard Records issued a Cisco Huston LP, "I Ain't Got No Home," which was waxed by him four months before his death by cancer in 1961.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

THE BROTHERS FOUR . . . . . .25 MINUTES TO GO
(Columbia) . . . . . The Tavern Song
The Brothers Four's "25 Minutes To Go" (Hollist†) is a crackerjack saga about a condemned prisoner. Despite its grisly theme, it's a brightly styled slice with potent impact. "The Tavern Song" (Bigaeff†) is a bright version of the p.d. tune.

* * *

THE KINGSTON TRIO . . . . . .ONE MORE TOWN
(Capitol) . . . . . .She Was Too Good To Me
The Kingston Trio's "One More Town" (Sausalito†) is a catchy folk-type number tailormade for this group's smoothly rhythmic attack. "She Was Too Good For Me" (Harms) dishes up this oldie in a solo arrangement that makes a nice impression.*

* * *

DELLA REESE . . . . . .AS LONG AS HE NEEDS ME
(RCA Victor) . . . . . .It Makes No Difference Now
Della Reese's "As Long As He Needs Me" (Hollist†), from the British musical, "Oliver," shapes up as an excellent commercial ballad especially in the framework provided by this songstress. "It Makes No Difference" (Peer†) is another potent ballad with high-flying chances.

* *

FRANKIE VAUGHAN . . . . . HERCULES
(Philips) . . . . . .I'm Gonna Clip Your Wings
Frankie Vaughan's "Hercules" (Tin Pan Alley of London) gives this British singer another big chance to crack into the U. S. bestseller lists. It's a hardhitting rocker with a solid lyric. "I'm Gonna Clip Your Wings" (MRC†) is a routine conception.

* * *

LINCOLN CHASE . . . . . .SWEET TORTURE
(Swan) . . . . . .I Just Couldn't Say Goodbye
Lincoln Chase's "Sweet Torture" (Roosevelt†) is a neatly swinging rhythm entry with a relaxed sound which could make a big dent in juke circles. "I Just Couldn't Say Goodbye" (Studio†) is an okay ballad in a bluesy groove.

*

FREDA PAYNE . . . . . .HE WHO LAUGHS LAST
(ABC-Paramount) . . . . . .Slightly Out Of Tune
Freda Payne's "He Who Laughs Last" (Alcon†) gets into the bossa nova swim with a tricky vocal which this songstress handles with considerable style. "Slightly Out Of Tune" (Hollis†) puts the popular "Desafinado" to English lyrics, which will give it even wider plays.

* * *

PAT THOMAS . . . . . .DESAFINADO
(Verve) . . . . . One Note Samba
Pat Thomas' "Desafinado" (Hollis†) works over this bossa nova hit with smart English lyrics projected in swinging style by this femme newcomer. "One Note Samba" (Leeds) is another neat slice in a similar Latin groove.*

* * *

LINK DAVIS . . . . . .LITTLE RED BOAT
(All Boy) . . . . . Forget-Me-Nots
Link Davis' "Little Red Boat" (Longhorn†) moves along at a toe-tapping clip sparked by this singer's savvy rhythm vocal of this charming tune. "Forget-Me-Nots" (Longhorn†) reverts to a more conventional ballad groove.

* * *

THE LIMELITERS . . . . . .WHO WILL BUY
(RCA Victor) . . . . . Funk
The Limeliters' "Who Will Buy" (Hollis†) is a charming, antique-styled number from the upcoming "Oliver" legit musical worked over in highly skillful style by this combo. "Funk" (Amadeo) is a clever takeoff on a contemporary jazz expression.*

* *

THE EVERLY BROS.
I'M HERE TO GET MY BABY OUT OF JAIL
(Cadence) . . . . . Lightning Express
The Everly Bros.' "I'm Here To Get My Baby Out Of Jail" (M&M Cole†) breaks out the vocal duo on their old label (the sides are culled from a previously released LP, "Songs Our Daddy Taught Us") with a sharp folk item that has catch-on qualities. "Lightning Express" (Peer†) runs at a slow ballad pace carrying a pleasing vocal accomp with it.

* * *

ENRICO . . . . . GIGOT
(20th Fox) . . . . . .Allo! Allo! Allo!
Enrico's "Gigot" (Songsmiths), title tune of the 20th-Fox film, is an appealing ballad which this Continental singer handles with commercial impact. "Allo! Allo! Allo!" (Songsmiths*), from the same pic, is another attractive number with chances.*

* *

MALCOLM DODDS . . . . .IN ALL MY WILDEST DREAMS
(Amy) . . . . . .A Rendezvous With A Broken Heart
Malcolm Dodds' "In All My Wildest Dreams" (Integrity) is an arresting ballad with a melodic idea reminiscent of "Nature Boy" and some good lyrics which this singer puts over very effectively. "A Rendezvous With A Broken Heart" (Integrity*) is an okay conventional ballad side.*

*

BIG DEE IRWIN . . . . . .AND HEAVEN WAS HERE
(Dimension) . . . . . .Everybody's Got A Chance But Me
Big Dee Irwin's "And Heaven Was Here" (Aldon†) is a strong ballad with a blues quality which this performer belts for top impact in the contemporary pop music idiom. "Everybody's Got A Dance But Me" (Aldon†) is another solid rhythm number due for plenty of spins.

* *

RALPH MARTERIE . . . . . .NIGHT RIVER
(United Artists) . . . . . Procuitto
Ralph Marterie's "Night River" (Malipiero†) is a sweet-sounding instrumental with a lilting melody due for across-the-board spins. "Procuitto" (Joy) is another nifty orchestral selection in a jazzier groove.*

* * *

THE J'S WITH JAMIE . . . . . .LAUGH IT UP
(Columbia) . . . . . .Nowhere To Go But Up
The J's With Jamie "Laugh It Up" (Berlin), from the upcoming Broadway musical, "Mr. President," is a bouncy inspirational tune with a crisp sound that should give it wide circulation. "Nowhere To Go But Up" (Chappell*), title song of another legit musical, is also in the uplift groove.* — *Herm.*

*ASCAP. †BMI.

Pickwick's Prez Sees $1-Billion Disk Sales in 8 Years as Retailers Triple

The number of retailers selling records will grow from the present 80,000 to an estimated 250,000 within the next eight years. According to Cy Leslie, president of Pickwick International, the growth will be marked by the entry of such offbeat outlets as barber shops, bowling alleys, beauty parlors, coin-operated laundries and drycleaning stores, gas stations and possibly even banks.

Leslie figures that the success of the "superstore" concept makes the transition inevitable. These "superstores" that feature one stop shopping have shown that in any location where people spend a sufficient amount of time, an impulse item such as records can be sold successfully.

"For example," he says, "the automatic laundry and dryeleaning stores are finding that the customer actually makes a variety of purchases while waiting for the machines to complete their functions—limited only by the variety of products actually on sale in vending machines in a given location. Coin-ops have become worthwhile outlets for soft drinks, cigarettes, health and beauty aids, hosiery and notions as well as detergents and laundry bags. Inevitably, this list will include records."

Leslie noted that gas stations in New England and the midwest are adding items such as children's toys, beach bags and rubber life rafts to automotive accessory items. "These items," he said, "because of their size, can't be vended. But of their high turnover, the gas stations have been highly pleased with their sales results." He assume that the same attendant who takes cash for a beach ball will also be able to sell records from a rack.

"Soft drink manufacturers are cultivating barber shops and shoemakers," he added. "Beauty shops are starting to realize that they can sell more to women than cosmetics. All of these retailers and more are going to add record racks just as department stores, drugstores, variety chains, supermarkets and discount operations did in the decade just passed."

The Pickwick president cited a recent study published by the Small Business Administration indicating that America's newlyweds (mainly 20 through 24 years of age) are entering the consumer's market at the rate of about 3,000,000 a year. "These young people are geared to one-stop shopping, and this trend will build with the growing market potential of this age group," Leslie continued, noting that the prejudice of an earlier generation against rack purchases and the one-stop shopping concept has largely disappeared.

"Last year, he pointed out, "the record industry sold over $500,000,000 at retail. A trebling of outlets during the next eight years could well mean retail sales of more than $1,000,000,000 for the industry as a whole.

Cozy Cole to Stress That 'Basic Beat' in Upcoming State Dept. African Tour

Rhythm and melody will be the key to Cozy Cole's repertoire when he plays in East and West Africa on his tour for the State Dept. Coe, a jazz drummer, and his quintet take off Oct. 14 on a trek that will run between 14 and 20 weeks.

It's a basic beat that's quite universal, he says, and easy for everyone to dig. In his overseas songbag will be tunes like "One O'Clock Jump," "Stompin' At The Savoy," "Lullaby of Birdland," "Caravan" and "Topsy."

"As far as I'm concerned," Cole points out, "there are just two kinds of jazz—good and bad." He says he's still using the basic pattern he used in 1935. "The difference now, though, is that I include more improvisational stuff."

Before taking off for Africa, Cole put his first album for Coral Records into the groove. He'll be featured with drummers Ray McKinley, Gene Krupa and Panama Francis. During his stay in Africa, he expects to tape material with native drummers for possible release in the U.S.

Disk Biz Again Tops Books in Sales Volume

The record business has topped the book business in retail sales volume for the second consecutive year.

Sales of books, not including textbooks and encyclopedias, came to $509,640,000 in 1961, according to the American Book Publishers Council. According to the Record Industry Assn. of America, the retail volume of the disk industry for '61 was $513,100,000.

Cap's $1,300,000 Govt. Contract

Capitol Records has wrapped up a $1,300,000 Government contract for its custom pressing division.

In addition to utilizing Capitol plants in Scranton (Pa.) and L.A. for pressing over 1,000,000 12-inch disks, the 18 Government agencies involved will do all their recordings in Cap's New York and L.A. studios. Among the agencies for which Cap will be making records are the Army, Navy, Air Force, Treasury and the Veterans Administration.

The contract, which is between Cap and the Government's General Services Administration, runs for one year beginning Nov. 1. The work will be handled by Capitol's Custom Services Dept. under the direction of Bud Harden. In some instances, Cap will present a complete package show contracting for musicians, performers, announcers and writers.

BOSSA NOVA MAKING THE CARNEGIE SCENE

The Bossa Nova is going into New York's Carnegie Hall. The Brazilian-beat bash, which has been set for Nov. 21, will be cosponsored by Sid Frey, president of Audio Fidelity Records, and Show Magazine. It will feature Stan Getz, Clark Terry, Bob Brookmeyer, and other American jazz tootlers along with Joao Gilberto, Antonio Carlos Jobim and Vinicius de Moraes, Brazilian musicians.

Frey, who will record the concert for his AF label, is currently in Brazil arranging for other artists to make the Carnegie scene. Leonard Feather has been set as show's emcee.

Billy Vaughn's Many Splendored Awards

Billy Vaughn, Dot Records disker, is on an award-winning splurge overseas. So far, he's been honored for his record work in Germany, Holland, Switzerland, Sweden and Belgium.

Vaughn is the only American artist ever to receive Holland's "Golden Tulip Award" and Switzerland's "Golden Cowbell Award" presented to him for "continuous high record sales over a period of five years."

In addition, Vaughn just received a third gold record from Germany (his Dot recording of "Wheels") and is still the only American orchestra leader ever to receive a gold record for sales in Germany. His other awards were for "La Paloma" and "Sail Along Silv'ry Moon."

The Dot musical director received these unprecedented trophies during a recent overseas promotion trek. He was accompanied by Dot's international director James N. Bailey.

American Symph Orch Adds Associate Batoners

The new American Symphony Orchestra has signed three associate batoners and a manager for the coming season. Warner Bass, David Katz and Jose Serebrier are the conductors and Stewart Warkow is manager.

The orchestra will debut Oct. 15 at Carnegie Hall, under Leopold Stokowski's baton.



GUY LOMBARDO
Now, HARRAH'S CLUB
Lake Tahoe
Opening, AMERICANA HOTEL
New York—December
TV: ED SULLIVAN SHOW,
CBS-TV (December)
New Year's Eve Party
Bookings: LARRY OWEN
50 Broadway, New York—WH 4-0938

Disneyland Hits Wham 96G With 'Dixieland Night'

Hollywood, Oct. 2.

Disneyland's two-night (last Friday-Saturday) "Dixieland Night" grossed $96,025 (after taxes, of course), drawing 19,597 payees. Gate admish each night was $5 plus tax with pre-sold tix $4.50 plus tax. Some 20% of the stubs were pre-sold, accounting for $17,635 of the total admission coin.

Some 6,042 customers were clocked on Friday (28) and 13,550 moved through the wicket on Saturday. Last year the park tossed a "Dixieland" caper for only one night and drew 14,000 on a Saturday.

In changing the admish fee, the park was closed to regular patronage for a short interval. When the boxoffices reopened the upped scale prevailed. Just what the park's profit was is difficult to calibrate—and won't be for some days—as all the upscale admissions permitted all comers to use all the park's rides for free.

Talent costs over the two nights approximated $17,500 and the lineup included: Louis Armstrong, Dukes of Dixieland, Firehouse Five Plus Two, Teddy Buckner band, Kid Ory combo, New Orleans All-Stars (flown in from their title city), Clara Ward Singers, Jazz Society Marching Band, Albert McNeil Choir—plus the park's own formidable assemblage of regularly employed musicians.

It's a foregone conclusion that Disneyland this year will set an all-time high attendance mark (over 5,000,000 admissions) largely due to night patronage.

UA REGIONAL MEETS TO PUSH HOLIDAY BIZ

United Artists Records will introduce its sales plans and merchandise for the upcoming holiday season in a round of regional meetings to be held Oct. 10-15. The initial session will be held at the new Americana Hotel in New York, followed by meetings at the Executive House, Chicago, Oct. 11; Cabana Hotel, Atlanta, Oct. 12, and the Beverly Hilton Hotel, Beverly Hills, Oct. 15.

Morris S. Price, UA director of sales, will helm the sessions. Art Talmadge, diskery prexy, will attend the N.Y. and Chi. meetings while Price and Phil Picone, eastern regional sales manager, will handle the Atlanta and coast affairs. The entire UA staff will be at the N.Y. meet.

The program being introed at the conclave is called "Holiday Sales-O-Rama" and features pop LPs by Le Roy Holmes & Teicher, Steve Lawrence & Eydie Gorme, Ralph Marterie, Shirley Bassey, Tito Rodriguez, Renata Tebaldi and Al Caiola; a Musicor album by Gene Pitney; a country & western LP by Judy Lynn; jazz sets by Billie Holiday and Herbie Mann and the soundtracks from "Taras Bulba," "Phaedra" and "Two For the See Saw."

GEMA Warring With German Exhibs, Juke Assn. & Am. Forces Network

Frankfurt, Oct. 2.

GEMA, the performing rights group which collects fees for musicians and composers in Germany, seems to be in a scrap in just about every area to get its money. The battle to collect fees from American Forces Network (AFN) near here is still going on. GEMA is negotiating with top officials in the U.S. in its struggle to get coin from the soldier network.

And in the city of Hamm, West Germany, a theatreowner is being sued because he refuses to pay fees for GEMA music being played in his four houses. Ludwig Hoeper maintains that in one of his neighborhood theatres, business is so bad that only four seats are sold.

His GEMA contracts are based on the number of seats in the cinema, not the number of tickets sold. He claims that the high musicians' union fees are contributing to the downfall of the cinemas in West Germany.

Since 1959 when his contract with GEMA expired, he has been letting the music run and paying no fees. Current court negotiations are continuing. He argues that GEMA must be more realistic at a time when German cinemas are facing the worst crisis in their history, and fees must be lowered.

Meanwhile, GEMA is battling on another front, with the jukeboxes. About 3,000 jukebox owners are members of ZOA (that stands for Central Assn. of the Organization of Automatic Machine Group), and these 3,000 control about 90% of the country's estimated 50,000 jukeboxes.

Since 1959, the record-spinners have been feuding with GEMA about the music union fees, which were set at 78 marks (about $19.50) per machine per year. That, GEMA maintains, is only about five cents for each machine daily, and surely not an unreasonable fee. And in light of GEMA's own increased expenses of operation, and increased salaries of its employees, the union's costs have gone up at least 20% since 1959.

ZOA, however, doesn't want to pay. One initial court decision called for raising the fee to 85 marks ($21.25) yearly. The next court round is due in October, and it still remains to be seen what the coin machine will have to ante up to the union.

Robert Shaw Chorale On 9-Wk. Iron Curtain Tour

Robert Shaw Chorale took off Sunday (30) on a nine-week tour for the State Department for appearances in Russia, West Berlin and Yugoslavia.

Group, which records for RCA Victor, will do 36 concerts; 28 in Moscow and six other Russian cities, three in West Berlin and five in Yugoslavia. This tour will mark the first time a U.S. choral group has been allowed into Russia.

Csida Returns To Trinity Music Org

Joe Csida has returned to the publishing end of the music business. The former Capitol Records veepee renewed his affiliation with Ed Burton and the Trinity Music operation this week.

Csida, who left Trinity to take over as veepee in charge of Capitol's eastern operations two-and-a-half years ago, will again be partnered with Burton in publishing, management and indie disk production.

The management firm, initially known as Csida-Burton, was changed to Burton Management when Csida exited. With Csida's return, a new tag will be given to the firm. There's a possibility that it will be called Csida-Burton-Schuster Management. The "Schuster" in the tag represents Irwin Schuster, who is general professional manager of the Trinity operation.

Trinity was launched as a Broadcast Music Inc. affiliate in 1954 when Csida exited his post as an exec with Joy Music.

PHONOGRAPH SALES IN DIFFERENT SPEEDS

Washington, Oct. 2.

Phonograph sales are on all tones depending on which figures are seen. Stereo distributor sales rose in July to 202.125, the year's second highest, compared to 183,000 in June. Yet, the stereo distrib sales figures for the first seven months of 1962 fell behind the 1961 seven months ttoal. Stereo distributor sales so far in 1962 are 1,258,287 contrasted to 1,314,367 in 1961.

Monaural distributor sales for first seven months of 1962 have climbed to 463.700 according to Electronic Industries Assn. Last year's seven-month tab was 398,341. But monaural distrib sales dipped slightly from 91.526 in June to 90,175 in July.

Factory stereo sales for the first seven months in 1962 are 1,388,667 contrasted to 1,307,415 for the same period in 1961. This increase held despite a drop in stereo factory sales from 278.989 in June to 220,694 in July.

Cumulative seven-month monaural factory sales are up to 489,111 in 1962, a jump from the 432,647 1961 figure. But again factory monaural sales slipped to 89,699 in July. The June figure was 104,548.

Guitarist Juan Serrano Inks Leventhal Mgt. Pact

Juan Serrano, flamenco guitarist who recently arrived in the U.S. from Spain, has been signed to a personal management contract with Harold Leventhal. Under the pact, Evaristo Gonzalez, Serrano's Spanish manager, will co-manage the guitarist's affairs with the Leventhal office.

Serrano made his stateside debut at the Bitter End folk club in Greenwich Village this past summer, where he was held over an extra four weeks past his original two-week gig. He has also been inked by Elektra Records and his first LP is to be released this week.

The guitarist is currently at the 2nd Fret Club, Philadelphia, and opens Oct. 16 at the Gate of Horn, Chicago. He will give his first New York recital at Town Hall on Nov. 30.

Listener Blends His Own Music Via Audio Fidelity's New Gimmick for Stereo

Audio Fidelity Records has come up with a new wrinkle for the stereo sweepstakes. It's a gimmick called the Triple Play Process which enables the listener to mix his own musical blends by using the controls of his stereo set.

The first disk using this process is called "Pop Plus Jazz Equals Swing." With this platter, a listener can blend a pop track with a jazz track using his stereo controls to get whatever effect he wants from straight pop to jazz.

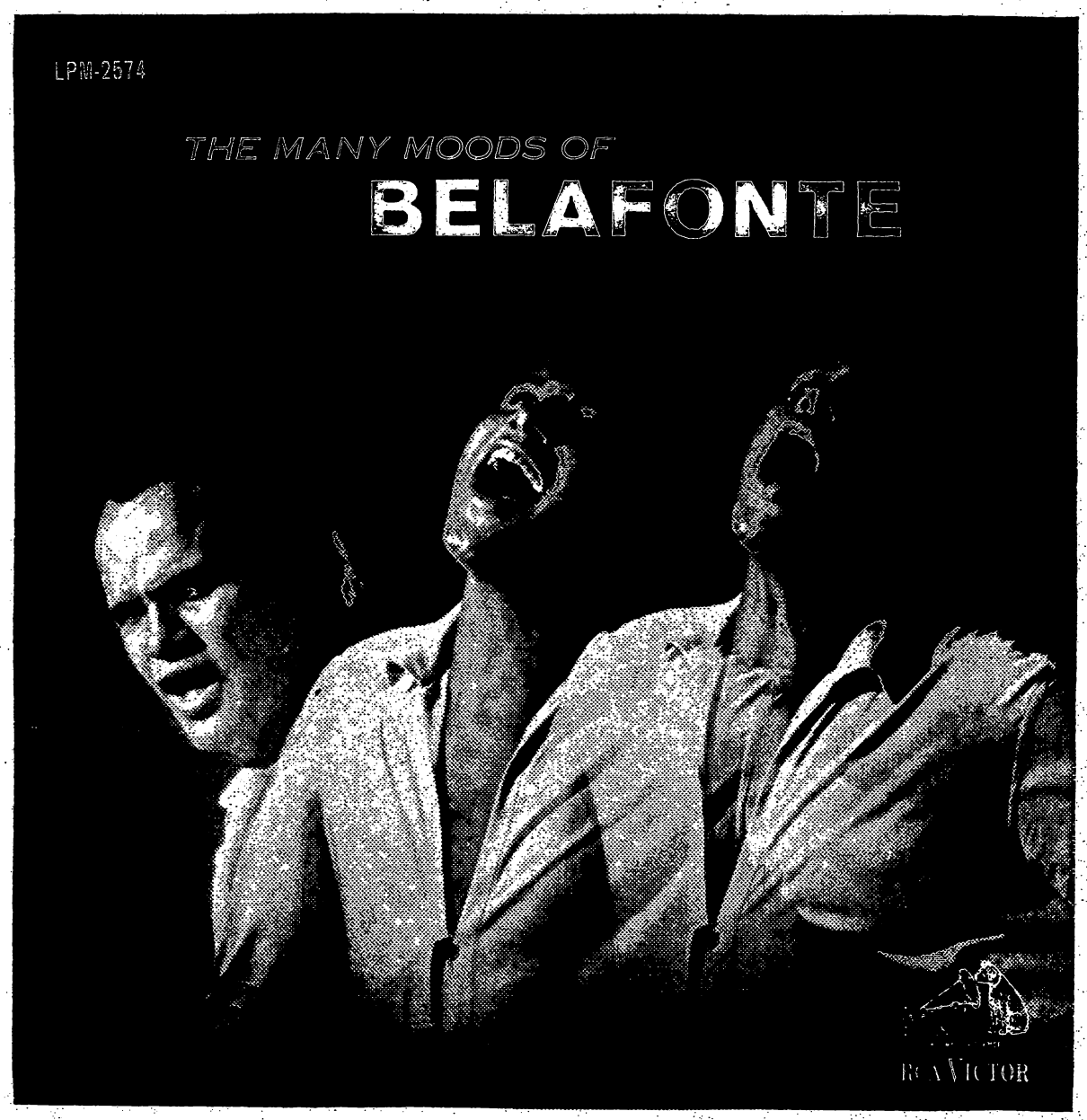
Tom Wilson, Audio Fidelity artist & repertoire man, originated the Triple Play Process, in collaboration with Richard B. Olmsted, prexy of Olmsted Studios, and William Hamilton, chief engineer for AF. Benny Golson, jazz arranger and musician, orchestrated and conducted special scores for the process. Jazzsters Bill Evans, Curtis Fuller, Wayne Shorter, Freddy Hubbard and Eric Dolphy play the hip portion of the disk and violinists Julius Held and Harry Lookofsky are part of the string ensemble of the pop portion of the waxing.

Some of the tunes included in each selection feature both a pop and jazz version of the same title like "Out of Nowhere." "Autumn Leaves," "Stella by Starlight" and "If I Should Lose You." Other selections feature couplings of a jazz tune with a pop number like "Molten Swing" with "You're Driving Me Crazy." "Groovin' High" with "Whispering" and others.

This new disk, along with eight other releases from Audio Fidelity, will be featured at the New York High Fidelity Show which opens today (Wed.) at the Trade Show Building for four days.

An album that became a legend before its release!

The legend really began with the last "take" of the recording . . . a finale in which Nature, herself, chose to lend a hand. Through the comparatively sound-proofed studio came the crackle of lightning and a tremendous thunderburst . . . as if on cue. Belafonte continued on through the song and ended to the sound of torrential rains. And it's all in the album! It is a once in a lifetime recording, and those who were there have already made it a living legend! Album also includes "Try To Remember," "Summertime Love" and repertoire ranging from calypso and work songs to Broadway's best. Look for the ads in Time, The New York Times Magazine Section, Playboy, Cue!



AVAILABLE IN LIVING STEREO, MONAURAL HI-FI AND TAPE.

RCA VICTOR TMK(S)

The most trusted name in sound

Inside Stuff—Music

The group of music biz tradesters who have been meeting as the Conference for Jazz has split into two committees to continue work on the improvement of the public image of jazz. One committee, which will plan a public forum on jazz and its problems, consists of Sid Bernstein of General Artists Corp., Voice of America deejay Willis Conover, jazz jock Mort Fega and Arnold Shaw of Marks Music who was recently named temporary chairman of the Conference.

The other committee, whose function is to contact jazz tooters and interest them in the work of the Conference, comprises impresario George Wein, Herald Tribune jazz critic George Simon, Conover and The Rev. John G. Gensel of the Advent Lutheran Church.

The American Society of Composers, Authors and Publishers has established a new award to be known as the Pied Piper. According to Stanley Adams, ASCAP president, the award will be given to deserving individuals or organizations as a symbol of the Society's recognition of their work on behalf of American music. Mitch Miller and Lawrence Welk will be the first recipients because their tv shows "devoted solely to music have done most to revive interest in the great songs of our musical heritage as well as offering new works of quality." Adams will make the award to Welk on the bandleader's ABC-TV show on Oct. 6. The Pied Piper statutette was designed by the American sculptor William Phillips.

Jan Peerce, dependable boxoffice tenor at the Metropolitan Opera and especially on its spring tour, has been taking concert engagements far afield in recent seasons. As with other Met singers of U. S. origination and training, he was a latecomer to European audiences. One of the little known items of the past summer was his hit with the Stuttgart, Germany, Philharmonic. Because of his Jewish faith and sympathies Peerce was most reluctant to accept that engagement, but succumbed to manager Thea Dispeker's persuasion. The Germans could hardly have been more receptive apparently. Peerce has a brother-in-law who is a rather well known tenor, too: Richard Tucker.

Composer Sidney Wyche will conduct a series of 10 songwriter workshops for new tunesmiths in October, November and December. The workshop will be limited to 10 cleffers. It will be called the Unicore Workshop after Unicore, the New York publishing firm with which Wyche is affiliated.

Helen Shapiro to Epic, MGM Gets Brigitte Bardot; Other Signings

Epic Records has tied in with Britain's Electric & Musical Industries (EMI) for the exclusive American distribution rights to single and album releases by Helen Shapiro. Under terms of the agreement, Epic will also release material recorded by Miss Shapiro in England as well as any product she waxes in the U. S. A hot disk seller in England, Miss Shapiro didn't fare too well in the U. S. market on two singles issued by Capitol Records during the past year. She's due in New York on Oct. 24. While in N. Y., she'll appear on Ed Sullivan's CBS-TV show on Oct. 28 and will confer with Epic execs to discuss future plans.

MGM:Brigitte Bardot, Others

French film actress Brigitte Bardot moves into the disk arena via the MGM label. She'll be released on a coupling of "Sidone" and "Theme From a Very Private Affair." The disk is being tied in with "A Very Private Affair," new Metro film release.

Also added to the MGM roster is singer Frank Cherval. He's bowing next week with "Tag Along" and "How Come." Other labels tied to MGM also have been on a pacting spree. Marie & The Decords joined Cub; Annita Ray has been added to Chorco, and Dick Roman and Pat Gallo are now in the Charlie Parker Records hopper.

Dot: Jody Daniel

Dot Records has signed Jody Daniel, 21-year old ex-football player from North State Texas Teachers College. He began singing professionally during the past year working clubs in the Dallas area. His initial release is "I'd Like to Have You Back Again" and "Release Me."

Cameo-Parkway: Three Young Men

The recently united singing group, The Three Young Men (Dick Riddle, Pat Fox and Bob Ruby), have been tagged by the Cameo-Parkway diskery. Their first LP, which will come out under the Cameo banner, is being cut under direction of Dave Stephens and will have a folk-oriented theme with a number of selections from Broadway musicals.

Command: Dick Van Dyke

Dick Van Dyke has been tagged by Command Records' chief Enoch Light to cut an album of Broadway showtunes. Recording session, scheduled Dec. 26, marks the actor-comedian's entry into the record market.

Cadence: Barry Gordon

Barry Gordon, 13-year old thesp now appearing on Broadway in "A Thousand Clowns," has been signed to the Cadence label. His first Cadence Record is "You Can't Lie to a Liar" and "You Can't See the Trees (For the Forest)." Several years ago, young Gordon etched a Christmas disk for MGM.

Reprise: Count Basie

Frank Sinatra's Reprise Records has signed a two-album deal with Count Basie. One of disks will feature Sinatra and Basie, with tunes arranged by Neal Hefti. Second will be Basie alone. Reprise owns masters and has worldwide distribution rights.

Charles: Connee Boswell

Connee Boswell will not etch under the indie Charles Records banner. A longtime Decca pactee, Miss Boswell will bow on Charles with two of her own compositions, "I Don't Mind" and "You Ain't Got Nothin' (Nothin' At All)."

Franco Columbo's G. Ricordi (N.Y.)

The G. Ricordi Co. in New York has been purchased by Franco Columbo and the firm will now be known as Franco Columbo Inc.

The firm will continue to be the exclusive U. S. representatives of all Ricordi companies throughout the world, as well as of Editions Salabert of Paris and other European publishers. It also will expand its activities in the educational field.

Columbo, who joined Ricordi Milan in 1936, has been president of Ricordi in N. Y. for the past several years.

ANOTHER YANK SINGER MAKES IT—BUT O'SEAS

Tales multiply of American opera singers getting breaks in Europe which could never be in the United States. A recent instance is the case of James King, 32-year old Kentuckian with four children. While in Italy to sing "Tosca" as prize winner in a Cincinnati competition this tall tenor was summoned by U. S. talent manager Thea Dispeker to Berlin. That was only four months ago.

King has since obtained a permanent all-year berth with the Berlin Opera, has sung guest dates in Munich and Salzburg, is pending for Covent Garden, London and in various other continental opera houses.

He is all but unknown in his native land.

NATIVE MUSIC EMPHASIS

Milwaukee Talks Spring Season Of All-Americans

Milwaukee, Oct. 2.

Harry John Brown, resident director of the Milwaukee Symphony Orchestra, contemplates a 1963 Spring Festival of contemporary work of both midwestern and United States composers. Milwaukee Symphony Board has approved the suggestion.

Brown thinks all-American symphony orchestra is duty bound to play contemporary music, as does Richard Korn's orchestra of America in Manhattan.

Soloists lined up are: Jennie Tourel, soprano; Erica Morine, violinist; Ivan Davis, pianist; Gerald Souzay, baritone; Raya Garbousova, cellist.

Russki's Top 10 Popskis In U.S. Radio Swap For America's Hit Parade

Washington, Oct. 2.

Radio station WWDC here has come up with an inspired gimmick that could kill or cure the international situation. The station has pulled off an even swap with the Soviet Union of each nation's 10 top pop tunes. And therein lies the potential crisis.

Irv Lichenstein, program veep for the station, dreamed up the whole thing four months ago, and wrote to Nikita Khrushchev suggesting a cultural exchange on a no-brow level. The move won a State Dept. OK, the station said.

Not a peep was heard from Mr. K. until last week when a plain package arrived at WWDC containing a tape of 10 songs by a 100-voice choir. A station newsman translated the titles and came up with this provocative list of Russia's 10 top titles:

(1) "The Pear Tree"; (2) "Evening Bells"; (3) "The Broad and Rolling Steppe"; (4) "From a Far Off Land"; (5) "All Alone I Stand in the Road"; (6) "Do Not Blame, Do Not Scold Me"; (7) "At The Smithy"; (8) "Will I, Won't I." Numbers nine and 10 were untranslatable, according to the station. A WWDC spokesman described the Russian tunes as either resembling a Fred Waring number or a plain old folk ballads.

To live up to its end of the bargain, the station sent to Moscow Radio the 10 top disks in the nation's capital: (1) "Rambling Rose"; (2) "Alley Cat"; (3) "I Remember You"; (4) "Lie To Me"; (5) "You Don't Know Me"; (6) "You Beat Me To the Punch"; (7) "Monster Mash"; (8) "If I Had a Hammer"; (9) "What Kind of Fool Am I"; (10) "King of the Whole Wide World."

These were described as a conglomeration of ballads, novelties, rock 'n' roll and folk tunes.

The station spokesman said WWDC would play the Russian songs intermittently while it monitored Radio Moscow to see if the Soviets are airing "Monster Mash," for example.

WELK'S WOW 217G ON 7-CITY, 14-DAY TOUR

Hollywood, Oct. 2.

Lawrence Welk orch, which for past several years has exhibited greater earning power than any band in history, wound up a 14-day eastern and midwest tour Saturday (29) with a great $217,000.

Welk and his 40-entertainer aggregation finaled with seven-day stand at annual Corn Festival, Mitchell, S.D., where they took in SRO $121,000 for 17 shows. As Welk's deal was $40,000 guarantee against 70%, troupe reaped $84,700 for its end.

Tour included Allentown (Pa.) Fair, where troupe grossed $128,000 in five days for 10 shows, or $89,600 in pocket; two days at Springfield (Mass.) Fair, $42,860 net.

Agenda also called for stopovers at McCormick Place, Chicago; Fort Wayne Coliseum; Memphis and Des Moines.

UP SILVERMAN AT MARKS

Robert Silverman has been upped at E. B. Marks Music to director of publications. He's been with Marks for the past three years in an editorial capacity.

Felix Greissle will continue as editor-in-chief.

Orchs Recapture Longhair Lead As Maestros Get Bigger Spotlight

The longhair pendulum is swinging back to the orchestras. For the past several years, the pianists were in the forefront of the classical music scene with Van Cliburn, Glenn Gould and Sviatslov Richter heading the lists in concert and on disks.

More recently, though piano repertoire on disks still outsold the singers, emphasis turned toward the vocal talents by virtue of the Metropolitan Opera debuts of Leontyne Price, Joan Sutherland and Eileen Farrell. Now, however, the focus seems to have turned back to the symphony orchestras like Bernstein's New York Philharmonic, Ormandy's Philadelphia and Leinsdorf's Boston.

Adding to the opening of New York's Lincoln Center is the fact that several major orchestras now have new conductors: Krips was announced to take over San Francisco, Martinon has replaced Reiner in Chicago and Leinsdorf took over from Munch in Boston.

On the record market, the orchestras have long been potent factors. It's been estimated that Leonard Bernstein's classical LP sales for Columbia Records have almost reached the 1,000,000 mark. (With the soundtrack and original Broadway cast album of "West Side Story," both on Columbia, also going for him, Bernstein may become the number one name in record race.)

A dark horse among the big orchs is the Cleveland with George Szell conducting. The Clevelanders scored a major coup by being one of the four orchestras to appear in the current opening week ceremonies of Lincoln Center. The others are the New York Philharmonic, Philadelphia and Boston, all recognized as the big guns of the big longhair ensembles. Cleveland, incidentally, records for Epic, Columbia's subsidiary label.

Capitol, too, is getting into the big orch act. In recent months it has had special promotion drives on packages cut by Dr. Otto Klemperer which will be culminated by the maestro's first appearance in the U. S. in years this season with the Philadelphia Orchestra as his kickoff stand.

There is also a group of young conductors emerging on the orch scene to keep the ball rolling. Among the young batoners are Thomas Schippers and Loren Maazel. Schippers has conducted at the Metop (when he was 25) and with all the major U. S. and European groups. Schippers, who records for Columbia, will be guest conductor with the New York Philharmonic at Lincoln Center later this season.

British Disk Best Sellers

London, Oct. 2.

She's Not You (RCA)	Presley
It'll Be Me (Columbia)	Richard
I Remember You (Columbia)	Ifield
Roses Are Red (Philips)	Carroll
Sealed With A Kiss (HMV)	Hyland
Things (London)	Darin
Breaking Up Is Hard To Do (RCA)	Sedaka
Telstar (Decca)	Tornados
Don't That Beat All (Columbia)	Faith
Guitar Tango (Columbia)	Shadows

Partly Non-Union Symph Menaced

Fort Wayne, Ind., Oct. 2.

Demand for a closed union threatened the opening of the Fort Wayne Philharmonic season last night (2). However, the orchestra board decided to go ahead with plans for the concert. Only 21 of 48 members showed up for rehearsal last Thurs. (27)—one less than on Wednesday night. Those present included 13 members of Local 58, American Federation of Musicians. The union is said to be considering disciplinary action against members who sided with non-members in the dispute.

Local declared it had about 39 members in the 48-piece Philharmonic. Musicians are often brought in from Indianapolis or the area to fill special chairs. There are nine nonunion musicians. These play in the orchestra as a hobby, and support themselves with other employment. They receive $5 for each rehearsal and from $10 to $12 for a performance, depending upon the positions held. The initiation fee for joining the union is $65, with the annual dues of $18 to $20.

EMI 12-MO. EARNINGS DROP TO $13,445,600

London, Oct. 2.

The giant Electric and Musical Industries group which embraces not only a major disk operation but is involved in the electrical field, reports gross sales for the year ended June 30, 1962 increased slightly to $231,226,800, compared with $230,832,000 in the previous year.

But despite this better-than-expected sales total, profit was lower at $20,692,000, against $21,940,800. Final dividend of 12½% makes an unchanged total payment of 17½%.

After provisions for depreciation and interest, the before-tax earnings are down from $15,254,400 to $13,445,600.

Overall sales could have been better but for the dip in sales of Capitol Records in the U.S. Profits of Cap, which is owned by EMI, fell substantially due to increasingly competitive conditions in the Yank record market.

Bing Taking 'Holiday' One-Shot With Decca

Bing Crosby will be returning to the Decca Records fold for his first new LP on the label in several years. This latest session has been produced by the crooner's Project Records and is strictly a one-shot deal with his former label.

The album is tagged "Holiday in Europe," featuring a variety of European-oriented tunes. Arrangements are by Bob Thompson and Decca has slated Oct. 15 as release date.

Although he hasn't had a new waxing on Decca for years, Crosby has been a constant Decca project. Several of his disks have been repackaged and some of his material has been resassembled into a series called "Bing's Hollywood Story," which contains many of his film performances.

CHINESE DUO TOURS PAST BAMBOO CURTAIN

Hong Kong, Sept. 25.

Two Chinese sopranos from Communist China are currently among a group of artists from behind the Bamboo Curtain appearing in concert engagements at the City Hall and Astor Theatre.

Miss Kuo Su-chen, operatic singer, appeared as a prima donna on the Moscow stage when she sang the part of Tatiana in Tchaikovsky's "Eugene Onegin" in 1958. Since then, she has sung in Austria, Cuba and Switzerland. The other soprano Miss Chang Li-chuan was a festival winner at the sixth World Youth Festival held in Moscow.

The group appearing here comprises seven artists, including a tenor Shih Hung-eh who was recently awarded the Golden Medal at the World Youth Festival held at Helsinki. The concerts are well attended.

8 Zorah Berry Concerts

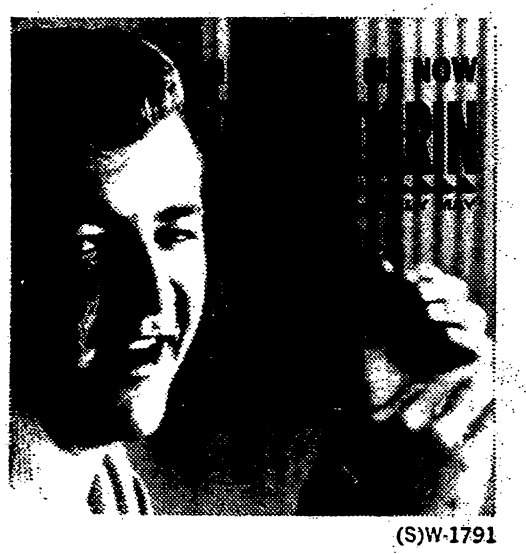
Buffalo, Oct. 2.

Buffalo Philharmonic Orchestra will present eight special attractions this fall and winter in its Zorah Berry series. They are Mantovani, Robert Shaw Chorale, National Canadian Ballet, Grace Bumbry, New York City Opera ("Rigoletto" and "Figaro" and "Turn of the Screw") and Wrightson & Hunt.

Berry division is a holdover of part of the original privately sponsored series taken over by the Orchestra several years ago.

oh!
look
at me
now!

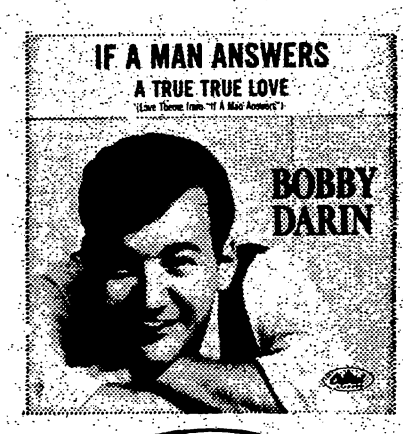




(S)W-1791

The great Bobby Darin comes to Capitol. His first single "If A Man Answers" b/w "A True, True Love" #4837 is a sizzling smash. Now as a torrid follow-up, here's Darin's first Capitol album, "Oh! Look At Me Now." It too, is a sure-fire hit soon to zoom up the charts!

So see your CRDC representative and get set to cash in on Darin's million-seller sound. Stock both! Double Darin sales!



Capitol RECORDS

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VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	49	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
2	4	6	**MUSIC MAN** (Warner Bros.) Soundtrack (W 1459)
3	2	20	**PETER, PAUL & MARY** (WB) Peter, Paul & Mary (W 1449)
4	3	23	**RAY CHARLES** (ABC-Par) Modern Sounds in Country & Western (ABC 410)
5	12	10	**TONY BENNETT** (Columbia) I Left My Heart in San Francisco (CL 1869)
6	5	16	**DAVID ROSE** (MGM) Stripper (E 4062)
7	13	4	**NAT KING COLE** (Capitol) Ramblin' Rose (T 1793)
8	7	11	**HENRY MANCINI** (Victor) Hatari (LPM 2559)
9	8	24	**ANDY WILLIAMS** (Columbia) Moon River (CL 1809)
10	10	8	**RAY CHARLES** (ABC-Par) Ray Charles Greatest Hits (ABC 415)
11	9	6	**KINGSTON TRIO** (Capitol) Something Special (T 1747)
12	6	14	**ELVIS PRESLEY** (Victor) Pot Luck (LPM 2523)
13	11	16	**ROME ADVENTURE** (Warner Bros.) Soundtrack (W 1458)
14	30	3	**LAWRENCE WELK** (Dot) Baby Elephant Walk (DLP 3457)
15	16	19	**KINGSTON TRIO** (Capitol) Best of Kingston Trio (T 1705)
16	14	89	**CAMELOT** (Columbia) Original Cast (KOL 5620)
17	24	47	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
18	17	9	**BOBBY VINTON** (Epic) Roses Are Red (LN 24020)
19	15	12	**JOHNNY TILLOTSON** (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
20	18	22	**ACKER BILK** (Atco) Stranger on the Shore (129)
21	45	2	**BILLY VAUGHN** (Dot) Swingin' Safari (DLP 3458)
22	43	2	**MARTIN DENNY** (Liberty) A Taste of Honey (LRP 3237)
23	39	5	**GEORGE MAHARIS** (Epic) Portrait in Music (LN 24021)
24	40	2	**FRANK SINATRA** (Reprise) Sinatra & Swinging Brass (R 1005)
25	26	41	**JOAN BAEZ** (Vanguard) Joan Baez, Vol II (VRS 9094)
26	32	15	**VINCENT EDWARDS** (Decca) Vincent Edward Sings (DL 4311)
27	21	14	**MUSIC MAN** (Capitol) Original Cast (W 990)
28	—	2	**ROY ORBISON** (Monument) Roy Orbison's Greatest Hits (M 4409)
29	—	1	**RAY CONNIFF** (Columbia) Rhapsody in Rhythm (CL 1878)
30	23	4	**JUDY GARLAND** (Capitol) The Garland Touch (W 1710)
31	22	19	**JIMMY SMITH** (Verve) Bashin' (V 8474)
32	25	6	**PETER NERO** (Victor) For the Nero Minded (LPM 2536)
33	38	2	**OLDIES BUT GOODIES** (Original Sound) Various Artists, Vol. IV (OSR 5005)
34	36	8	**HERBIE MANN** (Atlantic) Herbie Mann At The Village Gate (1380)
35	27	14	**JOAN BAEZ** (Vanguard) Joan Baez, Vol I (VRS 9078)
36	20	7	**RAY CHARLES** (Atlantic) The Ray Charles Story (Atlantic 2-900)
37	33	13	**LETTERMEN** (Capitol) Once Upon a Time (T 1711)
38	—	1	**LIMELITERS** (Victor) Folk Matinee (LPM 2547)
39	—	7	**DION** (Laurie) Lovers Who Wander (LL 2012)
40	—	1	**STAN GETZ—CHARLIE BYRD** (Verve) Jazz Samba (V 8432)
41	37	24	**NO STRINGS** (Capitol) Original Cast (O 1695)
42	—	2	**ROGER WILLIAMS** (Kapp) Mr. Piano (KL 1290)
43	—	12	**LIMELITERS** (Victor) Through Children's Eyes (LPM 2512)
44	—	1	**MOMS MABLEY** (Chess) Moms Mabley Breaks It Up (LP 1472)
45	41	23	**BILLY VAUGHAN** (Dot) Chapel by the Sea (DLP 3424)
46	34	19	**MANTOVANI** (London) American Waltzes (LL 3260)
47	25	6	**ROBERT GOULET** (Columbia) The Two of Us (CL 1826)
48	29	7	**FRANK SINATRA** (Capitol) Sinatra Sings of Love and Things (W 1729)
49	44	20	**LAWRENCE WELK** (Dot) Young World (DLP 3428)
50	—	72	**JOHNNY MATHIS** (Columbia) Johnny's Greatest Hits (CL 1133)

Tremblay Sets Season

Ottawa, Oct. 2.

Tremblay Concerts preems its 34th season Fri. (6) with the French National Orchestra (110) under baton of Charles Munch. Series will include Met baritone George London, Oct. 24; Singing Boys of Mexico, Nov. 22.

Next year comes San Pietro Chamber Orchestra of 22 from Naples, Jan. 14; Leontyne Price, Feb. 22; Cleveland Orchestra (105) under George Szell, April 24; pianist Grant Johannesen, May 15. Season tickets scaled to $28, payable in installments.

Mex Talent Agency Moves Into Music Biz

Mexico City, Oct. 2.

The Campei Agency, affiliated with GAC in talent division, is expanding in the entertainment field. Firm has deposited a $16,000 advance with the Federal District Musicians Union as guarantee for musicians who will cut for diskery affiliate of Campei.

Recording studios for diskery is to be set up in Insurgentes Sur office building where Campei occupies five floors. Campei began activity here as musical representatives.

N.Y. Court

Continued from page 55

leader to make payments to a union.

The AFM is currently enjoined from collecting the taxes from the plaintiffs. Motions on the temporary injunction still have to be heard by the court and the actual document issued but both sides are agreed that there will be a temporary restraint.

According to Max Aarons, Local 802 secretary, the union "expected" this setback. He added that "there is no doubt that there will be an appeal" of Judge Levet's findings. The OLGNY currently is appealing the loss of its case on the taxes.

In discussing the tax cases before the decision last week, Al Manuti, 802 prexy, said that the union is "prepared to fight this up to the Supreme Court if necessary." As to the eventual outcome of it all, Manuti felt that "this problem will be around for a long time." In the battle for orch leader support, he stated that the union has "affidavits from over 500 leaders in support of the taxes." Dissident orchestra leaders have filed 54 intervenors and claim another 56 are waiting in the wings.

Both sides apparently are now prepared to fight it out to the extent of the legal possibilities. What with appeals and new suits, it promises to be a long, drawn-out battle. It has already been going on for a couple of years.

Self-Deception

Continued from page 55

manufacturers, distributors and radio stations throughout the country.

Gavin's 'Record Report'

Also coming out of San Francisco is Bill Gavin's "Record Report," a weekly summary of recording activity. Nashville is represented with a National Music Survey sheet offering "a condensed up-to-date picture of record activity at $30 per quarter or $100 per year, payable in advance."

Perhaps the daddy of them all is Robert Kerr who has gone deeply into the disk surveying business. In addition to his report, he conducts seminars with the various ends of the industry or mutual enlightment.

It's the johnny - come - lately, though, who is disturbing the industry. New solicitations for "Tip Sheet" subscription pour in at a steady pace and there are even some anglers who've established an "independent reviewing service" stating that they will supply reviews to "promote outstanding recording achievements" but fail to say where these reviews will appear.

With information on record activity coming in from so many divers sources, the companies are beginning to wonder how far this self-deception can go and whether or not they've become victims of their own hype.

National Musitime (Wired Service) Settles With 24 Music Publishers

Selmer Ups Divvy

H & A Selmer, the band instrument manufacturer, has declared a semi-annual dividend of 20c per share on its common stock. The melon will be payable Nov. 1 to holders of record Oct. 15.

This dividend is 5c higher than the one paid by the company on March 1, bringing total dividends for 1962 to 35c per share, compared to 20c a share for 1961. The company's directors also declared the quarterly preferred stock divvy of $1.50 per share payable Oct. 15.

Barcelona Bash & Bunko Ballots

Barcelona, Oct. 2.

Public protest forced annulment of awards to the winning tunes at the fourth Mediterranean Song Festival last week. With seven Mediterranean countries represented by song entries and performing artists, fest organizers unaccountably changed the ground rules for public balloting and popular vote to determine the cash and trophy victors. Ostensibly, the new regulations made it possible for a runner-up entry to win the main prize with a total runner-up vote higher than that of the song designated in the top spot.

This was the official explanation made public when some 4,000 spectators protested angrily when the following honors were announced:

"Nubes de Colores" (Color-hued Clouds)—a winning Spanish entry composed by Augusto Alguero with lyrics by Antonio Guijarro.

Je 'aime Je T'aime"——a strong French contestant for top prize.

"La Muralla de Berlin" (The Berlin Wall)—Spanish entry.

"Tierra Gris" (Gray Earth)—Italy.

"Bricciole de Luna" (Crumbs of Moonlight)—Malta.

"La Solita Storia" (The Same Old Story)—Italy.

"Rivivere" (To Live Again)—Italy.

"Toi Suele au Monde"—France.

Vociferous spectator protest shocked millions of television viewers who were unaware that ballots had been stuffed during the course of final night voting. Protest continued long after the transmission was interrupted, forcing an official scrutiny which revealed that over a thousand votes earmarked for the opening night eliminatory scrutiny, were somehow included in the final tally.

Decision to annul results was taken by the Director General of Radio and Television. Since the song fest is sponsored by Barcelona tv authorities and Barcelona Municipal authorities, corresponding government officialdom moved in to nullify first and investigate later.

Whatever findings are eventually revealed, fact remains that this year's Mediterranean Melody Mart in Barcelona takes its place with some of the grand-scale manipulations laid at the doorstep of San Remo and Naples in past years. However, until investigators submit their findings it is not certain as some reports indicate, that the annual three-day song fest has been written off the books by embarrassed entertainment authorities.

Village Gate, N.Y., Bash To Benefit Costa's Widow

Eddie Costa, jazz pianist who was killed in an auto crash July 28, will be given a musical tribute at the Village Gate in New York's Greenwich Village next Monday (8).

Disk jockeys Mort Fega, of N.Y.'s WEVD, and Willis Conover, who is conductor of "Music U.S.A." for the Voice of America, will emcee the bash that will feature 10 of the bands with which Costa played. Among jazzsters appearing will be Woody Herman, Clark Terry, Phil Woods, Zoot Sims, Al Cohn.

Proceeds from the concert will go to Costa's widow.

Harry Fox, agent and trustee, through his attorney Julian T. Abeles, has brought to a successful conclusion for his music publisher principals, the action instituted in N.Y. Federal Court against National Musitime Corp. and its officers Charles Y. Rynd and Jerome K. Levy. The action was instituted on behalf of 24 of Fox's music publisher principals, for the alleged infringment of 38 of thier outstanding musical compositions, through the unauthorized manufacture, distribution, sale and licensing of recordings and reproductions and copies thereof on tapes, for reproduction in the public performance for profit thereof.

It was the defendants' contention that such use came under Section 1(e) of the Copyright Act, in the manufacture of parts of instruments serving to reproduce mechanically the musical works, whereby the only obligation to the copyright proprietor was a royalty of 2c for each tape manufactured of each composition. However, in the institution of the action Abeles took the position that such use of a copyrighted work came under the purview of the preamble of Section 1(e) "for the purpose of public performance for profit to make any arrangement or setting of it or of the melody of it in any system of notation or any form of record in which the thought of an author may be recorded and from which it may be read or reproduced." Accordingly, Abeles contended that the extent of the obligation of the tape manufacturer for any such use, was a matter of negotiation with the copyright proprietor, as in the case of the current license agreement entered into by Fox, on behalf of his principals, with Muzak Corp.

The defendants interposed an answer, denying liability and counterclaiming against the plaintiffs in the sum of $500,000 for alleged violation of the Sherman and Clayton Acts, in that plaintiffs and other copyright proprietors had entered into combinations and conspiracies with Fox, as agent and trustee, in restraint of interstate trade and commerce and were thereby monopolizing the business of reproducing musical works on the parts of instruments serving to reproduce the same mechanically, to the substantial damage of the business and property of defendants. The defendants, in addition to their demand for judgment for $500,000, demanded that a permanent injunction be granted declaring all the agreements between Fox, as agent and trustee, and the plaintiffs and others, void.

The matter was concluded last week by defendants withdrawing their said counterclaims and National Musitime conceding its liability to plaintiffs as alleged in the complaint. This resulted in an agreement between Fox, as agent and trustee, and National Musitime on the same basis as the existing agreement with Muzak Corp. Pursuant thereto it made payment for all past uses of the musical copyrights of Fox's principals, and obtained a three-year license for the use thereof, on the same terms and conditions as the Muzak agreement. Abeles' associate John S. Clark was instrumental with him in achieving this result. O'Brien, Dorscall & Raftery represented Musitime.

Fox feels this sets the pattern

(Continued on page 62)

JUDY'S 'CARNEGIE HALL' SET NEARS $2-MIL. SALES

Judy Garland's "Judy At Carnegie Hall" on the Capitol label has become the second two-record set in the disk industry's history to be certified by the Record Industry Assn. of America as having cracked the $1,000,000 sales mark. The other package was RCA Victor's Harry Belafonte recording, also at Carnegie Hall.

The Capitol package is now pushing the $2,000,000 sales mark. Miss Garland was given a gold disk award last week at Las Vegas' Sahara Hotel by Glenn E. Wallichs, Cap president. In addition to the gold disk, Miss Garland and the album also won Grammy awards from the National Assn. of Recording Arts & Sciences.

On the Upbeat

New York

Joseph Lilley is doing the background music for Paramount's "Papa's Delicate Condition" . . . Nashville songwriter-singer **Roger Miller** will be handled for all personal appearance bookings with W. E. Moeller of Jim Denny Artists Bureau . . . **Toni Carroll**, MGM singer is set for a two-weeker at Boston's Statler-Hilton beginning Oct 15.

Philadelphia

Although it's been playing the Harlem Club, Atlantic City, every summer, **Larry Steele's** "Smart Affairs" makes its first local appearance since the Earle Theatre in 1952 when the revue with its cast of 49 opens a 10-day run at the Uptown, Oct. 12. **Sarah Vaughan** will share headline honors . . . Bassist **Bill Crow**, just back from Russia and U.S. tours with **Benny Goodman**, rejoined **Gerry Mulligan's** band at the Red Hill Inn . . . **Joey Dee** starts on a coast-to-coast theatre tour Oct 2 to make personal appearances with his new pic, "Two Tickets to Paris."

Al Martino at Frank Palumbo's, Oct. 17-24; followed by the **DeJohn Sisters**, Nov. 1-11; and **Al Alberts**, Nov. 20-25. Alberts has bought a cafe, the Cove, in Hazelton, Pa. . . .

Record distributor **Ed Barsky** won the golf championship of the Woodcrest Country Club for the third straight year . . . **Joan Baez** booked into Town Hall Nov. 21 . . . **Keely Smith** current at the Latin Casino until Oct. 10; **Johnny Mathis** at the spot, Oct. 11-24 . . . **Maynard Ferguson** plays Sunnybrook Oct. 6 . . . **Bobby Vinton** set for Sciolla's Nov. 12; **Bobby Rydell** opens Nov. 21 . . . **Jody Sands** at the Erie Social Club, Oct. 5-7.

Mark Murphy, who just concluded a run at the Village Vanguard, N.Y., making his local debut at the Picasso . . . **Tony De Santis**, **Frankie Avalon's** road manager, let out by Chancellor Records, in economy move . . . **Chubby Checker** off for a 17-day tour of Brazil and Peru, Thurs. (25) . . . **Frankie Brent**, who just wound up at the Club Al Jo, opens Fremont Hotel, Las Vegas, Oct. 4 . . . **Joe Casolaro**, former **Benny Goodman** vocalist, who has been teaching school in Clayton, N.J., returning to show biz making his debut at Caruso's, Chester . . . **Duke Hazlett** at Latin Casino's Turf Lounge Oct. 4 . . . **Don Weise**, added to Roulette national promotion staff, to work out of Philly.

Jack Jones in for 11 days at Blinstrub's, Boston, opening Oct. 8 . . . **Natt Hale**, assistant to ABC-Paramount Records prexy **Sam Clark**, back after a lengthy recuperation period following a heart attack . . . **Mahalia Jackson** concertizes at Carnegie Hall Oct. 12, under the **Harold Leventhal** banner . . . **Bill Simon** has been reelected to the board of the N.Y. chapter of the National Academy of Recording Arts and Sciences . . . **Paul Eakins** and his organ will be at the N.Y. High Fidelity show, which opens today (Wed.) . . . **Freda Payne's** first ABC-Par single will be a vocal version of the bossa nova click, "Desafinado," tagged "Slightly Out Of Tune."

London

Ian Ralfini named assistant a&r controller of Pye Records and Roger Clifford is new exploitation manager . . . **Chris Whent**, Riverside label chief in this area, moved to the Continent to o.o. operations there . . . **Mantovani's** internal surgery a "great success" . . . **Everly Bros.** set for Associated TeleVision's Sunday Palladium show Oct. 21 and ABC-TV's "Thank Your Lucky Stars" Nov. 10 . . . Local thrush **Susan Singer** joins the **Little Richard** package show due to tour here next month.

Tornados' instrumental "Telstar," which got off the pad here in fine style, is to get a rush U.S. launching on the London label . . . **Springfields** booked for BBC Radio's pioneer c&w show, "Country Club," starting Oct. 25 . . . Pubber **Jack Heath** and musical director **Woolf Phillips** have linked to form Baton Music and the Baton Agency. Group has taken over Good Music which runs Palette Records . . . **Pete Sullivan**, assistant recording manager to HMV's **Walter Ridley**, is headed for Decca where he dons full a&r robes . . . **George Shearing** returned for tour of U.K. with **Sarah Vaughan** . . . **Sydney Grace**, of the Grade Organization, planes to N.Y. this month to bid for some leading Yank singers for British dates . . . **Kenny Ball** and band leave Oct. 20 for their first Aussie trek.

The HIT! OF THE WEEK

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VARIETY SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	6	SHERRY Four Seasons	Vee Jay
2	2	9	RAMBLIN' ROSE Nat King Cole	Capitol
3	7	3	MONSTER MASH Bobby Pickett	Garpax
4	3	5	GREEN ONIONS Booker T. & MG's	Stax
5	5	7	PATCHES Dicky Lee	Smash
6	6	7	LET'S DANCE Chris Montez	Monogram
7	9	4	DO YOU LOVE ME Contours	Gordy
8	4	11	SHEILA Tommy Roe	ABC-Par
9	13	5	RAIN, RAIN GO AWAY Bobby Vinton	Epic
10	8	8	TEEN-AGE IDOL Rick Nelson	Imperial
11	21	8	ALLEY CAT Bent Fabric	Atco
12	16	3	I REMEMBER YOU Frank Fields	Vee Jay
13	26	6	SURFIN' SAFARI Beach Boys	Capitol
14	10	7	VENUS IN BLUE JEANS Jimmy Clanton	Ace
15	15	10	SHE'S NOT YOU Elvis Presley	Victor
16	11	13	LOCO-MOTION Little Eva	Dimension
17	14	7	SILVER THREADS AND GOLDEN NEEDLES Springfields	Phillips
18	12	9	YOU BELONG TO ME Dupress	Coed
19	17	3	TORTURE Kris Jasen	Hickory
20	23	5	LIE TO ME Brook Benton	Mercury
21	36	4	IF I HAD A HAMMER Peter, Paul & Mary	Warner Bros.
22	18	16	TWIST AND SHOUT Isley Bros	Wand
23	29	2	HE'S A REBEL The Crystals	Phillies
24	43	2	POPEYE Chubby Checker	Parkway
25	19	7	YOU BEAT ME TO THE PUNCH Mary Wells	Motown
26	25	8	SEND ME THE PILLOW YOU DREAM ON Johnny Tillotson	Cadence
27	41	2	LIMBO ROCK Chubby Checker	Parkway
28	33	2	WHAT KIND OF LOVE IS THIS Joey Dee	Roulette
29	37	10	RINKY DINK Dave Cortez	Chess
30	35	2	ONLY LOVE CAN BREAK A HEART Gene Pitney	Musicor
31	34	10	DEVIL WOMAN Marty Robbins	Columbia
32	38	4	IT MIGHT AS WELL RAIN UNTIL SEPTEMBER Carol King	Dimension
33	39	2	I LEFT MY HEART IN SAN FRANCISCO Tony Bennett	Columbia
34	22	5	BEACHWOOD 4-5789 Marvelettes	Tamla
35	—	1	DON'T GO NEAR THE INDIANS Rex Allen	Mercury
36	24	10	YOU DON'T KNOW ME Ray Charles	ABC-Par
37	44	3	IF I DIDN'T HAVE A DIME Gene Pitney	Musicor
38	31	14	BREAKING UP IS HARD TO DO Neil Sedaka	RCA Victor
39	28	6	COME ON LITTLE ANGEL Belmonts	Sabrina
40	—	1	ALL ALONE AM I Brenda Lee	Decca
41	45	3	PUNISH HER Bobby Vee	Liberty
42	30	2	HIDE AND GO SEEK Bunker Hill	Mala
43	—	1	GINA Johnny Mathis	Columbia
44	32	8	YOUR NOSE IS GOING TO GROW Johnny Crawford	Delfi
45	—	1	DON'T YOU BELIEVE IT Andy Williams	Columbia
46	—	1	LEAH Roy Orbison	Monument
47	20	12	SHAME ON ME Bobby Bare	Victor
48	—	1	WHAT KIND OF FOOL AM I Sammy Davis Jr	Reprise
49	—	2	BLUEBIRDS OVER THE MOUNTAIN Echoes	Smash
50	27	4	HULLY GULLY BABY Dovells	Parkway

Nat'l Musitime

Continued from page 61

for other tape manufacturers' license agreements. However, he has instructed Abeles to institute legal proceedings against any other manufacturers who are not yet convinced of their liability to the music men. It is Abeles' intention to join as party defendants in said actions all utilities furnishing wire service for the purpose of the public performance of such tapes. In this respect it is his contention that the copyright proprietors' right of recovery are under the general damage provisions of the Copyright Act, pursuant to which the manufacturers and those furnishing the wire service are severally liable in the sum of $5,000 for each such use. This is upon the theory that the use of the infringing tape by every such utility for the purpose of public performance, is separate and apart from its liability for the public performance thereof.

The plaintiff music publishers were Shapiro-Bernstein, Peter Maurice, Famous Music, Robbins, Feist, Miller, Bourne, ABC Music, Hill & Range, Sam Fox, Joy Music, E. H. Morris, Bregman, Vocco & Conn, 20th Century Music & Triangle Music, Leeds, Laurel, Valendo, Lombardo, Hollis, Fairway and Planetary Music Pub. Corp.

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WHEN THE BOYS GET TOGETHER

WARNER BROS. RECORD NO. 5308

EMILIO PERICOLI SINGS "ROMANTICO AMORE"

WARNER BROS. RECORD NO. 5303

MUSIC PUBLISHERS HOLDING CORPORATION

Post-Fair Format of Seattle Expo Taking Shape; Dingwall Consultant

Seattle, Oct. 2.

Pattern for the postfair operation of the Seattle World's Fair site has been virtually set, with naming of Fair general manager Ewen C. Dingwall by Seattle Mayor Gordon S. Clinton as manager of the city-owned site.

Dingwall will leave his Fair employment Oct. 1 to become consultant, without pay, to develop a complete range of programs for postfair activities. After a two-month vacation (November and December) Dingwall will take over as head of the managing group for the site. He will work for a group of as yet unnamed private trustees who will put together a non-profit corporation which will plan and promote permanent use of the Civic Center.

Salary for the job is not set. Dingwall presently gets $27,500 per year as Fair manager, so it's assumed his pay will remain the same.

Naming of Dingwall and plans for postfair use of the Civic Center were approved by the City Council. Action, without opposition, came as somewhat of a surprise. In past weeks many plans have been voiced for postfair operation of the Fair site and some city councilmen were said to be against the naming of Dingwall as manager.

N.M. State Fair Pulls Record B.O.

Albuquerque, Oct. 2.

The 1962 New Mexico State Fair ended an 11-day stand last Sunday (23) breaking practically all records. The 25th annual exposition clocked 553,000 through turnstiles and would have done more had it not been for steady rain on final day. Other 10 days were clear and sunny.

Nine nights of rodeo competitions—which also featured western television and recording artist as headliners—pulled 80,500, the best audience in fair's history. House was scaled from top of $3. Racetrack, where pari-mutuel betting is legal, grossed $4,263,000, a new record for 11-day season. Track drew crowd of about 81,000.

Top show biz draw was two-day booking of Paul "Wishbone" Brinegar and Sheb Wooley from "Rawhide" series on Sept. 15-16 at opening stands of rodeo competitions. Duo pulled full house (12,000) Saturday, and 11,000 on Sunday (16).

Singer Pat Boone, in first appearance here, attracted estimated 8,000 each of three nights he was on. Homer & Jethro racked up 7,000 their first night out (20) and 11,000 on Friday (21). Slim Pickens and Don Collier of "Outlaws" video series pulled full house Saturday (22) and about 3,500 on final night. Jimmie Rodgers and The Fairmont Singers backed all nine nights of headliners during rodeo shows.

Babes Bigger Than Bingo —In Reno, or Elsewhere

Reno, Oct. 2.

Reno has again discovered that babes are bigger than bingo. The Riverside Hotel here, which recently dropped entertainment in favor of bingo, has decided to go back to entertainment. It opens tomorrow (Thurs.) with Denise Darcel in the headline spot. Hotel operator Raymond Spector will follow Miss Darcel with other names.

Spector, who recently took over the Riverside, initially cut out the entertainment in order to experiment with bingo on a mass basis. New thinking around the hotel indicates that while Bingo brought in small spenders, talent brings in the better heeled splurger.

Suddenly It's Spring

Jimmy Durante and Helen Traubel have been teamed for a stand at the Copacabana, N. Y., starting April 4. Duo have worked off and on for a number of years.

Each have had separate dates at the Jules Podell hospice.

AGVA Denies Jurisdiction Dispute With Mpls. Waiters

Minneapolis, Oct. 2.

Although two of the new local membership nightclubs—one is the just opened local Black Sheep affiliate—employ waitresses who sing or dance or do both, Hal Krieger, American Guild of Variety Artists branch manager here, denies there's any jurisdictional dispute between AGVA and the waiters Union as to which the gals should belong.

Such a report had been circulated in entertainment circles and had been picked up by morning Tribune columnist Will Jones. The following is how Krieger explained the situation to Jones who ran the rebuttal in his column:

"There is no jurisdictional dispute between AGVA and the Cooks, Waiters and Waitresses Union over this matter. AGVA cannot enter into a dispute with a union which does not represent the entertainer. In the case of any club which employs waitresses who entertain, we feel that their interests would be best served if they were members of the Cooks, Waiters and Waitresses union.

"However, we also feel that such time as they do not function in that capacity, but enter into the purview of AGVA's jurisdiction by performing they, in addition to membership in any other union, also should become members of AGVA."

'We Tried,' Says Living Rm. Chi., In Sudden Fold

Chicago, Oct. 2.

The marquee on the Chi Living Room read "God Knows We Tried" last Wednesday (26) as creditors swarmed around the locked door of the shuttered nightclub. The closing came without notice and with owner Allan Segal in New York as the climax of a series of financial troubles that came to light Sept. 12 when Arlington Park Race track revealed that Segal had cashed $22,000 worth of checks at the track and stopped payment on them.

Segal had earlier said that he had purchased controlling interest in the club from his brother Dan Segal, owner of a club bearing the same name in New York. However, incorporation papers in the files of the Illinois Secretary of State reveal that Allan Segal is not listed as one of the officers. Only the names of the club's press agent and manager were submitted as officers of the corporation.

The nightclub appeared to be keeping its head above water for the two weeks before its foldo during an engagement by singer Steve Lawrence. Management had decided to turn out the lights following Lawrence when Jack Begun, manager of fighter-turned-singer Jody Berry, offered to lease the club for two weeks to take advantage of the fight mob in town for the Patterson-Liston match.

However, employees and creditors, including cooks, waiters, liquor dealers, the insurance company, the electric and gas companies and the Internal Revenue Service demanded day-by-day payment and Begun tossed in the sponge.

B'klyn's Town & Country Club Luring Top Names With 1-Show Nightly Policy

The one-show nightly policy at the Town & Country Club, Brooklyn, is nabbing some top boxoffice names for this room which is located in the far reaches of the borough. Latest to be inked is Milton Berle who goes in for four weeks starting April 19. He'll be preceded by Sophie Tucker, also down for one-a-night. But both will play two shows on weekends.

With this policy, some performers feel that niteries are becoming as easy to work in as legit, where eight shows weekly prevail. It's also felt to be the magnet that is luring top names to this remote nitery, which many regard as a sleeper jump from Broadway. None of the Broadway cafes can offer a one-show nightly deal.

Ben Maksik, T&C operator, has several items working for him to make this policy feasible. The

(Continued on page 64)

4 GI CLUBS IN HAWAII OFF 'UNFAIR' AGVA LIST

Honolulu, Oct. 2.

Four military base clubs at Hickam Air Force Base and Pearl Harbor have been taken off the American Guild of Variety Artists' "unfair" list and AGVA members again can accept bookings at the four clubs.

Mike Rita, Hawaii AGVA director, says the clubs have agreed to comply with union regulations and also have settled a claim made by entertainer Helen Grayco (Mrs. Spike Jones).

Cafe Assn. Maps Cutting Act Costs

Chicago, Oct. 2.

A new attempt to bring order into the chaotic structure of nitery salaries will be made at the convention of the Associated Night Clubs of America which meets at the Executive House here for three days starting Oct. 15. Some 50 bonifaces are expected to attend the conclave.

Although the primary purpose of the meet has been announced as giving new talent a chance to be seen, efforts will be made to eliminate what has been described as "cutthroat" bidding for acts. This is the second confab held by the group; first was in Houston in January.

Auditions for the new talent will be held at the Happy Medium, operated by Oscar & George Marienthal. However, executive sessions are expected to centre around the rising salaries of name performers.

ANCA president is Gene Norman of the Crescendo, Los Angeles; Saul Hockman, of the Crown Room, Minneapolis, is first vice president; Manny Rubin, 2d Fret, Philadelphia, is second veepee; Doug Weston, Troubador Cafe Theatre, Los Angeles, is secretary, and William Martin, Montagu Club, Houston, is treasurer. Board chairman is Bill Newkirk, of the Tidelands, Houston. Board members are Oscar Marienthal; Ralph Watkins, Basin St. East, N.Y., and Enrico Banducci, hungry i, San Francisco. Mariental is convention chairman.

D'Oyly Carte Highlanders Among Edmonton Dates

Edmonton, Alta., Oct. 2.

Bookings for 1962-63 season in the Celebrity Concert series here are: D'Oyly Carte, Gilbert & Sullivan; Royal Scots Greys and Argylle and Sutherland Highlanders; Obernkirchen Children's Choir; Richard Leibert, organist; Byron Janis, pianist; San Francisco Opera Quartet; Richard Lewis, British tenor; Roger Wagner Chorale.

The Highlanders group will perform in Edmonton Gardens. Others in the series will appear in Jubilee Auditorium.

Deputy Provincial Secretary E. R. Hughes also stated that lines carried in newspaper advertising in Edmonton promising "the birth of a baby before your eyes" were also deleted from promotion of the film.



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'Minstrel Show' Click Proves TV Can Hypo Vaude, Sez Leslie Macdonnell

By ROGER WATKINS

London, Oct. 2.

At a time when the "Black And White Minstrel Show" is about to weigh in for a second season on BBC-TV against, incidentally, the top-rating Palladium show on the commercial tv channel, Leslie A. Macdonnell, head of the Moss Empires group, is readying announcement of a further three-months' extension of the Minstrels' run at the Victoria Palace, London, one of the chain's two flagship theatres.

The production is also due to hop to Melbourne, Australia, this month and has been doing solid biz as the leading summer show in Morecambe, a major seaside resort.

The London life and times of the show more than justifies Macdonnell's belief that tv can be harnessed to work for the live theatre.

Before the show opened" last May, he said "we had in excess of $300,000 in advance bookings for the Minstrels. This becomes even more remarkable when it's realized that our top price is only $2. In other words, more than 200,000 people booked to see the show before it opened which is more than even 'My Fair Lady' had."

Video-to-Variety Pioneer

Macdonnell, pioneer of the video-artist-to-variety school, predicts that in 24 hours of announcing the three-months' extension of this vidinspired spectacular, he will again be SRO at the Victoria Palace. "When I came into Moss Empires," he said, "the trade thought that television was going to kill the variety theatre. And it did hurt some of the theatres in the provinces."

"But I have always believed that the tremendous potential of tv can be harnessed for the theatre. In fact, there are three ways in which the variety hall can compete (a) by providing maximum comfort for patrons; (b) plenty of color and (c) by featuring successful tv talent."

This is not to say, however, that all video shows can make a successful transfer from the small screen to the big stage. "Cool For Cats," a case in point, was a financial disaster according to Macdonnell, despite its expensive production.

'Popularity via Videxposure'

Macdonnell and Moss Empires are hauling 'em in in London and the provinces, etc. with headliners like Bruce Forsyth, Morecambe & Wise, Charlie Drake and some others, all of whom have made their name or, at least, consolidated their popularity through videxposure.

"This year," Macdonnell pointed out, "I am using five television names in Pantomime at the Palladium. Already we have double the bookings that we had last year when we only used one headliner from tv."

Macdonnell states that his plans for future acquisitions from tele are "extremely elastic" although he's convinced that he could put on stage productions of Granada-TV's "Spot The Tune" and "Bootsie And Snudge" and clean up.

Tv people are beginning to realize, he holds, that a live production of a video show can give added impetus to that show, if only from the artist's point of view. "Playing to an enthusiastic audience is a magnificent stimulus for them," he says.

KINGSTON-DENNY ORCH SRO $14,091, SAN JOSE

San Jose, Cal., Oct. 2.

Kingston Trio and Martin Denny Orch grossed an SRO $14,091 in a one-nighter here Saturday (29) under Irving Granz's promotional banner. They played to 3,900 payees. Kingstons got $6,000 against 60% of the take and paid the Denny crew out of their end.

A gig in Sacremento on Friday (28) was also very profitable, with 4,200 paying $15,100. Talent terms were the same. But on the previous night Granz lost about $1,000 when the show pulled only $6,200 in Fresno.

Moulin Rouge's Beefcake

Hollywood, Oct. 2.

Beefcake replaces cheesecake at Frank Sennes' Moulin Rouge tonight (Tues.) when a boxing show, the first sporting event at the spot, pits welterweights Johnny Newman and Eddie Pace.

Joe Louis is promoting. Ring is on nitery's stage, with drinks sold to ticket-buyers.

N.Y. Harwyn Club 209G Bankruptcy

The Harwyn Club, N. Y., an eastside spot, last week filed a voluntary petition under Chapter XI of the Bankruptcy Act in N. Y. Federal Court. An updated financial statement accompanying the papers listed liabilities of $209,300 and $10,000 in assets.

Settlement terms will be submitted later. The Harwyn has been in financial difficulties for some time. It was padlocked some months ago for a few days because of arrears in taxes.

Liberace Capacity $11,120 At Knoxville Civic Aud

Knoxville, Tenn., Oct. 2.

Liberace scored again here with a capacity house last week at the Civic Auditorium. His one-night stand grossed $11,120. Attendance was 2,660.

He packed the auditorium beyond capacity and the orchestra pit had to be used for extra seating, according to Gene Frye, the aud's assistant manager. Robert Frost, a local promoter, arranged the date.

Cole's Orient Trek

Hollywood, Oct. 2.

GAC, which continues to expand its booking of American acts on Far East swings, has about finalized deal for Nat King Cole to make the route next winter. He played the Orient two years ago.

Vicki Benet started a trek yesterday (Mon.) of Okinawa-Japan-Korea, under GAC skedding, and Delta Rhythm Boys tee off Nov. 23.

$16,405 TAX ARREARS FOLD SEATTLE NITERY

Seattle, Oct. 2.

The Magic Inn, longtime Seattle nightclub and restaurant, has been closed by the Internal Revenue Service for nonpayment of $16,405 in withholding, and admissions' tax liens for the first half of this year. Notice of seizure by the IRS was posted Friday (21), with sale set for Saturday (7).

Jim Kirk, who owns the restaurant, said he was working with lawyers and seeking a backer to help him pay the tax bill. It was the first time in 17 years that the club has been closed. During early postwar years as the private Magicians Club, it was one of the town's top nightspots.

Stripper Lays Down Her G-String to Organize Nine Peelers in T'ronto Local

Toronto, Oct. 2.

Founder and present prexy of the Exotique Dancers League, associated with the American Guild of Variety Artists, blond Jennie Lee took time out from her stripping at the Victory Theatre here to organize a Toronto local of nine North American peelers, employed and unemployed.

Miss Lee claimed she was interviewed three times by investigators of the U. S. Senate's McClellan subcommittee but was not called because she "had nothing bad to say." Stating that a stripper should have a year's apprenticeship before being admitted to the union, she said that "exotic dancers should have some qualifications and should be able to do more than just take off our clothes."

She claimed a membership in the Exotique Dancers League of some 100 out of the 1,000 peelers in North America; but, in the past, AGVA had sometimes tended to ignore the striptease acts.

Davis Smasheroo $61,800 Holbrook Big 17G, Seattle

Seattle, Oct. 2.

Sammy Davis Jr. show at the Orpheum, booked by Northwest Releasing Corp., took tremendous $61,800 gross in week of seven performances ending Saturday (29).

At World's Fair Troupe Rapsodia Romina had slow biz in opera house for week ending Sunday, despite critical acclaim. Hal Holbrook, as Mark Twain in Playhouse same week, grabbed a smash $17,000.

N.Y. Americana's Royal Box Sets Talent Slate

The Royal Box of the Americana Hotel, N.Y., has set its talent until the end of the year. Latest to be signed is Keely Smith who goes in Nov. 26 for four weeks.

Schedule now has Harry Belafonte preeming the new room next Monday (8) to be followed by Tony Martin Oct. 27. Miss Smith moves in four weeks later. Guy Lombardo Orch, playing its first N.Y. date away from the Roosevelt Hotel, starts Dec. 20 for three weeks.

Town & Country

Continued from page 63

largest of which is the 1,500 capacity in the main room. A heavyweight name to back up the salesmen has been responsible for luring a lot of organization and banquet trade. The cafe's reliance on a la carte business has now become minimal, although with top attractions Maksik sets aside some segments for drop-in business.

Maksik, during a previous try at names some years ago, had to offer hard cash. He spent as high as $40,000 weekly for such headliners as Jerry Lewis and Judy Garland. He initially signed Victor Borge at $35,000. But the policy ended disastrously for a variety of reasons including overpayment to his stars.

However, with the one-show nightly gimmick he offers ease along with cash and he's able to gross as much as most Broadway rooms because of the huge number of seats. With upbeat in advance sales because of heavy plugging, the pattern may become more widespread in the cafe field.

Iowa GOP Shelves Cold Food & Talks in Favor Of Stars as Fundraisers

Des Moines, Oct. 2.

Pearl Bailey will headline a Republican fundraising show at the 4,139-seat KRNT Theatre Oct. 11-12 when the GOP hopes to pick up at least $60,000 for its fall campaign. Others slated for the bill are Edgar Bergen & Seven Friends, Jackie Mason, George Murphy, Andrews Sisters and Manny Harmon's Orch.

Murphy is producing the show whose talent cost is a reported $10,000 for the two-day event. Admisison will range from $10 to $25 for the two-and-one-half-hour show and advance reservations are heavy. No political speeches are promised—only introduction of candidates in the Nov. 6 elections.

The idea of giving party contributors a good show for their money instead of cold food and speeches is a switch. To quote one candid Republican: "We have to draw people for the candidates, who are not really very good attractions. The stars are the attractions and serve as bait for contributions."

Republican state chairman George Nagle said similar shows may be held in other Iowa cities next year, replacing some of the traditional fundraising dinners, if the Oct. 11-12 shows prove profitable.

Circus Con

San Antonio, Oct. 2.

A con man has moved in on the Alzafar Shrine Circus. He has been talking to people over the phone for donations "to take underprivileged kids to the circus." Then he sends a woman around to pick up donations.

M. V. Johnston, general chairman of the Shrine Circus, said that local police have been given his name and location of his headquarters.

"HE PLAYS TO PACKED HOUSES!"



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"He stopped the show opening night."
MIAMI DAILY NEWS



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I have never seen a classier nor funnier show in my entire life.

I am only sorry that your schedule wouldn't permit you to stay with us longer. I can now see how you can last up to a year in the same club.

I hope you will find time in your schedule to play for us at your nearest convenience.

Sincerely yours,
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Entertainment Manager

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'I Look At My Own Check—

[AND I THINK, WHO ARE THESE COMICS?']

Washington, Oct. 2.

Compensation paid American cultural exchange performers continues to attract Congressional snipers. Lastest marksman is Rep. William B. Widnall (R-N.J.) who followed up his resolution setting a ceiling of $425 a week (approximately the Congressional pay scale) on travelling players with a veiled rap at the Joey Adams tour.

"Should a comedian sent abroad under the cultural exchange act get a bigger salary than the Vice President of the U. S., generals, admirals, Federal judges and Cabinet officers?" Widnall asked.

He cited the contributed services of many top performers on USO tours and said high pay to certain players whom he claimed are favored by the State Dept. "is carrying President Kennedy's concern for the arts 'to ridiculous lengths.'"

Widnall said he has received a flood of support for his position and his bill from around the country.

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Funny Albeit Ribald As Usual Friars' Luncheon Salute to Johnny Carson

By JOE COHEN

The Friars' fall season of luncheons started Thursday (27) in the main Ballroom of the Astor Hotel on a level that will be difficult to duplicate for the rest of the season. It was an unusual luncheon, too, inasmuch as many of those on the dais admitted hardly knowing the guest of honor, Johnny Carson, who started helming the "Tonight" show on NBC-TV Monday (1). Red Buttons seemingly exemplified the feeling of most of the agents and comics in the room. "Johnny Carson is my best friend—starting Monday."

Jack E. Leonard in his usual emcee role had one of his more brilliant afternoons, hardly uttering a non-productive word. Of course, he had an early start. Prior to the ribald main event, in the room set aside for the dais, he started muttering four-letter words to get into practice. Yet as the afternoon wore on, it became evident that these feeds are able to get along without the lurid language.

There were many triumphal moments. There were many auditions for future guests of honor and future emcees (Leonard goes out of town occasionally). Indeed it's reported that NBC first became interested in Carson for "Tonight" as result of his ability to handle himself at these Friars functions.

Of the perennial Dean Harry Delf, Leonard said, "He always gets these things off to a flying stop." Gene Baylos was introduced as the Emmett Kelly of the mountains. Seeing Herbert Siegel, General Artists Corp. board chairman and principal stockholder following a realignment of executives, he warned him to get back to the office to see whether he was still on the payroll. Leonard's lines have added authority because of his up-to-the-minute knowledge of events in the trade and in global affairs alike.

There were many heavyweights on the rostrum with the top emphasis coming from Buttons who spoke of his adventures in filming "The Longest Day" and "Hatari." Former film presented, said Buttons, a lot of problems inasmuch as it starred Paul Anka, Tommy Sands and Fabian with only one comb among them. He spoke feelingly of the African jungle as result of his "Hatari" experiences. There are only two rules to remember. "Never go into the jungle at night and, No. 2, never go into the jungle during the day."

Phil Foster made short shrift of the guest of honor, whom he said nobody knew for good reason, and thereupon engaged in a four-letter word duel to Leonard. Joe E. Lewis was also confused on the guest of honor. He thought it was Kit Carson.

Nipsey Russell, Negro comic headlining at the Blue Angel, made his second appearance at these functions and is becoming a promising member of this cabal. He warned Carson to be wary of commercials. "I took a bath in Clorox and it didn't help." Of the present Mississippi incident on the enrollment of a Negro student, he told of a white native of that state berating a Negro for protesting the beating of a few colored people. "Why didn't you holler when Joe Louis was beating up all them white folks?" The guy was solid and clever.

There were other surprises. Leonard seemed stunned after heckling "Tonight" director Ed McMahan, who said "I thought this

(Continued on page 68)

RENE BARDY APPEALS ON MCA TURNDOWN

Hollywood, Oct. 2.

French producer Rene Bardy has filed an appeal with the U.S. Supreme Court from a lower court decision denying him the right to intervene in the U.S.-MCA antitrust litigation. The action was settled last week when the Government and MCA agreed on a consent decree.

Bardy, who has a $1,000,000 action pending in Nevada against MCA Artists Ltd. and a number of other defendants, had sought to intervene to protect his rights to the assets of MCA Artists in the event he should win his suit. Both the U.S. and MCA opposed his intervention move in the lower court.

Dissolution of MCA's agency, in stipulation with the Government, leaves Bardy with no protection should he win, according to his attorney Morton Galane. Bardy sued MCA Artists and others over his revue which was booked at El Rancho, Las Vegas, by MCA. He claimed he wasn't properly represented.

Texas State Fair Eyes Peak Gate

Dallas, Oct. 2.

State Fair of Texas opens its 77th annual 16-day run Saturday (6) with another strong entertainment lineup that expo officials hope will top the 1959 all-time attendance record of 2,801,305. Last year's turnstile take was a hefty 2,764,398 and the gate fee is the same this fall—$1 for adults and 50c for kids under 12.

Country's largest state fair has a permanment investment of over $35,000,000 in its 200-acre showplace just two miles from midtown Dallas. The 1962 expo will have an "Exposition of Nations" theme, to be carried out in scores of special events and activities.

Top show lure is the return of Anna Maria Alberghetti in the touring company of "Carnival," which opens Friday (5) for 24 performances in the air-conditioned, 4,120-seat State Fair Music Hall. There's been a hefty advance sale, with tickets scaled at $4.95-$1.65. Anna Maria fills the two-week run here, her sister Carla takes over for a week each in St. Louis and Kansas City, and Anna Maria resumes the role in Chicago in November.

"Ice Capades," the 22d edition of the John H. Harris touring icer, gets 24 showings (13 nights and 11 matinees) in the Ice Arena, a 5,000-seater, with tickets scaled from $3.75-$2.25. Children's scale is $1.75-$1. The blades show, a regular at the expo, annually draws more than 100,000 patrons.

Special free shows again are numerous. First will be the Red Foley Show in the Cotton Bowl next Monday (8) at 8 p.m., when the rustic singer will be joined by Slim Wilson, "Uncle Cyp" Brasfield and The Promenaders (8). The Gil Gray Circus, a three-ringer, will be in the Cotton Bowl on Dallas Day, Oct. 10, and Circus Night, Oct. 11.

The Dallas Symphony Orchestra on Oct. 12, elementary school kids' day at the fair, will give a repeat of last year's music spectacular, "1812 Overture," punctuated with cannon blasts and climaxed by a fireworks display. The Air Force Band of the West from Colorado's Air Force Academy, will also participate in this free spectacular.

Arthur Fiedler, conductor of the Boston Pops Orchestra, will receive the Texas Music Festival Award Oct. 9, when the Texas Music Educators Assn., and the fair, will present outstanding high school bands, choruses and orchestras from throughout the state in a mass concert in the Cotton Bowl.

Hawaii Going to Dogs?

Honolulu, Oct. 2.

Wilbur Clark, owner of Las Vegas' Desert Inn, suggested during a stopover visit that dogracing might be a "pretty good idea" for Hawaii. He also opined that horseracing would be too expensive a proposition.

He pointed out the general public likes to gamble but added that he doesn't think gambling is good for poor folk. The hotel man arrived from California by ship, then flew on to Tokyo after a two-day stay.

Early Season Miscues of Paris Vaude House Has Showmen in Tizzy

Paris, Oct. 2.

Vaudesters are wondering where the music hall is heading as the new show season starts. Since its renaissance in 1954, when the conversion of the Olympia from pix to two-a-day led to a plethora of top song names, good attendance and other vaude houses, it has had off and on seasons. The early attempts do not seem too reassuring so far this season.

It is felt that house directors are content to use the same acts every year. Also, the dearth of new name singers and the reluctance of the real draws, due to fear of overexposure, to appear more than every few seasons, are a hardship for houses.

But the many fine acts that show up in boites around town, and who rarely do music halls, belie the directors' claims that it is hard to find new talent.

Decision of Olympia head Bruno "L'Arlesienne," in which Jose-

(Continued on page 69)

"The Audience Roars With Laughter"

DON TANNEN

Just Concluded

QUEEN ELIZABETH HOTEL

Montreal

MAY JOHNSON ASSOCIATES (CANADA) LIMITED

Sept. 22, 1962

Mr. Don Tannen
General Artists Corp.
New York

Dear Don:

I am certain you will be interested to know that patrons are still talking about your wonderful performance here at the Bonaventure Room of the Queen Elizabeth Hotel.

Many have expressed the opinion that it was the best entertainment they have seen in some time. I must say that I concur in their opinion, for I, too, thoroughly enjoyed every show that I saw, and you were certainly able to vary your material to fit every audience, truly a mark of good showmanship.

On behalf of the management and the May Johnson office, best wishes for your continued success. We shall look forward to your return to the Bonaventure Room in the very near future.

Yours most cordially,

James Nichols

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Thank you,
MR. JAMES NICHOLS of the MAY JOHNSON ASSOCIATES

Direction: GAC

Hotel St. Regis, N.Y.

Peter Duchin Orch (10) with Nancy Manning; Ray Bari 4; $3 and $4 cover.

These are sentimental days in Gotham. Within a span of a week, two new potential New York landmarks made their debuts—the Lincoln Center Performing Arts' Philharmonic Hall and the Americana Hotel—and two nostalgic occasions further punctuated the social-theatrical scene. These were the closing of "My Fair Lady," the fairest musical of them all, after seven seasons, and the debut of 25-year-old Peter Duchin at the posh Hotel St. Regis.

As he incepted the straight dansapation policy in the Maisonette, a veteran waiter confided that he was at the time-honored Central Park Casino when "his father first started playing piano for Leo Reisman." Eventually Eddy Duchin was to become a darling of the gadabouts of the 1920s, and later a fixture in the 1930s and '40s in the Persian Room of the Hotel Plaza.

The sentimality has created an outpouring of publicity for Eddy Duchin's personable offspring which might prove embarrassing if not maudlin in another circumstance, but in this case, has created an extraordinary show biz kickoff for a promising new talent.

Those who had dined, danced and romanced to Duchin pere's tiptop terp tunes turned out in full force to lend their collective prestige—and cash-on-the-table support—to the new generation maestro. Result has been an avalanche of publicity in top socialite columns that normally doesn't befall even the most popular of society dansators, Coleman, Lanin, Straeter et al included.

Comparison of son to father is inevitable but the analogy exists only in lineage and the fact both maestros preside at the ivories. Even the family resemblance is minimal, save for the same classic profiles. Peter is fuller of face, and, as for his "style," his a rocking back-and-forth style at the ivories while Eddy Duchin was more the "poet of the Steinway" (to borrow Carmen Cavallaro's metaphor), in that he mouthed the lyrics of his dreamy ballads and thus seemed to interpret instrumentally, with greater depth, the lyrical meaning of the medleys he was performing.

Top sharp contrast is young Duchin's staccato "beat" which gets young and old alike up on that floor. Where the Thursday night formal preem was loaded with "names" that are part of the regular "cast" of society columnists Igor Cassini ("Cholly Knickerbocker"), Joe Dever, Julia McCarthy ("Nancy Randolph"), Aileen Mehle ("Suzy") et al., on Saturday night the youngsters were out in force. The kids were cutting up more a la Roseland than the Maisonette. The Twist, in one frenetic dance set, made some of the old guard waitering staff shudder but even they admitted that "maybe this new straight dance policy will catch on."

There is no disputing Duchin's dansapation and boxoffice prowess but the jury is still out on him, as it is on Ted Straeter at the competitive but equally conservative Savoy Hilton, whether a class hotel room can get by with a straight dance policy. The Maisonette traditionally has been partial to the "Continental" school of chanteuses and or femme singles ranging from Patachou to Dorothy Shay ("the Park Ave. hillbillie"), from Fernanda Montel and Genevieve to Julie Wilson.

Management desire to cut down on talent budgetitus or at least minimize the competition for the same names evolved the band experiment at both the St. Regis and the Savoy Hilton. This is an evolution of a past season's fad when Le Club experienced mild success with its snob membership policy and "discotheque" dancing to disks policy. It remains a question whether, in the long run, it will hold up with open-door class hotels.

This still does not minimize young Duchin's b.o. draw—and ditto Straeter—who certainly has already evidenced his potent pull. As a matter of fact young Duchin had good training all summer at a new Bridgehampton (L.I.) beach club, and the same class clientele, among others, gave showed up at his winter stay. The Cesar Balsa management of St. Regis is sanguine, having signed him until next spring, presumably with the usual two- or four-week options.

Duchin has Nancy Manning up front for the vocals and is spelled by the Ray Bari Quartet as the relief combo. There is a $3 Monday-Friday cover and it tilts to $4-a-head on Saturdays. Rudy Melzer, the maitre d', has been a busy gent at the rope not only with the preem glam turnout of the W. Averill Harrimans (Duchin's godparents), the Jules C. Steins (his mentor, although Ashley-Steiner is his agent), the Dick Hallidays (Marty Martin) et al., but with the kids thereafter. Even Pierre, headwaiter at the adjacent La Boite, says the excitement generated by Duchin's opening has spilled over in his more intime room.

Since the heyday of the big name bands (Goodman, the Lombardos, Spitalny, Lopez, Whiteman, Bernie, Shaw, Heidt, Russ Morgan, Olsen, Aaronson, the Dorseys, Glen Gray, Ted Lewis, Himber, Ray McKinley, et al.) at the old Pennsylvania (now Statler), New Yorker, Astor Roof, Biltmore Roof, Essex House, Roosevelt, Commodore, Waldorf and kindred spots, many of the former prime dansapation rooms are no more, and the policies have expired with them. The Lombardos kept the Roosevelt Grill on the map and even that tradition was severed this year when they signed with the new Loew's Inc. (Tisch) Americana. Vincent Lopez alone has remained a Times Sq. landmark at the Hotel Taft just marking his 20th anni, in itself a Ripley. For the rest, the rooms have either found it necessary to fortify Emil Coleman, Stanley Melba, Milt Shaw, Straeter (until now) and that ilk with glam names of the calibre of Hildegarde, Lisa Kirk, Diahann Carroll, Chevalier, Belafonte, Lena Horne, Eddie Fisher, Dinah Shore, the MacRaes and others.

Duchin is reversing field with a 10-man complement of tiptop musicians, with himself as the personality maestro. Time—and the competition from the Waldorf's, Plaza's and Americana's names—will tell the b.o. end-result. There are manifestations of a dansapation renaissance to support such a move. Show-wise observers of the hotel ballyhooligans are "Mr. Dubious." As is this VARIETY reviewer. Paired with a personality he is as socko a potential, as in the era when The DeMarcos and Eddy Duchin, or Morton Downey and Emil Coleman, or ring back even a bit further Harry Richman and George Olsen, and the like, were the Big City's preferred entertainment. *Abel.*

Basin St. East, N. Y.

Della Reese, Jacey Parker Trio, Lenny Kent; $3.50 minimum.

Dynamic is the word for Della Reese, the current headliner at Basin Street East, N.Y. The shapely Negro chirp scores consistently with an array of blues and pop tunes, belted out in strong and winning style. Also on the card are the Jacey Parker Trio and comedian Lenny Kent.

Miss Reese drives through her numbers with a deep-throated strength that wows 'em all the way. Backed by a 10-piece band that can swing out too, she bases most of her turn on audience requests, when they are part of her book. There's a touch of soul in her work too and this, coupled with her natural exuberance, makes her set a spellbinder from start to finish.

She also spotlights various individuals in her band for a nice change of pace. Billy Brooks, Carl Pruit and others shine here.

The Jacey Parker Trio breezes through a slick songbag in fine style. Paced by the piano playing of Miss Parker, who also does a bit of vocalizing, the unit develops a bright, swinging sound. Vocally, the femme leader comes on a bit too strong but is okay on "I Like the Likes of You" and some others. Her ballad rendition of "'Tis Autumn," however, is overdone. The group's wailing instrumental version of "Fascinating Rhythm" is a real swinger.

Lenny Kent, probably best known for his "resume" bit on several editions of the "Tonight" tv show, doesn't register too well. His material often lacks real comic punch and his delivery doesn't have the timing or versatility to put this basically weak stuff across.

Some pokes at audience members work out okay as does some of Kent's topical, marriage and star ribbing material. He's much more effective when he gets into the blue area. But generally he lacks solid patter. *Kali.*

Blinstrub's, Boston

Boston, Sept. 29.

Arthur Godfrey Gambol, Arthur Godfrey, Carol Sloane, Richard Hayes, Buffalo Bills (4), Lang Troupe (6), Godfreyettes (8); Godfrey's CBS Radio Dixieland Band (6), directed by Johnny Parker; choreographed, staged and directed by Danny Daniels; produced by Arthur Godfrey; Michael Gaylord Orch (10); $6 minimum.

Opening night response to this big $28,500 package in Blinstrub's 1,700-seater augurs well for its 10-day stand in the biggest money presentation the south Boston nitery has ever presented. The "Arthur Godfrey Gambol" is a big overwhelming production, and plays like a tv spectacular.

It's so long, that even Godfrey quipped opening night, Saturday (29), "the second show starts the minute the first show ends." First-nighters couldn't get enough of Godfrey, who works hard during the show. He's on stage most of the time in a singing, dancing, emceeing stint, which brings perspiration.

High spot is a rollicking "Bill Bailey" in which Godfrey sings and terps with the show girls while on the big stage filled with the cast. He opens the show with the Lang Troupe, four men, two femmes, who amaze with teeterboard acro stuff in which femme is sprung from chair into air in series of flips and somersaults. There's a triple flip in the finale which is breathtaking.

Carol Sloane, diminutive dark-haired songstress, delights with "Why Can't You Be Good," and a schmaltzy "Talk to Me" with Godfrey accompanying and humming along. Buffalo Bills hit another peak with their "76 Trombones" and "Lyda Rose" which win solid mitting from overflow crowd.

Godfrey takes over with some standup comedy, touching on Boston and the Kennedys. Richard Hayes, getting a big hand, swings into a fine rendition of "She's My Kind of Girl." The eight showgirls are lookers and register in fast, zingy terp numbers that rate kudos for choreographer Danny Daniels, who also staged and directed.

Godfrey rates posies too for not intruding into all the action and letting his acts work on their own to great extent. Godfrey had to beg off at end of first show with a talk bit, despite clamoring from ringside for special numbers. He signs off with "Fairytales" to tumult.

The Redhead is fairly winded by the end of the show which clocks out a bit over two hours, and wins all the way. His showmanship is on the mark and slick. With some cutting and pruning, a speedy pace, which show now lacks, could be evolved for bigger plusses. This show, in for nine days, exits Sunday (7).

New show opens Monday (8). *Guy.*

Royal York, Toronto

Toronto, Sept. 25.

Royal Hawaiian Revue, starring Haunani Kahalewai, with Donald Paishon, Mamo Howell, Mate Ng, Bully Judo, Tangi, Hula Dancers (4); Moxie Whitney's Royal York Orch (11), with Roberts; $2 cover.

Bandleader Moxie Whitney is back at the Royal York, and his first bill is the Royal Hawaiian Revue. Show is soldout for forthcoming fortnight in the 450-seat Imperial Room, with many turnaways.

Whitney took a year's sabbatical at Honolulu's Royal Hawaiian Hotel, where he flew eight of his sidemen. This stand interrupted his 11 seasons at the Royal York, where a 17-months' strike saw some 1,200 members of the Hotel & Club Employees local walking out. The Toronto Musicians union refused to cross picket lines.

Stately contralto Haunani Kahalewai, who is under contract to the Royal Hawaiian Hotel and who sings under the Capitol label, scores on her first appearance here. Her male vis-vis, with whom she does some duets, is Donald Paishon. He's also a featured singer at the Royal Hawaiian Hotel.

With her regal bearing and that deep contralto, the tall and exquisitely-costumed brunet instantly makes a hit with the patrons and segues into "My Lovely Hawaii." She continues with "There is No Place like Hawaii" and into "Isle of Golden Dreams." The customers couldn't get enough of that voice.

Paishon sings "Our Hawaiian Paradise," with shapely Mamo Howell doing the native-ritual fingerwavings and hand interpretations. He also duets a moving "Hawaii Wedding Song" with Miss Kahalewai.

Interspersed are the hip gyrations of Mate Ng, a pert and saucy Tahitian dancer who staccatos across the floor; four sexy hula dancers and the Samoaborn Tangi who does a drill on a darkened floor lit only by the two torches he manipulates. Revue is a slam-bang show in which 14 separate numbers are crowded into the 35-minute presentation.

Whitney conducts throughout, plus the dance seshes. He manifestly includes a number of Hawawiian dances for the customers in keeping with the revue motif. All were carefree and enjoyable. *McStay.*

Living Room, N. Y.

Tommy Leonetti, Kathy Keegan, Hal McKay, Bob Ferror Trio; $4.50 minimum.

Danny Siegel's Living Room is hitting a swinging stride with the talent headed by Tommy Leonetti, plus Kathy Keegan and Hal McKay leading up to the main event.

Leonetti is a veteran by now in this room. He has the feel and the tempo of the spot, and proceeds to hit the paydirt from the start with a strong assortment of familiar as well as new tunes. For example, one of his more interesting items is a rendition of a bossa nova, the new Brazilian tempo. This one concentrates on a single note.

Number, incidentally, was translated by Leonetti's wife from the Portuguese to Italian. It took the long way around, but it makes its point. There are also ballads and rhythm tunes that add up to a highly satisfactory semester.

Miss Keegan is a petite puncher. She packs a lot of power for a miniature miss. Her straight renditions make their mark easily and her windup is an assortment of impressions of femme singers including Lena Horne, Peggy Lee and Judy Garland. There are times during her turn when she seems to remind of these singers. Although this attribute gives her a lot of color, her stylings make it on their own.

Hal McKay opens the show sans fanfare and he handicaps himself considerably. It takes him a long time to get started, but he finally makes it with his Irish stories which seem more natural to him. Some of his early material has been around. However, his Hibernian segment gives him a strength not visible in the early part of his act.

The Bob Ferro Trio showbacks effectively. *Jose.*

Fairmont Hotel, S.F.

San Francisco, Sept. 29.

Phyllis Diller, Ernie Heckscher Orch (11); $2.50 cover.

Phyllis Diller has come a long way since her break-in days at the Purple Onion in this town and not the least measure of her success is the fact that she is now on the top of Nob Hill, a quarter of a mile straight up from the Purple Onion Cellar.

She is packing the joint and wowing the audience every show with her rapid fire, stand-up, one-liner patter. Gal comics are a rarity anyway and to find one like Miss Diller who can and does grab a house's attention and hold it for a straight 55 minutes out there all by herself is something to see.

She sets up a comic image with her coal scuttle hats, long cigarette holder and fancy gloves and she milks it for all it's worth. Her humor is sharp comment on domestic bliss and the casual social situations between man and wife in the swimming pool, two-car garage suburban set.

It's a solid show and especially good for the current convention crop inundating Frisco this fall.

Ernie Heckscher's orchestra plays for dancing. His only other chore is a straight intro for Miss Diller and a straight closing "thank you" at the end. The rest of the time she's on her own and that's good enough for socko audience response with the laffs coming like waves. This should be one of the room's most successful bookings this year.

The Mills Bros. open Oct. 18. *Rafe.*

Flamingo, Las Vegas

Las Vegas, Sept. 28.

Dick Shawn, Brenda Lee, Half Bros. (2), Casuals (6), Nat Brandwynne Orch (14); presented by Morris Lansburgh; Miss Lee's Act produced by Dick Barstow; lighting, Hugo Granata; $4 minimum.

Brenda Lee is splitting a month with Ella Fitzgerald here, Miss Lee doing the first two frames. Both chirps co-star with Dick Shawn, in for the full four weeks.

Miss Lee is a tiny, animated songstress with a highly commercial, earthy tonal quality, and she's hip to the showmanship despite her tender years. However, because most of her fans are also teenagers, her value to a casino is questionable.

Shawn has developed into one of the strongest attractions to play Vegas—his ability to lure players has been proven, so he's a good balance for Miss Lee. He has a new kind of entrance this time—opens while singing "Where Or When" from the side of the room, then wanders into the audience, getting involved in a "fight" with a planted jealous husband, all of which looks quite authentic.

Shawn revives his trademark "Massa Richard" bit, the "Clan" number, and his "Cockamamie" dance routine, plus other classic sketches which are guaranteed yock-pullers.

Miss Lee sings 15 songs, including her "three favorites," "Break It To Me Gently," "I'm Sorry," and "All The Way." She works hard on most of the songs, winding with a rousing "Bill Bailey." Male instrumentalists called The Casuals (6) do fine job of backing.

The Half Bros. (2) are held over for this bill, and expand the turn from previous show, demonstrating again why the act is firstrate in juggling skill and comedy. The brothers, Dante & Roberto Half, are handsome, smooth showmen.

Nat Brandwynne's orch (14) backs the bash, the lighting is by Hugo Granata, and Miss Lee's act was produced, written, and directed by Dick Barstow. *Duke.*

Jazz Workshop, S.F.

San Francisco, Sept. 28.

Stan Getz Quartet; no cover, no admission, two-drink minimum.

In what amounts to a tour de force, tenor saxophonist Stan Getz triumphs over the bad acoustics in this Broadway boiler room and is packing the customers in nightly.

Getz, whose cool tenor style has won him polls around the world, has added guitarist Jimmy Raney, who has a solid jazz rep on his own. The pair devote their time to brilliant exchanges between tenor and guitar and a series of interesting variations on ballad themes.

The new element in the Getz group is the bossa nova. This Brazilian rhythm was introed to the U.S. audience via the film, "Black Orpheum," and Getz's record on the Verve label of "Desifinado." Currently riding the strength of that click single and click LP, Getz is reaching an audience far beyond jazz and should be a solid bet for any club not strictly a hipster handout.

Al Harewood, drums, and Tommy Williams, bass, make a first class rhythm section. *Rafe.*

Freddie's, Mpls.

Minneapolis, Sept. 27.

Jerry Lester, Frank Oliveri Trio; $1-$1.50 cover.

It takes a good comic to warm up self-conscious customers in a near empty room. Jerry Lester, in his first outing here in 14 years, transformed his audience dearth to mirth at show caught. Counting the house was easy: 150. Slim turnout didn't seem to faze Lester in the slightest.

Yet comedian ad libbed throughout. To make things even more difficult for him, there were a couple loud, tipsy hecklers in the room. Despite the disappointing crowd and the pair of pests, Lester stayed on for nearly an hour, won plenty of laffs and, at the end, had everybody with him including the hecklers.

Frank Oliveri trio, regular house combo, turns in a neat trick with several jazz offerings preceding Lester. Its fine efforts are wasted, too, on thin audience.

Lester remains through Oct. 6, after which June Christy comes in for fortnight stand. *Rees.*

Sahara Inn, Chi

Chicago, Sept. 26.

Patti Page, Lou Nelson, Frank York Orch; $3.50 cover.

Patti Page emerged looking like a champ in a show in the Club Gigi that took place at the same time as the heavyweight championship of the world on the other side of town. She packed the house despite the competition, and the opinion seemed to be unanimous that the show at the Sahara Inn was a better buy than the brief encounter at Comiskey Park.

Miss Page, who broke into prominence on the Don McNeill Breakfast Club radio show in Chicago, hasn't appeared in the Windy City for six years. Her last cafe engagement here was at the late Chez Paree in 1956. It was also in Chi that she cut her first "self-duet" record—the highly successful "Confess" on the Mercury label. (Miss Page is switching to Columbia Records at the end of the year after 15 years with Mercury.)

Singer is a performer with great charm and a "down home" quality that scores equally well with the citybillies and the country folk. There's a little bit for everybody in her hourlong turn, from her buoyant "Strike Up The Band" opener to her disclick "Tennessee Waltz" closer. In addition to her smoothly handled ballads, she clicks with exceptionally clever arrangements of "Hawaiian Wedding Song" and "Bill Bailey."

Showopener Lou Nelson is a poised and knowledgeable low-key gagster with a good supply of sharp comments on politics, astronauts, tv commercials, doctors and hospitals. He also does a clever routine on how a French singer sexes up a harmless song with suggestive gestures, and closes with a nostalgic song and soft-shoe dance.

Frank York's augmented house orch backs the show impeccably with the aid of Cole and Miss Page's drummer Hal Blaine.

Tony Martin opens Oct. 10 for two weeks. *Mor.*

Mister Kelly's, Chi

Chicago, Sept. 24.

Louis Nye, Libi Staiger, John Frigo Trio; $2.50 cover.

Louis Nye has subtly changed the approach to some of his comedy since he was at Mister Kelly's a year ago. His turn is as artfully constructed as before, and he uses his facile face with the same owlish virtuoso ability. But he has added an extra dimension of "inside" humor, and he does it well.

The mainstays of his turn are still there—the surefire army indoctrination lecture routine, the wild takeoff on a Nazi officer pinning medals on heroes, and his hilarious version of "Rashomon"—and they are topnotch routines that bear repeating. He also has a nifty new opener in a panto of a conductor leading an orch in one of those tropical numbers complete with bird calls.

Some of his newer material has intriguing concepts in it that are not always fully realized. His essay on the proper etiquette for two people in a shower strikes occasional comedic chords, but is frequently dependent on the built-in giggles in such a situation. His asides and throwaways are increasingly hip, and often have people yocking for different reasons.

Curtain raiser is Libi Staiger, an experienced legituner thrush making her cafe debut. She is further described under New Acts. Next up at Mister Kelly's is Prof. Irwin Corey and Sandu Scott Oct. 15 for three weeks. *Mor.*

Liborio, N. Y.

Mancheno, Carmelilla, Luisita Sevilla, Miguel Galvez, Alejandro Manzano, Gabriel Ruiz, German Le Batard Orch; no cover, no minimum.

Perez Blanco's refurbished and enlarged spot is becoming one of the more renowned of New York's Spanish cafes. This Cuban expatriate seemingly has attracted a lot of his former Habanero compatriates and with them a tide of aficonados who relish an authentic type of Latin entertainment.

The current bill is one of the Liborio's best. The backbone of this display is an alignment of three talented Castilian heel clickers who provide some picturesque moments. The trio is headed by Mancheno, who has appeared previously on the local scene. He works with Carmelilla and Luisita Sevilla, two lithe heel-clickers with spirit and understanding of Spanish dancing.

Trio's work, of course, is authentic and colorful. They run through the more popular of the Iberian terps in a vigorous vein. There are changes of pace and costume, all of which add up to an ole reception. Accompaning the threesome are guitarists Aljandro Manzano and Gabriel Ruiz, with Miguel Galvez doing the flamenco vocals.

There are also two singers on the bill. Opener Fernando Leiva, accomped by bandaneon player, does a brief turn in good voice. Victor Santini, who emcees throughout the show, hits an excellent stride in a series of Latin pops, well delivered, but which seem to be a concession to the non-Latins. German Le Batard Orch showbacks and provides dance incentive. *Jose.*

Flame Room, Mpls.

Minneapolis, Sept. 25.

Hildegarde, Alphonse Semole, Stewart Scott Orch (7); $2-$2.50 cover.

Back for her annual Minneapolis visit, Hildegarde is enlivening the Hotel Radisson's plush supper club which reopened a fortnight ago after being shuttered 10 months. Preem show, however, wasn't up to the chantoosie's previous efforts.

She was disturbed by opening night bugs including fouled up lighting and misplaced props. She also was visibly ruffled by several patrons' chattering during her numbers. But a robust crowd overlooked these flaws and cheered every offering lustily.

Hildegarde's definitely a show biz phenom. Besides being remarkably gifted and having a great flair for showmanship, she seems to be defying laws of nature. She looks younger and more vibrant than she did in her last appearance here 15 months ago. Complaining of a touch of laryngitis, the songstress wasn't up to par on her warbling at her opener, but she more than atoned for this with her nifty keyboard work on the 88.

Her playing of an Isidore Achron concerto, unusually heavy stuff for a nitery, was a solid show-stopper rating prolonged mitting and bravos. She scores well, too, with "Twelfth Street Rag" and a vocal medley from "Carnival."

Alphonse Semole, Hildegarde's pianist-director this trip, carries out his supporting role nicely. Stewart Scott band should be oke, too, in backing the headliner after first night rough edges are ironed out.

Hildegarde remains through Oct. 3. Kitty Kallen follows. *Rees.*

New Fack's, S.F.

San Francisco, Sept. 28.

Jerry Vale, Mel Young, Vernon Alley orch (7); $2 admission weekdays, $3 weekends; $2.50 minimum.

This is singer Jerry Vale's first club date in Frisco and he is building a steady cadre of fans who are going to pack the joint next time he comes back. Meantime, he's getting high power word of mouth and is building.

Vale, who has a light and pleasing pop voice, is especially good in the old ballad, sentimental song and Italian melody classification. For instance, when he sings "Mama Femina" or "Sorrento" the San Francisco Italo-Americans, especially the women, are totally gassed. He has an appealing manner with the girls and club op George Andros says that, despite the light b.o. opening two nights, he expects him to end up a winner.

The show is a little long what with Vale's penchant for encores and the hour opening set by comic Mel Young. Latter does some hilarious pantomimes to records. His classic "Hey There" takeoff on Rosemary Clooney and his "Tired" caricature of Pearl Bailey are always good. He's added a socko "Music Man" number which really should be his closer. It's a strong turn with a lot of double time articulation.

The Vernon Alley orchestra which accompanies Vale and doubles as house dance band, is a first-rate collection of local men who are not only good dance musicians but also good jazz soloists. Arrangements by Frank Teel and Jerry Cournover are excellent.

Duke Ellington opens Oct. 11. *Rofe.*

Chateau Madrid, N. Y.

Roberto Iglesias "Ballet Espanol" (11) with Rosario & Esperanza Galan, Paco Ortiz, Leo Heredia; Pupi Campo & Carbia Orchs; $5, $6 minimums.

Roberto Iglesias, who has now entered the ranks of the regulars at Angel Lopez' Chateau Madrid, has brought with him a talented company of flamencoists. Iglesias apparently feels that the fire of Castile still burns brightly over Manhattan's Latin loop, and his company gives its all in keeping the torch high.

Iglesias and his dancers provide fierce, torrid and picturesque dance renditions which are finely choreographed in concert style and delivered with an air of dramatic intensity. The group is young and lively, and able to show a sense of lightness. More of the latter would give the company better balance.

The troupe has two femme soloists, Rosario and Esperanza Galan, who are twins, but seem to be on different sides of the choreographic fence. Rosario, partner and wife of Iglesias, is scorching and fiery, while Esperanza looks at the lighter side. Indeed, the latter in the midst of a solo number swings into the Israeli "Hava N'gila."

The cantator is Paco Ortiz and Leo Heredia is the guitarist. Both are skilled and rise to meet the needs of the occasion.

The dancing covers a wide variety from a 16th century ballet design to the Jota de la Dolores, later depicting a country festival honoring the Virgin. The Jota has color, dynamism and a soupcon of lightness. The company, of course, takes off on individual solos in the flamenco vein and does itself proud in this direction.

Iglesias, now a staple in the field, meets the needs of a variety of cafes and concerts. The essential ingredient, a good show, is his chief attribute. *Jose.*

Blackstone, Chi

Chicago, Sept. 26.

Robert Clary, Franz Benteler Orch; $2 cover weekends, $1.50 weeknights.

Blackstone manager Doug Boone has kicked off the entertainment season in the posh Bonaparte Room in high style with the manic Gallic song-and-dance man Robert Clary. The pint-sized troubadour is the first male performer to appear in this Napoleonic nest, and from the look of the large and enthusiastic opening night crowd his stay will be eminently successful.

Clary packs a lot of show into his 35-minute turn. His material is well chosen and arranged for his effervescent style, and he handles a wide range of moods with authority and eclat.

His enthsiastic and mobile-faced approach is particularly effective in such bubbling numbers as "Cock-Eyed Optimist" and "Too Good For The Average Man." He also does a top dramatization job in singing both parts of the "Sue Me" duet from "Guys and Dolls" and also in the "Officer Krupke" number from "West Side Story."

He's on target with his ballads, setting a nostalgic mood for "When The World Was Young," dishing out a tender version of "Maria" and bowing out to his "I'm In Love With Miss Logan" number from "New Faces." It's a dynamic, high voltage turn, and keeps the auditers engrossed all the way.

Franz Benteler's firstrate house unit plays topdrawer Continental terp music between shows and backs Clary with care.

Betty Johnson takes over Oct. 22 for three weeks. *Mor.*

Eddys', K.C.

Kansas City, Sept. 28.

Joannie Sommers, Dick Haviland, The Continentals (6); $1.50-$2 cover.

Joannie Sommers and Dick Haviland are both newcomers here, and they combine for a solid 60-minute show, with Miss Sommers taking 35 minutes of the time. She is another of the heavier names which Eddys' is going in for during the fall and winter season. Evidently the policy is working as the house was nicely filled for the opener.

Haviland is heralded as a Miami comic, as he rings up a fair share of laughs. Certainly his approach is professorial, as at opening when he tosses the king's English on a yarn about the doctor and the baby and the poor dry mother. His lesson on French has blue tinges, albeit clever enough, but he has a genuinely good comic song in "I Always Say Hello To a Flower." Closing pantomime on a medic show is a bit gory for the dinner hour, but the customers laughed this up, too.

Riding the crest of a current top 10 list, as well as the Pepsi commercials, Miss Sommers has a ready audience and sings much to their liking. Some 10 vocals enable her to range widely, from opening "I Feel a Song Coming On" to "I Love Being Here With You" and "Old Devil Moon."

Show holds through Oct. 11. *Quin.*

Ye Little Club, L.A.

Karen Dolin, Eduardo Sasson; two-drink minimum.

Los Angeles, Sept. 26.

Karen Dolin, after number of "casuals" around town during past couple of years, last week joined holdover Eduardo Sasson at Marshall Edson's Ye Little Club. She delivers a pleasant, if not startling, group of standards.

Singer is a looker, dresses well, has nice performance style and mikes well. Vocally, she is a touch above average but loses much impact in maintaining level of delivery that hasn't sufficient variation. Arrangements are good, but her style needs more freedom and flair. Insecurity in voice shows at times, chiefly because she fails to keep vowels bright and resonant on lengthy sustained areas.

Much of Miss Dolin's material is special, including a nice intro for "Do It Again" and closing "Love Being Here With You" that has good lyrics personalized to club and its personnel. Torchy blues on "Stuck On You" is good, along with well balladed "Little Boy Blue." Club regulars Joe Felix, piano, and Jack Smalley, bass, back singer.

Sasson remains among top flamenco guitarists working locally, but act suffers because of lack of punch. Fingering of "Malaguena" is handsome.

Doodles Weaver and Gloria Grey follow Oct. 9. *Dale.*

Village Gate, N. Y.

Charlie Byrd Trio, Miriam Makeba, Inman & Ira; $2.50-$3 admission.

Jazz guitarist Charlie Byrd, who is more-or-less a Washington, D.C. fixture, couldn't have picked a better time to take a break from the home base, what with the Byrd-Stan Getz Bossa Nova album high on the charts. He joins Miriam Makeba and folk singers Inman & Ira (previously reviewed), but will wind his Village Gate stand as Getz comes into the Greenwich Village cellar.

Long a fave of the guitar buffery, Byrd's articulate and spectacular handling of the instrument should spellbind Gate audiences. Eschewing the amplified guitar favored by most jazz men (and the r&r menagerie), Byrd has a thoroughly distinctive style that combines great skill in not only jazz but also flamenco and classical techniques.

His book presents highly imaginative tours of standards like "Whoopee" and specials like "House of Chan" and "Taboo." Backing for subtle and powerful rhythmic effects are Teter Betts on bass and Bill Reichenbach, drums. Billed with Afro singer Miss Makeba, Byrd makes for a solid night of a sort of exotic music that is becoming less foreign all the time. *Bill.*

Club 76, Toronto

Toronto, Sept. 12.

Lil Hardin Armstrong; 76c cover.

First woman jazz pianist and singer in five-year history of the Club 76, sepia Lil Hardin Armstrong (she's former wife of Louis Armstrong) is currently jamming the customers into this petite room. She's on five times nightly, ranging from 45 to 60 mins. Attractive pianist-singer, in a white-sequined gown (when caught), does a bouncy swing-and-ragtime piano, and for song interpretations includes "Just for a Time," "Brown Gal" and "Standby," her own compositions, which she has disked.

Also delivered were a languid "Up the Lazy River," a novelty treatment of "Scotch Play," a good-humored "Lullaby of Broadway" and her smash "Georgia" and "Basin Street Blues."

McStay.

Hotel Roosevelt, N.O.

New Orleans, Sept. 28.

Johnny Desmond, Beatrice Kraft, Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

Johnny Desmond wows the check-grabbers in Seymour Weiss' plush Blue Room with a smooth show that entertains all the way. The singer proves himself a capable pro on the nitery circuit, parlaying an excellent set of pipes with a showmanship flair that goes over big. He also has a likable stage demeanor that scores.

Desmond infuses his songalog with freshness and vitality. His patter is engaging and never gets in the way of his musicalizing. While his forte is the rhythm tune, he's at home with sentimental ballads, too. His "Come Back to Sorrento" and "September Song" make a deep indent on table-holders.

Desmond, who was on for 40 minutes, scored solidly.

Teeing off the show is Beatrice Kraft, who socks over a number of intricate and exciting dances of the Far East. Wrapped in gold lame cloth and veils, she does an expert job on the lifted eyebrow, weaving neck and barefoot-with-bells routines.

Maestro Leon Kelner's crew backs show expertly and plays for customer terping. Crew puts strong stress on melody, backed by solid rhythm, and makes a hit with dancers. Kelner handles emcee chores okay.

Show runs until Oct. 10. *Linz.*

Stardust, Chatsworth

Chatsworth, Cal., Sept. 30.

Kitty Kover, Mervin (Chubby) Strover, Fred Haynes, Wes Mellermol combo; no cover, no minimum.

Out in the northwest end of the San Fernando Valley (in Chatsworth) another of those burgeoning show biz combos—plush bowling emporium and supper room—teed off last week with Kitty Kover playing to a packed (250 capacity) house. Miss Kover, no stranger to local boites, is a trim golden blond who comes on like a tornado, with her own intro lyrics to "Hey, Look Me Over," and pours out songs and chatter for a highly entertaining, energetic hour.

Her voice is medium register and sometimes too strong with mike assistance, but volume came in handy to override the loud-talking opener audience. They seemed not to be paying too much attention, but after each number did enthusiastic mittwork. Interestingly, however, when the mike went dead on one occasion the chatter stopped abruptly. Maybe she should throw away the mike.

Miss Kover is in for a month, Tuesdays through Saturdays. *Pry.*

Slate Bros., L.A.

Los Angeles, Sept. 28.

Vic Dana, Betty Regan, Ronnie Schell; $1.50 cover, plus two-drink minimum.

Vic Dana returned Thursday night (27) to Slate Bros., where six months ago he made his nitery debut. This time he's the headliner and shows he has everything it takes to keep it that way in top spots anywhere. Youngster has looks, showmanship and talent.

Dana is that rare performer, a singer who has concentrated on sound training and solid technique. At this point, he continues to work with intensity. Material ranges from serious ballads to rhythm, beat and belt. Latter is his best, amply displayed in "Sing You Sinners" and "Can't Believe You're in Love With Me." "Build a Mountain" and "What Kind of Fool Am I?" from "Stop the World" are tops. Arrangements, clipped phrasing and personalized styling are fine.

London comedienne Betty Regan and comic Ronnie Schell support. Miss Regan looks good, performs smoothly but gets too overtly risque in act that looks like she is trying too hard. She never quite captures the audience. Performer would be more suitable in a smart supper club, using more subtle material.

Schell, billing himself "America's slowest rising comedian," is bright youngster whose best bit is a central casting skit with sexy angles. Record impresh of Mario Lanza's "Be My Love" goes well, but comic needs to be stronger.

Herbie Dell Trio's backing is fine.

Show is in two weeks. *Dale.*

CURRENT BILLS

WEEK OF OCTOBER 3

NEW YORK CITY

MUSIC HALL — Richard Hayman, Nicolyn Emanuel, Eugene Slavin, Thatcher Clarke, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggetth, Maureen Wilson, Wendy Faulkener, Jackie Griffiths.

SYDNEY (Tivoli)—June Bronhill, Peter Graves, Rosina Raisbeck, Eric Reiman, Lola Brooks, Lorna Forbes, Barry Balmer, Halinka de Tarczynska, Gloria Mcdonall, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, 2 Carmenas, Circus Knie's Horses, Zebras & Ponies, Diors Sisters, Four Soranis, 2 Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

WINTER GARDENS PAVILION—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Reyros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.

OPERA HOUSE—Ken Dodd, Kaye Sisters, Eddie Calvert & C-Men, Raindrops, John, Three Houes, Barbara Law, Derek Tavernes Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.

LIVERPOOL (Empire) — Frank Ifield, Dallas Boys, Anita Harris, Harry Bailey, J. & P. Barbour, Franklin & Doves, Tommy Wallis & Beryl, Alan Field.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bricewell, Johnny Shack, Jimmy Lee.

MANCHETER (Palace) — Bill Maynard, Derek Dene, Donna Douglas, Dick Francis, Show Maidens, Henri Vadden & Partner, Seatarers.

NEWCASTLE (Empire)—Russ Conway, M. & B. Winters, Bryan Johnson, Peter Crawford Trio, Terry Kaye, Sandra Peters, Esme Browne Dancers.

VICTORIA (Palace) George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros & TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Kurli Renito, McMurray & Jeff, Johnny Barracuda.

BASIN ST. EAST—Della Reese, Lenny Kent.

BLACKJACK — T. C. Jones, Johnny Foster Orc., Ann Hathaway.

BLUE ANGEL—Nipsey Russel, Alberts, Jo Mapes.

BON SOIR — Jack Douglas & Reiko, Felicia Sanders.

CAMELOT — Murray Franklin Show, Johnny Bachemin, Dick Havilland, Roy Sedley.

CHARDAS — Lily France, Lia Della, Eleemin Horvath Orc.

CHATEAU MADRID—Roberto Iglesias & Co., Pupi Campo Orc., Carbia Orc.

COPACABANA — Joe E. Lewis, Tina Robin, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM — Milt Trenier.

EMBERS — Dorothy Donegan Trio.

HAWAIIAN ROOM — Angela Martin, Dems Regan, Kevin Bennet, Qai & Hulabelles.

HOTEL ASTOR — Lane Orc.

HOTEL NEW YORKER — Verna Lee, Milt Saunders Orc.

HOTEL PIERRE — Joseph Sudy Orc., Robert Simpson, Leigh Green, Phil Wayne Trio, Kelly Preston.

HOTEL PLAZA — Eutyna Ranieri, Emil Coleman Orc., Serenitals.

HOTEL ST. REGIS — Peter Duchin, Nancy Manning.

HOTEL ROOSEVELT—Jan Garber Orc.

HOTEL SAVOY HILTON—Ted Straeter Orc., Ray Hartley.

HOTEL WALDORF-ASTORIA — Gordon & Sheila MacRae, Milt Shaw Orc.

INTERNATIONAL — Linda Bishop, Betty Kean & Lew Parker, De Marlos, Mike Durso Orc.

LATIN QUARTER — Corbett Monica, Goofers, Julie Gibson, Wallenda Ballet, Jeannine Pivoteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.

LIVING ROOM — Tommy Leonetti, Kathy Keegan, Hal McKay, Bob Ferro Orc.

NO. 1 FIFTH AVENUE — Hankinson & De Malo, Cedrone & Mitchell, Mary Ellen.

ROUNDTABLE — Steve Alaimo, Davy Jones, Orchid.

SAHBRA — Four Avatons, Esther Tobbi, Lee Fuld Badoc & Sharobi, Louis Bannett Orc.

SQUARE EAST — "Second City," Alan Arkin, Howard Alk, Andrew Duncan, Eugene Troobnick.

STROLLERS — Talbots.

TRUDE HELLER'S — Ray Milan & Quarternotes.

UPSTAIRS & DOWNSTAIRS — Sudie Bond, Myrt DeGroot, Cy Young, Hal Buckley, Arthur Siegel.

VIENNESE LANTERN—Fernanda Montel, Ernest Schoen Orc.

VILLAGE BARN — Joseph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Shaw Orc.

VILLAGE GATE — Miriam Makeba, Charlie Byrd, Simon & Fra.

VILLAGE VANGUARD — Miles Davis 5, Blossom Dearie 2.

CHICAGO

BLUE ANGEL — "Calypso Latina," Jamaica Slam, Lord Bando, Jimmy Lara, Miriam Della, Angela Renee, Gloria Drew, Selma Simone, Tino Perez Orc.

CONRAD HILTON — "Girls, Girls, Girls," Dr. Ray, Bobby Clark, Manuel Del Toro, Gabriele Weber, Dennis & Darlene, Boulevar-Dons Orc., Boulevar-Dons (3), Jimmy Palmer Orc.

DEL PRADO HOTEL — "Hits of Broadway," Sue Cooke, Ann Hilton, Blanche Schulz, Kenny Adams, Robert Scherkenbach, Charles Abbate, Dale Vann, Bobby Wolf.

DRAKE HOTEL — Carmel Quinn, Jimmy Blade Orc.

EDGEWATER BEACH — "Strawhat Revue," Lucia Navarro, Henry Noel, Cherri Ann Schear, Andrey Deckman, Philip Dana.

GATE OF HORN — Will Holt, Travelers Three, Green & Willard.

LE BISTRO — Mike Clifford, Willie Restum Trio.

LONDON HOUSE—Oscar Peterson Trio, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S — Louie Nye, Libi Staiger, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE — Kim Sisters, Ben Arden Orc.

PLAYBOY — Glenn Haywood, Bobby Sargent, Sir Richard Drake, Danny Appolinar Trio, Doris Lee, Casey Anderson, Kiki Paige, Frank Rand, Harold Harris Trio, Bob Davis Trio, Jim Atlas Trio, Joe Iaco Trio.

PEPE'S—Gus Van & Roaring 20's Revue.

SECOND CITY — The Establishment, John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson.

SAHARA INN—Patti Page, Lou Nelson, Frank York Orc. **Lounge:** Joy & the Boys, Ronnie Brown Trio, Frank Fiore Combo.

SHERATON-BLACKSTONE — Robert Clary, Franz Benteler Orc.

SHERMAN HOUSE — Henny Youngman, David Romaine Orc.

SUTHERLAND LOUNGE — Nancy Wilson, Johnny Young Trio, Flip Wilson.

LOS ANGELES

BEN BLUE'S—Monkeys Uncles.

CIRO'S—Donn Arden Revue.

COCOANUT GROVE — Xavier Cugat, Abbe Lane, Augie & Margo, Freddy Martin Orc.

CRESCENDO—Frances Faye.

DINO'S — Gigo Galon, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers.

SLATE BROS.—Vic Dana, Betty Regan, Herb Dell Trio.

STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinnay Ennis Orc.

YE LITTLE CLUB—Karen Dolin, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—McGuire Sisters, Jack Durant, Donn Arden Dancers, Carlton Hayes Rev. **Lounge:** Dave Apollon, Les Femmes, Michael Kent.

DUNES—Geo. Burns, Carol Channing, Four Preps, Bill Reddie Orc. **Lounge:** "Vive Les Girls."

EL CORTEZ—Kay Martin and Bodyguards.

FLAMINGO—Dick Shawn, Brenda Lee, Nat Brandwynne Orc. **Lounge:** Billy Eckstine, Harry James, Bob Sims.

FREMONT—Newton Bros., Joe Pasko, Swingin' Lads, Ricky & Cents.

GOLDEN NUGGET—Judy Lynn, Diplomats, Tony Lovello, The Features.

HACIENDA — Four Tunes, Johnny Olean, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby Ink Spots.

RIVIERA—Harry Belafonte, Dave Astor. **Lounge:** Kay Stevens, Big Tiny Little, Pat Yankee.

SAHARA—Judy Garland, Ray Bolger. **Lounge:** Louis Prima, Gia Maione, Sam Butera, Freddie Bel, Arthur Ellen.

SANDS—Nat King Cole, Gary Morton, Hale Nafal, Copa Girls, Antonio Morell Orc. **Lounge:** Dave Burton, Danny Costello, Morry King, Ernie Tewart.

SHOWBOAT — Skeets Minton, Muggsy Spanier, Ken Linley, Rusty Isabel.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas, Tea garden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Kim Sisters, Tunetoppers, Bourbon St. Six, Nalani Kele, Apollos.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Orc. **Lounge:** Dinah Washington, Dukes of Dixieland, Arthur Lyman.

Ray Sinatra Orc. **Lounge:** Shecky Greene.

TROPICANA—"Folies Bergere of '62," Billy Maxted Jazz Band, Al De Paulis 4.

RENO-TAHOE

CRYSTAL Bay (Tahoe) — Novelites, Ronnie Gomes Trio.

HAROLDS — Rusty Draper, Andre Tahon Co., Johnny Mann Singers, Delta Queens, Don Conn Orch.

HARRAH'S (Reno)—Deedy & Bill, Nick Lucas, Judy Lynn, Tony Lavello, Top-Notchers, Red Coty.

HARRAH'S (Tahoe)—Jimmy Durante, Helen Traubel, Dorben Singers & Dancers, Leighton Noble Orc. **Lounge:** Louis Prima with Sam Butera & Witnesses, Tunesmen, Twin Tunes, Tunetimers, Joe King's Zaniacs, Sawyer Sisters, Lancers.

HOLIDAY — Royal Hawaiian Revue, Lloyd Lindroth Quartet, Mariachi Los Comperos, Dianne Left and Right Hand Men.

MAPES—Gaylords, King's IV, Nalani Kele Polynesian Revue, Joe Karnes.

NEVADA LODGE (Tahoe) — Bob Hall-Cindy Layne Quartet, Gwen Harmon and Players, Larry Riera and Royals.

NEW CHINA CLUB—Eagle Eye Shields, Tony St. Thomas.

NORTH SHORE (Tahoe) — Bobby Page and Musical Pages.

RIVERSIDE — Hank Penny, Frankie Fanelli, Jackie Jocko, Buddy LaPata.

SPARKS NUGGET—Billy Daniels, Paul Gilbert, Step Brothers, Little Bertha, Moro-Landis Singers and Dancers, Foster Edwards Orc. **Lounge:** Billy Maxted, Maaka Nua Revue, Richie Bros.

WAGON WHEEL (Tahoe)—Theatre Bar: Novelites, Maaka Nua's Hawaiian Revue, Newton Bros., Sawyer Sisters, Marily Esquires, Bon Rose. **Pavilion:** Juan Esquivel Orc., Music Violins of Mexico, Tomma Jean.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Nicky Powers, Joan Dave, Phil Richards, Johnny Hamilton, Wilton Clary, Mal Malkin Orc., George DeWitt, Angelito, Wells & Four Fays.

CARILLON — Walters "Scandeles de Paree," Mel Torme, Tony & Eddie, Ricky Dunn, Ralph Young, George Dorris Roger Sloan Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS — Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Verona Bros., Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC — Devlin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Steele Twisters.

FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, The Rivieras (Two), Napoleon Reed, Line (16).

Crowther's Influence

Continued from page 2

itself to the importing chaps, would rate as their prime blurb showcase, same status it enjoys back home.

Granting the special nature of such an issue, it still seems a relevant portent that Monday's premiere Times edition carried a supermarket of screen attractions, and with substantial accent on art product. As for instance, Joe E. Levine's two full pages, one each for "Long Day's Journey Into Night" and "Divorce — Italian Style," the latter prominent with Timesman Bosley Crowther's critical cheer.

So it goes in other keys, too—the heavy reliance on a Crowther toot to help cue the biz.

Also giving their attention to the Times' Coast debut are the ad officials at the major companies. To be soon determined for them is whether the paper can exert a leadership comparable to that in its own bailiwick, where, it's said, the power of the Times to stimulate advance sales for roadshow attractions surpasses any of the six other Gotham dailies, on occasion even outdistancing the combined field.

'Mr. Prez'

Continued from page 1

negatively, the local society pages erupted with excitement over the audience down front. In their most elegant finery sat the tops in Washington politics and society, plus a few hundred social and business leaders from throughout the East. The women were in ball gowns for the British Embassy after-theatre dance.

President Kennedy saw only the second act the had remained in the White House to view an especially arranged closed circuit telecast of the Liston-Patterson fight), but First Lady Jacqueline Kennedy, Vice President and Mrs. Lyndon B. Johnson and hordes of top officials of the national government saw it all. Society leaders were out in full force. President Kennedy's mother, one brother (Attorney General Bobby) and three sisters were there.

Present from New York, among others, were CBS board chairman William and Mrs. Paley, Alfred Gwynne and Mrs. Vanderbilt, Music Corp. of America board chairman Jules C. Stein, publisher Henry Luce and his wife, playwright Clare Boothe Luce, and the heads of several major corporations.

The opening night benefited two Kennedy family charities, with seats scaled at $100, $35 and $15. Lord & Taylor picked up the tab for the night (giving the charities the full value of all tickets) and decorated both the theatre and the British Embassy, where Ambassador and Lady Ormsby-Gore hosted a ball for the $100 ticketholders.

At the request of the Secret Service, both the President and Vice President were placed in boxes, with JFK at stage right and LBJ at stage left. President Kennedy's rocking chair was brought to the theatre for him. At curtain time, cast members bowed to each box and then to the audience.

The Washington Post's Richard L. Coe called the show a timid bore" and said he felt as if he had "wandered into a children's playlet of interminable length." He concluded: "The cold truth is that 'Mr. President' is the most solemn musical comedy ever I did see."

The Washington Star's Harry MacArthur wrote, "The degree of its future success depends entirely upon how much demand there is for an oldfashioned musical show."

Commented Tom Donnelly in the Washington Daily News, "'Mr. President' is more on the order of 'The Hardy Family Goes to the White House'. . . As for me, I generally think America is a pretty land to live in. It's clinkers like 'Mr. President' that shake *my* faith."

The musical plays here three weeks.

Ice Show Review

Festival der Liebe

(Festival of Love)

Passau, Germany, Sept. 28.

Musical on ice, with Ingrid Wendl, Emmy Puzinger, Helmut Loefke, Fernand Leemans, Tilo Gutzeit, Yvette Busieau, Bill Hinchy, Michele Colberg, Herbert Bobek, Richard Ledwig, Ted Roman, Juergen Inze, Alfred Riedl, Gottfried Orling, Wilhelm Deja, Lucien Meyer, Mr. Jacky. Book, Will Petter; music, Robert Stolz; directed by Petter; choreography, Edith Petter; costumes, Ella Bei and Gerdago; settings, Felix Smetana; technical direction, Josepf Wurm. World preem at Nibelungen Hall, Passau, Germany.

In its 11th time around, Vienna ice show "Festival of Love" is an impressive and charming production. New edition tops its predecessors for it has a perfect blend of music, story and choreography. All this is evident in the blade extravaganza's preem at Passau's sold out Nibelungen Hall.

Following its stand at this 7,000 seat arena, show is booked for a European tour which will take it through June, 1964. Will Petter's book is a frothy, romantic contrivance that gives the overall production full opportunity to display its gloss and pageantry. Initial act, tagged "Fiesta," has Emmy Puzinger portraying an American girl who experiences a variety of flirtations in a Mexican village.

Another act labeled "The Clown" has a nitery background. Both acts are replete with ballet and solo numbers in addition to a "floor show" in the nightclub. Latter is a nice showcase for Ingrid Wendl and Helmut Loefke who make a handsome couple with their acting and skating.

Miss Puzinger and Fernand Leemans, as another duo, impress in their dramatic parts. Rita Lengfeldner scores in a sequence called "High School on Ice." Also registering in varied scenes are Yvette Busieau & Bill Hinchy, Michele Colberg and Tilo Gutzeit. Herbert Bobek heads the roster of five comedians.

Composer Robert Stolz fascinates the audience with a multitude of beautiful melodies and exciting modern rhythms. The main ballet, "Carnival in Venice," shows his skill in combining that city's peculiarities in rhythm with haunting romantic tunes. As in previous shows, Stolz actually squanders melodies in the ballet and dance scenes.

Will Petter directed with imagination. His creative ideas are best demonstrated in the ensemble numbers and comics' routines. Choreographer Edith Petter drew the ultimate from the dancing skaters. Her ballets, "Carnival in Venice" and "Fiesta," are breathtaking. Lush costumes were devised by Ella Bei and Gerdago.

Felix Smetana's settings are excellent while the 22-man orchestra under Karl Goetz's baton flawlessly interpret the Stolz score. Lighting effects are particularly good. *Maas.*

Bon Soir's New Partner

A new partner has stepped into the Bon Soir, N.Y., replacing Nat Sackin who reecently withrrew from the venture. Bob Petrino became associated with the spot last week. Ernie Pagano remains senior partner.

Petrino will be in charge of booking the club.

Legit 'From Dixie'

Continued from page 1

with the start of the 1962-63 season. The deal between the union and the producer-theatre owner organization stipulates that each booking contract contain a provision that no discrimination or segregation will be practiced against any performer or patron at the theatre by reason of race, color or creed.

The trade reaction was that it would eliminate the south as a territory for touring productions. That was considered a dire prospect in view of the development in recent years of a southern route for touring shows, principally those travelling by bus-and-truck and playing split-week stands. However, bookings for the current term reveal that the south has not been lost to professional legit and, at worst, only two weeks or so have been clipped from touring time in that territory because of the Equity-League stand against playing segregated showcases.

In most southern states, except those in which professional legit has been dropped at least temporarily, desegregation of theatre audiences is principally a local matter. Some cities permit it, while others remain segregated. Those allowing integration are consequently open for legit bookings.

Little Rock, Ark., where U.S. troops were sent five years ago to enforce the integration of Central High School, is on the itinerary of some touring shows this season. The productions are playing Broadway Theatre League time in the city's Robinson Memorial Auditorium on a subscription basis to a closed membership. There's no boxoffice sale of tickets and the subscription series is open to Negroes.

Desegregation of audiences is now, permitted in Memphis and integration is also being allowed in some Virginia towns, despite a state law requiring the segregation of audiences. The law has been generally disregarded in the past, notably for sporting events.

The elimination of certain southern cities for touring productions because of their segregation policies is making the routing of shows in the south a little more difficult by causing some big jumps from one date to another. It's understood, however, that there is a movement on the part of civic and cultural-minded organizations in the south to promote greater desegregation of theatres for professional legit.

Among shows scheduled to play the south this season are "My Fair Lady," "Sound of Music" and "Carnival." The southern dates are to be played by bus-and-truck productions of all three musicals. The "Lady" tour is being arranged by Irving Squires, who was company manager of the Broadway production, which closed last Saturday (29). The "Sound" and "Carnival" tours are being booked by National Performing Arts.

The playing time available in the south is reflected in the following partial lineup of cities to be played by one or more of those shows: Norfolk, Raleigh, Greensboro, Atlanta, Knoxville, Huntington, Charleston, Wheeling, Altoona, Louisville, Chatanooga, Greensboro, Charlotte, Jacksonville, Little Rock, Houston, Corpus Christie, San Antonio, Austin, Fort Worth, Abilene, Lubbock, Amaraillo and El Paso.

Friars

Continued from page 63

was going to be one of your rare moments of courtesy." Alan Gale did well as did Gene Baylos, Harvey Stone and Corbett Monica. Latter is gaining added stature though he now also overindulges on those four-letter fests.

Carson got back at many of his tormentors during his brief speech at the end. He is a funny and inventive chap. Most of his lines will not be publicly presented on "Tonight" but their value at laughgetters for the stag set was unquestioned. He was presented with a portable multiple band radio by the Friars. There were about 1,000 showing up at $15 a head.

New Acts

NIPSEY RUSSELL
Comedy
35 Mins.
Blue Angel, N.Y.

Nipsey Russell has been maturing at such Harlem spots as The Baby Grand, as he puts it, where "I've been doing a 20-year stretch at hard labor." His reputation as a funny and betimes erudite chap has gone beyond the confines of 125th St. to the point where he has been offered a wider range of spots with one stipulation by many, that some of the gamey material would have to go. Apparently, Russell has now seen the light and has come downtown with an act that is probably one of the more naturally funny assemblies of random thought and wit. Despite his veteranship in the Harlem hospices this is his first New Act recording in these columns.

Although, a few indigoisms intrude now and then, Russell has a turn that can go almost anywhere. He inevitably invites comparison with Dick Gregory, who preceeded Russell on the bigtime circuit. The similarity is evident only on his dissertation of some of the current topics relating to Negro questions. Otherwise, Russell's range is wider, there's hardly any other similar points of interest, except that they are eligible for the same spots. Intratrade, of course, it's known that Russell antedated Gregory excepting that the latter was "discovered" first by the ofays.

Russell works in straw hat, which he describes as a symbol of affability. The gab is, for the greater part in that vein. His blue lines seem to fit in with his character and background and his choice of material is generally original and funny.

He had the Blue Angel assemblage going and it's likely that he can do the same in either mass or intime spots. An excellent routine which winds up his efforts is a demonstration of the Twist and related dances. It's an extremely pleasant routine. *Jose.*

ELAINE STEELE
Songs
30 Mins.
Club 70, Ottawa

Brunet looker Elaine Steele has a solidly built stint of canarying, flexible enough to cover unexpected situations, angles or goofups. Femme's pipes are pleasant and staging is nice with good showmanship throughout. Her selection of tunes gives the stanza balance and gabbing bits are scripted plus okay ad libs. Big item in Miss Steele's session are the clicko arrangements backing her warbling.

She's good for niteries, lounges, television. *Gorm.*

JO MAPES
Songs
15 Mins.
Blue Angel, N.Y.

Jo Mapes is a newcomer to the local scene in the ballad field. She's a pleasant singer and speaker, has apparently done considerable research on her material, and delivers an likeable passel of purties.

Each one of the songs is well rendered. Her introductory remarks pave the way for a good reception and she shows a clear and fluid delivery. However, her routine doesn't build to a climax. She needs some redesigning of her act and a few songs to provide a stronger focal point to pave the way for greater effectiveness. *Jose.*

RITA CARROL
Songs
32 Mins.
Gatineau, Ottawa

Rita Carrol was half the Carrol Sisters until one married and left the act. As a single she is standout, socko for niteries, lounges and television. Miss Carrol is a brunet looker with plenty showmanship and ability who handles musical instruments, warbles and does slick impressions. She has lots of sound and all of it good.

Opener has "Darktown Strutter's Ball" in Yiddish, followed by a string of impressions, with no attempt at visual aping, of canaries like Brewer, Sherwood, Washington, Reese, Clooney and Merman. Her close resemblance to Garland should cue the addition of a Judy impression. *Gorm.*

THE ALBERTS (3)
Comedy
20 Mins.
Blue Angel, N. Y.

The Alberts, trio of zany imports, should have an excellent future in the United States despite the inadequacy of their Blue Angel bow. They are of the old school of clowns who come on with a multitude of props, have perfected innumerable bits of hoke, and skilled at many things, and can be extremely funny.

To achieve these ends, the lads need a proper setup. Mostly, they need space, an elevated stage, and room to operate. The intimate confines of the Blue Angel is no proper showcase for them.

The lads make their entrance from the back of the room in parade style. After they go on stage, it's anything-for-a-laugh type of thing, although their comic arrangements are orderly and well thought out. For example, some of their amplified equipment couldn't work because the spot didn't have "English electricity" meaning that the voltage here is unsuitable for appliances. They had to work feverishly in order to maneuver into their tricks. Their numerous entrances and exits were blocked for space reasons. However, they are funny. They are good for clean and solid laughs, but need the larger spaces available in mass rooms to achieve their values. The Latin Quarter or the International are much better suited for their wares. *Jose.*

ROSE & LADEN
Comedy
30 Mins.
Blinstrub's, Boston

Eddie Rose and Lenny Laden, top bananas with Sam Synder's "Water Follies" for several seasons, have put together a nightclub act which they are breaking in here at Blinstrub's big 1,700-seater. They offer a rousing 30 minutes of unrestrained comedy jinks in which Rose heckles Laden offstage and on. They do bits from films, carbons, snatches of songs, while keeping rapidfire gags going at jet speed. Laden, personal emcee type, opens the turn with Rose, who's w. k. as a water comic, heckling from offstage. He comes on in trademark red stocking cap and dress suit with white sneakers for big visual laugh effects. Both get off rounds of slapstick comedy bits which are welcomed enthusiastically.

Rose takes the 88 for comedy pianoistics, and Laden goes into sharp impresh bits of Henry Busse, Bonnie Baker, Morton Downey. He's slick with the falsetto voice and imitates musical instruments in fine fashion. Rose cuts in with some acro whirls, teetering on stage edge. Laden takes it straight with nice rendition of "Anybody Seen My Girl" and show tunes.

They are a refreshing duo and work along Abbott & Costello lines with plenty of slapstick and sight gags. In an era of conversational, angry and sick comics, the return to natural comedy values employed by this pair goes over big here. They look good for all visual situations, including television, nightclubs, arenas, etc. Should hit top of comic team contemporaries rapidly. *Guy.*

WALLY KOSTER
Songs
29 Mins.
Club 70, Ottawa

Longtime w.k. on Canadian television, principally via CBS's now-off "Hit Parade," Wally Koster makes top use of his fine baritone pipes on the club and lounge circuits. Unlike many tv performers, Koster exhibits nice showmanship and staging and wisely confines his stint to chanting, gab being used only to introduce the titles. He stays onstage throughout, at no time trying to "sit," figuratively, with the customers, but this doesn't lend any aloofness to the stanza. His video acceptance has been established.

He can now add niteries, lounges and disks to his potentialities. *Gorm.*

ADA MOORE
Songs
35 Mins.
Village Gate, N. Y.

Sepia songstress Ada Moore, returning to the New York scene for the first time in seven years, last week did a one-shot at the Village Gate that has lead to a near-future booking at the club.

While she wowed the audience in the single appearance, the act would no doubt carry even more punch if Miss Moore would get some new gowns and stick to the old songs. Not that casual dress doesn't suit the singer's easy style, but the flat shoes and sleeveless, beige dress somehow didn't have it.

Singer's going-away idiom is the blues, the oldtime and seldom-heard blues which she puts across in a genuinely gifted way. She is also on solid ground with some easy ballads of the '30s and '40s that she sang with deep feeling. Book falters, however, when she goes modern with phrasing on standards out of the Carmen McRae school. *Bill.*

GREENBRIAR BOYS (3)
Songs
34 Mins.
Le Hibou, Ottawa

Of the bluegrass - chanting Greenbriar Boys, two are from New York City, third from New Jersey, but their Kentucky sound is genuine and sincere. There's no attempt at gimmicks, hillbilly atmosphere or comedy, although the stint is happy throughtout and so leaves the customers happy. Threesome have piped in a few clubs and made a disk for Vanguard, but strength is chiefly for coffeerooms, some lounges and would be okay for niteries where bluegrass music could be sold. Gabbing is only for introducing titles and giving history and meaning of songs.

Boys play guitar, five-string banjo and mandolin which, plus piping, produces plenty sound. *Gorm.*

THE MILLIONAIRES (3)
Songs
30 Mins.
Suburban Lounge, Detroit

Good sounds emanate from The Millionaires, an interesting blending of voices trained in gospel singing and operetta. The trio is versatile, ranging from country through rock 'n' roll to ballads. In addition, there is plenty of acting ability in these three young, goodlooking lads.

They have plenty of material—several standup 30-minute nightclub routines, and a seemingly limitless repertory of instrumentally-backed numbers for lounges, etc. In this latter category, the trio dons hats, beards, etc., to add "atmosphere" to the particular song it is presenting.

Each has a voice of solo quality, yet they harmonize well, too. Ron Van Horn and Bill Morris received their training as gospel singers, while Glenn Dunno has appeared in operettas and musical comedies. As instrumentalists, Van Horn strums the bass, Morris is the pianist, and Dunno, the drummer.

The Millionaires produce good sounds, look good, and project well with the infectious enthusiasm of youth. With their versatility, they can fit in most anywhere and certainly will be assets to any nightclub, lounge, revue, tv or radio show, or what-have-you that requires good voices and plenty of savvy showmanship. *Tew.*

LIBI STAIGER
Songs
28 Mins.
Mister Kelly's, Chi

Miss Staiger comes to the nitery scene with impressive show biz credentials. She played a feature part in "By The Beautiful Sea" with Shirley Booth, portrayed the role of Emma in "Plain and Fancy" on Broadway, and did the Cleo part in "Most Happy Fella" at the City Center and in London. In addition, she has played tunetents throughout the east, and is now prepping for the lead in the new musical comedy based on the life of Sophie Tucker.

Songstress is a comely redhead with a rich, vibrant and exciting contralto. Her vocal resources are so potent as to make her handling of standard ballads seemingly effortless. With no need to worry about projection or volume, she can explore the nuances of an evergreen like "Bowl of Cherries" or "Had To Be You" and find shadings that a less well-vocally-endowed singer would have to strain for.

Her belters, such as "Hard Hearted Hannah" and "Give A Little, Get A Little Love," are handled with the same air, but there's little doubt that she could display her astute phrasing to better advantage with more complex arrangements. Her rendition of "Remind Me" and "Little Girl Blue" are haunting; she produces vocal fireworks with "Fireworks"; and her Tucker medley is a tuneful impression of Soph without being a caricature.

If Miss Staiger faults at all, it is that she sings at the tablers instead of to them. This is no doubt a carryover from her legituner days and will be remedied with more cafe experience. For now, she's a tough act to follow, ready for solo billing in the hotel supper clubs, and has definite potential as a topliner for the bigger clubs. *Mor.*

House Reviews

Music Hall, N. Y.

"Sounds," Marc Platt production (Leon Leonidoff, senior producer), with Richard Hayman, Joseph Tekula, Choral Ensemble (Will Irwin, director), Corps de Ballet, Rockettes, Music Hall Symphony (Raymond Paige, director); "Gigot" (20th), reviewed in VARIETY *June 20, '62.*

It's like the sound of stereo, this edition at the Rockefeller showcase. And all-resident except for Richard Hayman, whose harmonica presentation is an appropriate element for the audio motif arranged by producer Marc Platt. It hardly needs adding that "Sounds" is not only just an earful, but mounted with the Hall's typical visual dazzle.

Raymond Paige's Hall Symph gives it an overture keynoting with a melodic melange punctuated by an assortment of instrumental effects. The Corps de Ballet, choeographed by Platt, contributes an amusing item in which a clutch of fireflies overcomes a wicked spider (an outsize aerosol pesticide does the trick); the choral company, nicely staged, vends some pop standards; and the Rockettes are impressively-maneuvered (by Russell Markert), per usual, as one man's secretarial pool.

Hayman's effort segues from some routine renditioning into a hi-fi effect abetted with tapes beamed either side of the auditorium. Makes an effective frame for the turn.

Show finales elaborately enough with a sort of ode to the road, with several authentic '63 models wheeled out on a tiered stage There's a film clip, too, not altogether effective, of some flashy jobs tooling over asphalt and dirt.

As a frontispiece to the layout, the Hall presents its traditional "Kol Nidrei" for the Jewish holy days, with chorale and Joseph Tekula, 'cellist. However reverent, it may be a perennial question in some minds as to the propriety of liturgical music in an otherwise secular divertissement. At the least, the Hall presents it apart from the main format, and with respectful staging. *Pit.*

Alhambra, Paris

Paris, Sept. 23.

Jane Breteau presentation of two-act (20 scenes) musical revue, "Les Plumes Rouges" (Red Feathers); book by Jean Marc Thibault, Roger-Pierre, Jacqueline Cartier; lyrics by Thibault, Pierre; music, Claude Stieremans; choreography, Michel Descombey. Stars Thibault, Pierre; features Sophie Daumier, Claudine Coster, Jacques Jeanneau, Pierre Stephen, Andre Thorent; staged by Thibault; sets and costumes, Jacques Dupont. Opened Sept. 21, '62 at Alhambra, Paris; $3.75 top.

With music hall vaude having its ups and downs these days, the big Alhambra has been experimenting. Last season it had a hit entry by Roland Petit and Zizi Jeanmaire that combined ballet and song. Now it has two comics, Jean-Marc Thibault and Roger-Pierre, who give out with a sort of musical comedy-house revue show which looks in for a run.

It may not be an export item for it still hues somewhat too closely to the old operetta format. But it has enough modern drive and zest in music and terping to herald a big step forward in both legituner and revue looks.

Simple tale revolves around a star's standin of a musical revue who is killed on stage. A young police inspector is called in on his wedding day and solves the case with his wife tagging along after him.

Music is functional, if not catchy, and Michel Descombey has assimilated modern York dancing to give some rock and roll aspects a sharp flair and dynamism.

Thibault and Pierre are two good natured comics. They rely more on good will and pleasant takeoffs on police and today's youth than on the sharp satire so prevalent in Yank tuners.

This entry also caters to regular local audience preferences for the proven and simple in revue and musical outlooks. But it has enough brightness, flair and precision to make for more advanced musical buff entertainment too.

Smart, movable sets, neat costumes and knowing staging by Thibault help keep this simple show bowling along. Dancers are flexible and more animated than is usual in local shows. A knockabout comic fight sequence pays credible homage to some of Jerome Robbins' balletic battles in such shows as "West Side Story."

Four other houses, Olympia, Concert Pacra, ABC and Bobino, keep to established two-a-day standards. But the Alhambra may veer into a musicl comedy centre if it keeps up these type shows. It appears to have a long run in store for its new revue. *Mork.*

Orpheum, Seattle

Seattle, Sept. 24.

Sammy Davis Jr., Pat Henry, Barbara & Hal Looman, Bobby Jones, George Rhodes Orch (28); admission $2.50-$4.50.

Sammy Davis Jr. again proves he is one of the most versatile talents around today in this show that runs nearly three hours and still leaves 'em asking for more.

Davis acts as emcee for the first half of the show, with orchestra splendidly led by George Rhodes, in pit. Band moves to stage for second half, which is all Davis and all good.

Young Bobby Jones, 12 years old, does a walloping job on the electric organ, displaying a precocious talent, but perhaps a bit too long. The Lomans' two dance sequences are sharp and spectacular, combining the finesse of ballet, along with a swinging appeal, to make it a top dance turn.

Pat Henry, a "non-sick" comic, scores heavily with his easy humor, punching over some of the funniest lines heard here this season.

But it is Davis who holds the crowd. He does just about everything and does it well. His songs range from new show tunes like "Once in a Lifetime" and 'What Kind of Fool Am I" to standards. He also displays romantic appeal in "Moon River," backed only by a guitar.

His comedy is delightful, with quips on his friend, Frank Sinatra, topical, sallies and sly slants on racism. His dancing is top drawer, whether doing a fast Twist number or a nostalgic soft-shoe routine.

His impersonations are magical—with a line or a single gesture he creates Nat King Cole, Louis Armstrong, Jerry Lewis, Marlon Brando, Dean Martin and others. He also does a great job in a near-production number on Sinatra.

Davis works with ease and assurance, without some of the frenetic pace of past appearances here, to create a memorable evening. *Recd.*

Paris Vaude

Continued from page 65

phine Baker does a dramatic role, Coquatrix to bring in an old play, was considered a bad move. It might have fared better in a regular theatre for patrons expected a dynamic, feathered Miss Baker rather than the star in a straight costume role.

Alhambra comes on with a cross between a revue, musical and vaude show in "The Red Feathers" headed by comics Jean-Marc Thibault and Roger Pierre. Though good, it still manages to camouflage straight vaude.

But the Bobino and the ABC are hewing to regular formats and the Olympia welcomes Edith Piaf back this week. The Concert Pacra, the oldest music hall, goes in for six shows a week instead of only weekends and will use big names for lower prices.

Shows Abroad

Rattle of a Simple Man

London, Sept. 20.

Michael Codron presentation of comedy in three acts, by Charles Dyer. Staged by Donald McWhinnie; decor, Vic Symonds. Stars Sheila Hancock, Edward Woodward; features Daniel Moynihan. Opened Sept. 19, '62, at the Garrick Theatre, London; $2.80 top.

Cyrenne ..... Sheila Hancock
Percy ..... Edward Woodward
Ricky ..... Daniel Moynihan

"Rattle of a Simple Man" is almost an impresario's dream play. It has a single, comparatively inexpensive set, a cast of only three, and a lot of funny dialog, which makes it a very attractive proposition for Michael Godron.

There is one fundamental flaw, inasmuch as Charles Dyer's three-act comedy has a basic situation just about strong enough to sustain a 10-minute revue sketch, but by skillful writing, deft characterization and a wry sense of humor, he has succeeded in sustaining his flimsy plot for a full three acts.

There are moments when it shows signs of sagging, but interest is adroitly revived by a neat twist. The one false move in the introduction of the third character can be readily overlooked.

It sounds like too much of a cliche to suggest that his main character is the conventional prostie with a heart of you-know what. But there it is, and credit the author with making the character believable.

Sheila Hancock, a dish by any standard of measurement, portrays a club hostess who brings a shy middlelaged provincial to spend the night at her basement flat. He's on a weekend holiday, full of liquor and bravado when he met the girl at the club, and accepted the wager to spend the night with her.

But as he talks, he hesitatingly reveals tha he's 42, not 35 as he pretended, is in a rut, takes his mother to the movies every Monday, is a Scoutmaster, and has never been with a woman.

The girl also lives in a world of fantasy, claiming wealthy parents, a lavish upbringing and a classical education. In reality they are lonely people, living contrasting lives, but superficially having much in common; and Dyer ably establishes this strange yet very believable relationship.

The playwright goes somewhat awry halfway through the second act in introducing the girl's brother, a not very likeable person who tries to get her back to the family and on the path of virtue. The scene misses sorely, and needs major revision if it is to match the conviction of the rest of the play. But even with that modification, there must remain an element of doubt about the show's success, particularly outside the West End of London.

Miss Hancock, a revue performer of considerable talent, who is currently riding high via a tv series, establishes herself as an actress of charm and ability in a role that calls for frequent and sudden changes of mood. It's a tour de force which keeps her on stage throughout the entire evening, and she doesn't miss a trick or a chance. It's a vital and ingratiating study, full of sincerity and understanding.

Edward Woodward offers a performance of matching skill, and interphets a difficult role with delicacy and insight. It is hard enough for a mature man to have to confess to virginity, but it is even more difficult when he has to question his own manhood. Woodward, in his ill-fitting new suit colored scarf and rosette and fattle from the soccer game he's attended, handles the scene to perfection.

Daniel Moynihan, on the other hand, has a strictly conventional role which he plays well enough, but it's out of character with the rest of the comedy.

Though the two stars deserve their full share of praise, much of the credit for the production must go to Donald McWhinnie's direction. It's no sinecure staging a play in which there are only two characters on stage at any one time, but is even more difficult when the plot has been exhausted in the first few minutes. McWhinnie has done a masterly job. Vic Symonds' basement flat is admirably designed. *Myro.*

A New York production of a translation by **Kimon Friar** of "Burn Me to Ashes," by **Nikos Kazantzakis**, is planned by **Lillian Bari** and **Jeanne Bennett.**

Miss Pell Is Missing

London, Sept. 13.

Murray Macdonald & John Stevens, Ltd. presentation of a comedy in three acts (five scenes) by Leonard Gershe. Staged by Murray Macdonald; decor, Anthony Holland; lighting, Joe Davis. Stars Wilfrid Hyde White. Opened Sept. 12, '62, at the Criterion Theatre, London; $3.20 top.

Louise Pell ..... Amanda Reiss
Genevieve ..... Jean Aubrey
Oscar Ritter ..... Michael Nightingale
Richard Pell ..... Wilfrid Hyde White
David Madison ..... Richard Briers
Pauline ..... Barbara Hicks
Otis Kirby ..... Brook Williams

From a Saki short story, Leonard Gershe has developed a frail three-act comedy which has only the slenderest chances of survival despite the marquee lure of Wilfrid Hyde White. It's short on wit and originality, and cannot stand up to the keen competition around the West End.

The piece is set in Washington Square in 1915 and is about as dated as the period. The action is confined to the library of the Pell household. It is quickly established that the terrifying head of the family, Augusta Pell, is missing from home, and nothing has been heard of her since she disappeared some six weeks previously. That, apparently, is a matter for rejoicing among other members of the family, but to prove they are doing something about it, deliberately hire an incompetent private detective to trace her, which she does.

It's all trivial, and hardly helped by excessive padding, in which the young niece resents that the fiance chosen for her by her aunt had failed to woo her and immediately sets about wooing and winning the private eye. There's other incidental detail which also prolongs the action but otherwise contributes little.

Even a smooth and bland actor like White occasionally looks ill at ease with the material at his disposal, though succeeds in adding a gloss to pedestrian dialog and situations. Amanda Reiss makes an appealing contribution as the scatterbrained niece, and Richard Briers is midly amusing as the over-anxious sleuth. Brook Williams plays the jilted fiance with calculated pomposity, and the cast is rounded off by Jean Aubrey as a housemaid, Barbara Hicks as a cook, and Michael Nightingale as a lawyer.

Murray Macdonald has staged his own presentation with zest, and Anthony Holland has designed an attractive library set. *Myro.*

Big Fish Little Fish

London, Sept. 19.

John Gale, in association with James H. Lawrie, presentation of a comedy-drama in three acts (six scenes) by Hugh Wheeler. Staged by Frith Banbury; decor, Jac Venza; lighting, Richard Pilbrow. Stars Hume Cronyn, Jessica Tandy, Frank Pettingell, Thomas Coley; features Frederick Jaeger, Carl Paffe, Viola Lyel. Opened Sept. 18, '62, at the Duke of York's Theatre, London; $3 top.

William Baker ..... Thomas Coley
Jimmie Luton ..... Hume Cronwn
Edith Maitland ..... Jessica Tandy
Basil Smythe ..... Frank Pettingell
Hilda Rose ..... Viola Lyle
Ronnie Johnson ..... Frederick Jaeger
Paul Stumpfig ..... Carl Jaffe

Only a moderate stayer when it was first presented in New York about 18 months back, "Big Fish Little Fish" probably won't have more than a limited run at the Duke of York's Theatre. It is a patchy play and takes too long to get to the point, and there's just too much competition around for this sort of show to click.

In essence, Hugh Wheeler has an interesting idea in developing the friendship theme into a full length play, but his craftmanship has gone awry. The entire first act serves only to introduce the characters, and the message only begins to take shape half way through the second act.

It needs a long sharp pull to save the show, and Wheeler almost succeeds, thanks largely to an interesting and offbeat theme. The big fish of the title, well portrayed by Thomas Coley, is a middleaged writer in a rut.

His promising academic career was ruined when he was involved in a scandal with one of the male pupils at the school where he was a lecturer. Since then, he has had an undemanding job with a publishing house, has drifted along for 20 years or more with a married woman, and has collected a few possessive friends.

Theoretically, his friends are only concerned with his future, but when the testing time comes they prove to be primarily interested in themselves.

Though Coley makes a dependable contribution, the role really calls for more inspired playing, with the result that the acting honors largely fall to Hume Cronyn, who repeats his original New York role with striking success. His is a lively and ingratiating performance, and the final scene between the big fish and his ultra-possessive friend is one of the dramatic highlights.

Jessica Tandy, back in the West End after more than 20 years on Broadway, is as fresh as ever as as the mistress, and the veteran Frank Pettingell, gives a striking study as another old friend, with day dreams of an imaginary fortune.

Frederick Jaeger's brisk and confident portrayal of a successful young writer dominates the scene, and there are useful studies by Viola Lyel as another friend and Carl Jaffe as a swish publisher.

Frith Banbury's staging seems too leisurely for the overlong and labored opening act, but he gets sensitive performances from the cast once the play gets into its stride. Jac Venza's apartment setting has the virtue of simplicity and modesty, and Richard Pilbrow's lighting is flawless. *Myro.*

La Bete Dans la Jungle

(The Beast in the Jungle)

Paris, Sept. 21.

Theatre Vivaut (Living Theatre) presentation of two-act (six scenes) drama by James Lord and Marguerite Duras, adapted from the story by Henry James. Staged by Jean Leuvrais; sets and costumes, Andre Acquart. Stars Loleh Bellon; Jean Leuvrais; features Martine Vadel. Opened Sept. 18, '62, at the Theatre Athenee, Paris; $3.50 top.

Catherine ..... Loleh Bellon
John ..... Jean Leuvrais
Elisabeth ..... Martine Vatel

The main drama in this adaptation of a wellknown Henry James short story is in what is not said. "La Bete dans la Jungle" ("The Beast in the Jungle") could be revealing in a story or even as a film, where there is greater latitude for insight into the characters. On the stage it is difficult. Despite the sobriety, eloquence and the intermittently moving drive of the enterprise, its nature limits the play to off-Broadway calibre production.

The drama offers a challenging vehicle for two sensitive actors. It is somewhat reminiscent of the foreign stories and films about the difficulty of communication, the fragility of emotions and the mystery of human memory. In this version a man and woman meet again after many years. They go on seeing each other, and the story is a series of scenes as they talk around what might have been love but has been kept bottled up like a beast in a jungle.

The yarn is neatly orchestrated, played and set with a sort of hypnotic quality in its feel for pauses, floating emotions and loss. But it remains a surface affair without the sweep and insight to bring it dramatically alive. It is still a creditable near-miss by a new private repertory company here, Le Theatre Vivant (Living Theatre).

Loleh Bellon, as the compassionate woman, and Jean Leuvrais, as the man with the smothered feelings, do a lot to keep their scenes fraught with a shimmering feel of loss. There is just not enough substance in the play itself to bring it off. *Mosk.*

Brecht on Brecht

London, Sept. 12.

English Stage Co. and Robert L. Livingston & Robin Fox presentation of a staged reading in two parts, arranged by George Tabori. Staged by John Bird. Stars Lotte Lenya, Barry Foster, Norman Rossington, Valerie Gearon, George Devine. Opened Sept. 11, '62, at the Royal Court Theatre, London; $2.50 top.

George Tabori has fashioned fascinating entertainment in "Brecht on Brecht." It is a natural for Brecht fans, but also rates a wider audience. The production is scheduled for a limited engagement at the Royal Court Theatre, but seems a strong bet for a transfer to a regular West End situation.

From the program it would appear as if there are some variations between the London production and the original off-Broadway presentation, which opened at the Theatre de Lys, N.Y., at the beginning of the year. However, both have the important factor of Lotte Lenya. She's a sensitive and highly dramatic singer, and plays a dominating part in the production, though she has to share many of the honors with her talented colleague on stage.

Miss Lenya, it must be con-

(Continued on page 74)

Shows Out of Town

A Matter of Position

Philadelphia, Sept. 30.

Fred Coe & Arthur Cantor presentation of a comedy in three acts, by Elaine May. Staged by Fred Coe; settings and lighting, David Hays; costumes, Ruth Morley. Stars Mike Nichols; features Beatrice Arthur, John McMartin, Michael Gorrin, Mimi Randolph, Mark Dawson, Evelyn Russell, Rex Everhart, Robert Barend, Robert Ader, Rose Arrick. Opened Sept. 29, '62, at the Walnut Theatre, Philadelphia.

Howard Miller ..... Mike Nichols
Selma Miller ..... Rose Arrick
Milton ..... Robert Ader
Mrs. Enright ..... Evelyn Russell
Policeman ..... Rex Everhart
Delivery Man ..... Paul Haney
Mr. Enright ..... Mark Dawson
Telephone Repairman ... Robert Barend
Mrs. Miller ..... Beatrice Arthur
Mr. Miller ..... Michael Gorrin
Mr. Dupar ..... John McMartin
Mrs. Shawl ..... Mimi Randolph

Making allowance for its preposterous three and a quarter hours' running time opening night, and the fact that there are three weeks (two in Philly and one in New Haven) to make the necessary cuts, Elaine May's "A Matter of Position" still seems a dubious prospect for Broadway.

The new comedy tends to be "a matter of position" for the audience. Firstnighters who could make an exit feasibly did so, with approximately one-third of the house gone before the final curtain.

The play's major flaw at this stage is the lack of validity to the central character, played by Mike Nichols. As a $90-a-week marketing statistician obsessed with the idea of having everybody love him, he wakes up on the day when everything goes wrong. Unable to cope with people by merely placating them, faced with mounting bills and stymied in his job, he stages a slapstick rebellion by going back to bed.

The trouble is that we can never quite peg this hero and his quick transitions. On the face of it, he seems an extraordinarily insecure person, finding escape in a regression to childhood, playing with jigsaw puzzles and crayon books, and welcoming the companionship of an eight-year-old neighbor. But he also takes time out to philosophize about his nondescript existence and getting away from it all.

He is either a jerk acting like a psychopath, or there may be actual derangement, but there isn't anything very sympathetic about him. The initial telling off of his hard-headed but genuine and understandable wife is a weird bit. He taunts her about his revelations of their wedding night and sex didoes to the boys at the office, just to make washroom or bar chit-chat.

There is no denying Miss May has a shrewd ear for the commonplace. Some of her family vignettes and dialog passages are funny, even though she works at times on the assumption that any inanity is funny if done in Jewish dialect, or that the same treatment can make a gross expression hilarious.

There is a second act imbroglio sequence that is strictly Soupy Sales. It all winds up in a spirited bedroom free-for-all, with relatives and in-laws pitted against the hulking building superintendent, who is finally routed when our hero's mama sets fire to the janitor's denims.

As the wife, Rose Arrick is a tower of lucidity in the Bronxian babel. A former A & P checker, rescued by marriage from living with her heroically depressed mother, she prefers even a nutty husband to loneliness. She is the sardonic slavery who rustles up breakfast to get her breadwinner to the office on time, a frustrated fury who can only find cliches when her guileful spouse torments her with cutting reproaches and criticism. She is a drab rebel ready for battle when her bruised mate has blown the works—job, apartment, bankroll—in his fleeting moment of courage.

The performances in this overextended romp are generally top-grade. Outstanding, however, are the contributions of John McMartin as a sensitive young go-getter, and Michael Gorrin as the hero's inarticulate and groping father. Mark Dawson plays the janitor and Mimi Randolph the sadsack hero's mother-in-law. *Gagh.*

Arte Johnson, Marlyn Mason, Tom Hatten and **Sylvia Lewis** will appear with **Joyce Jameson, Ken Berry** and **Ann Guilbert** in the "Billy Barnes' L.A." revue, opening next Wednesday (10) at the Coronet Theatre, L.A.

Night Life

Philadelphia, Oct. 1.

Sidney Kingsley presentation of his own drama in two acts and three scenes. Staged by the author; setting and lighting, Albert Johnson; costumes, Alice Gibson; associate producer, M. Kirshner. Features Neville Brand, Carol Lawrence, Walter Abel, Carmen Mathews, Salome Jens, Philip Bosco, Murray Roman, Bobby Short, Alan Bergmann. Opened Sept. 29, '62, at the Locust Street Theatre, Philadelphia; $5 top.

Neil ..... Philip Bosco
Frenchy ..... Leonardo Cimino
Waiter ..... Raymond St. Jacques
Baron ..... Robert Dryden
Nick ..... Alan Bergmann
Red ..... Jock Livingston
Cracker ..... Victor Thorley
Cigarette Girl ..... Jessica Walter
Kazar ..... Neville Brand
Chinky ..... James Greene
Lew ..... Walter Abel
Ceil ..... Carmen Mathews
Jimmy ..... Bobby Short
Young Man ..... Mike Baseleon
Young Woman ..... Paula Wayne
Sonny ..... Murray Roman
Gia ..... Carol Lawrence
Woman ..... Kim Townsend
Anna ..... Salome Jens
Young Man ..... Barry Newman
Girl ..... Cynthia McAdams
Gigolo ..... Larry Farley
Woman ..... Elizabeth Moore
Iggy ..... Robert Weil
Boy ..... Cal Bostic
Girl ..... Doris Chambers
Woman ..... Alicia Townsend
Boy ..... Joseph Mascolo
Harry ..... Harrison Dowd
Harry's Girl ..... Marilyn Hanold

A clinical chronicle of the doings of New York's key club set furnishes Sidney Kingsley an approach to the larger troubles of the world in "Night Life." On the entertainment side the play is good enough. Its characters are varied and quickly etched, if familiar. But when the playwright cuts through the sugarcoating of frivolity to give the message, he leaves a been-here-before reaction.

The Albert Johnson setting is a reasonable facsimile of an East Side trap. The homeless-after-midnight while away the hours in its draped seclusion, kid around at the piano bar, break out into spontaneous song, dance and amour. Upstairs the underworld moguls hold kangaroo court and play cards.

The assortment of characters, their emotional problems and vivid language may possibly insure the new Kingsley work an audience of sorts. For despite its tendency to preach and pontificate, it is a showy piece mostly about sex.

The author, who also directed, employs the gimmick of spotlighting a player or group in private colloquies or moments of introspection. The rest of the cast, virtually all on stage throughout, are frozen into tableaux. The device seems sound enough, but when a half-dozen principals voice their inner thoughts in none-too-rapid succession it creates a deep freeze.

Neville Brand portrays the rugged union leader, an apparent carbon of Teamsters president James C. Hoffa. To increase his threat potential, he has read the life of Lenin and is convinced that with the help of hoodlum funds and tactics he can control the entire U.S. labor movement and thereby the country itself. He is a Kingsley-created monster to be destroyed by his arch-antagonist, a somewhat rhetorical, personally dislodged attorney.

The latter is one of those troubled idealists familiar to playgoers. He has run away from the love of a sincere cafe singer, and is deciding to give up his $100,000-a-year practice to work for the U.N. Then he has a peculiar vision on the stage apron, an hallucination about some fellow he bayonetted in Korea.

The climax finds the attorney and the labor goon involved in melodramatic switchblade business as the crowd in the cafe watches in stationary horror. But if Kingsley's sermons on the plight of contemporary society are unmoving, his theatrical sense is as sound as ever.

There is much that is effective in the enlivening side business. Carmen Matthews and Walter Abel are unaffectedly superb as elderly couple living it up to their mutual distress. Salome Jens makes a striking figure as the sexually shook-up movie star who hopes to find partial escape with the barrister played by Philip Bosco. Murray Roman caricatures sick comics and Carol Lawrence's song and dance contributions are charming. There is a genuine feeling of tension between the villain and hero when they are not acting as amplifiers for the playwright's preachments. *Gagh.*

Nancy Marchand is standby for **Margaret Leighton** in "Tchin-Tchin."

Offer Summer Musical Producer Rent Cut, But He Nixes Next Year

Charlotte, N. C., Oct. 2.

The Charlotte Coliseum-Auditorium Authority voted last week to give Ben Kapen's Charlotte Music Theatre a $400-a-week rent reduction for next season. But it declined to award him a share of the parking fees or other concession proceeds to help whittle down a three-year deficit of $75,868.

Kapen wasn't present when the authority met, not having been invited to attend, but he commented later that the group is "giving the theatre the kiss of death." He added, "The only conditions under which I would return next season would be a fighting chance to liquidate that $80,000 and make a profit."

As for finding a way to come back under the present terms, the producer asserted, "I'm not even going to consider it. It's out of the question, absolutely out of the question. The only thing that could happen would be that they would have to change their minds."

The authority offered Kapen a renewal of his present sliding-scale three-year contract. Its first-year terms would include a maximum rental of $1,225 per week. The second-year maximum would be $1,425, and the third would return the maximum rent to the level of the past season, $1,625.

By unanimous vote the authority echoed chairman Arthur R. Newcombe's sentiments, "We are in complete sympathy with the idea of having good summer theatre. People in Charlotte want it, and we want to give them what they want. But on the other hand, we must keep in mind our responsibility to the taxpayer."

An uncertified financial statement showed a $9,993 operating profit for the 1962 play season, which began with a deficit of $85,860. On the basis of these figures, Kapen's corporation, Village Theaters, still has obligations of $75,868, constituting funds owed backers and unpaid trade accounts.

The report shows that a rebate on state taxes, increased boxoffice receipts and miscellaneous income put the season into the black. The rebate from amusement taxes totaled $6,924. The boxoffice boost was $4,849 and miscellaneous income totaled $2,598.

Only three productions lost money this year. They were "Rosalinda," $6,642; "Pal Joey," $3,266; and "Flower Drum Song," $367. The profitable shows were "Under the Yum Yum Tree," $7,812; "Bye Bye Birdie," $7,804; "Carousel," $4,402; "Music Man," $4,097; "Damn Yankees," $2,716; "Gypsy," $1,548; "Pajama Game," $965, and "Can-Can," $73.

Kapen was asked to reply by Oct. 1 to the authority's rental contract offer.

Drury Would Keep New Novel From H'wood But May OK Legit Version

By LES CARPENTER

Washington, Oct. 2.

Allen Drury's sequel to "Advise and Consent," called "A Shade of Difference" (Doubleday; $6.95), is not for sale to Hollywood, says the author.

The new book, against an United Nations backdrop, is a savage attacker of the dead-end liberal; i.e., the liberal who sees every issue for the face value of the political cliche attached to it, without thinking through all that may be involved. The mind of this sort of liberal delves no deeper than the slogan concept of public affairs.

Because a number of leading book critics on the bigger dailies fit such a description themselves, the book predictably may have some printed word harpoons thrust into its vitals. The novel did not make the Book of the Month Club (as "Advice and Consent" did), but is the Literary Guild choice.

Fears For Treatment

Drury's feeling about the film rights to "A Shade of Difference" are hinged on his concern about the American image globally. The novel treats the most inflammatory of subjects, the Negro-white relationship. Author's fear is that a film version, which necessarily must be a condensation (he has written 603 pages of story) might

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'Elixir of Love' Launches Houston's Opera Season

Houston, Oct. 2.

The Houston Grand Opera Assn. opened its eighth season with the "Elixir of Love," by Donizetti, to be sung in English in Cullen Auditorium, Univ. of Houston, last Friday-Sunday (28-30). The other three productions for the season, also to be presented with the Houston Symphony Orchestra, are Verdi's "Il Trovatore," Nov. 29 and Dec. 1; a double-bill of Puccini's "Il Tabarro" and Leoncavallo's "I Pagliacci," Jan. 17 and 19, and Wagner's "Die Meistersinger," March 28 and 30.

An extra production is possible this season because the Ford Foundation is providing 17 singers, all auditioned by conductor Walter Herbert.

'Mary' Profit Now $829,378 on 100G

The three companies of "Mary, Mary," one on Broadway and two on the road, earned a combined operating profit of $116,506 during the five-week period, July 30-Sept. 1. That figure, altered somewhat by other income and certain expenses, rocketed the net profit on the overall venture to $829,378 as of the start of last September.

The hefty five-week take enabled Roger L. Stevens, producer of the three companies, to make a profit distribution of $110,000. That brought the total payoff thus far on the Jean Kerr comedy to $810,000. On the basis of an equal split between the management and the backers, the latter's share represents a net return of 405% on their $100,000 investment in a period of a year and a half.

It cost $71,006 to open "Mary, Mary" in March, 1961, at the Helen Hayes Theatre, N.Y., where the comedy, costarring Barbara Bel Geddes, Barry Nelson and Edward Mulhare, is currently in its 83d week. That tab included a heavy preliminary advertising expense and a small tryout profit. Both road companies, one playing prime time and the other a bus-and-truck presentation, were financed from profits earned by the parent Broadway production.

The unit playing maior cities with Julia Meade, Scott McKay and Tom Helmore costarred began touring last May 31 with Teresa Wright as femme lead. Production costs of about $35,000 were rapidly recovered by the company, which had registered a profit of $71,409 as of Sept. 1.

The motorized presentation, in which Lee Bowman stars, cost $33,044 to produce. It opened Aug. 4 in Central City, Colo., and as of Sept. 1 had recouped $30,804 of its production cost.

Included in the overall profit on the three-company venture is income from the sale of the film rights to Warner Bros. on a staggered payment deal up to a ceiling of $500,000. The film income is split between Mrs. Kerr and the production on a standard 60-40 basis. The authoress is the wife of Walter Kerr, N.Y. Herald Tribune drama critic.

For the five weeks ended last Sept. 1, the Broadway production cleared $22,636 and the company touring key cities netted $63,066 in three weeks in San Francisco, one in Seattle and another divided between Seattle and Omaha. That troupe is now in Chicago. The bus-and-truck company, currently playing one-niters, earned the $30,804 operating profit in four weeks in Central City.

Old House for Barn Staff

Gilford, N. H., Oct. 2.

The former Harris farmhouse adjoining the Lakes Region Playhouse here has been purchased by Alton Wilkes, owner of the summer theatre, for conversion into quarters for the playhouse staff.

The property, including the 200-year-old brick house, reportedly cost $35,000.

New Lineup of Personnel At Citizens in Glasgow

Glasgow, Oct. 2.

The Glasgow Citizens Theatre, a leading legit group in Scotland, has an entirely new face in personnel with its resumption of operations this week at its theatre in the Gorbals of Glasgow. The only members of the 1961-62 season returning are Anne Kristen and John Bryden Rodgers.

The theatre has a new producer, Piers Haggard, and a new designer, Michael Knight.

Get Brown, L'ville, For Road Legits

Louisville, Oct. 2.

The Brown Theatre, a firstrun film house, has been leased by the Louisville Theatrical Assn. to play touring legit shows. It will get bookings that previously played the Memorial Auditorium.

After renovations underwritten partly by the city and the Louisville Foundation, the theatre becomes part of many projects to improve the community culturally. The project was proposed by the Louisville Central Area, Inc., an organization working to improve the central downtown area.

The prospect of Louisville having a real legit house, with acoustics and equipment suitable for small-cast dramatic shows, has apparently sparked interest in subscriptions for the upcoming Theatre Guild season. The current total is 2,200, with a goal of 3,000. The four-play series which the Theatre-Guild American Theatre Society will present includes "Mary, Mary," Oct. 11 (this will play the Auditorium while renovation is under way at the Brown); "Sound of Music," Dec. 25; "Shot in the Dark," Jan. 10, and "Take Her, She's Mine," Feb. 4.

Fourth Avenue Amus. Co., owners of film houses in Louisville and Indianapolis, has agreed to relinquish its lease on the Brown, and the Louisville Memorial Commission, governing body of the Auditorium, will acquire the Brown as a separate facility to play shows more suitable to the smaller house.

The Louisville Theatrical Assn., of which George E. Gans is president and Maurice Settle manager, will operate the Brown and book shows there. Settle will also continue to handle bookings for the Auditorium.

Changes and improvements in the Brown will include new wiring, stage equipment, stage floor and several rows of new seats in the theatre, at a cost of $40,000-$50,000.

Suggests Actor Co-Ops To Provide Employment Security for Legiters

Edinburgh, Sept. 25.

An actor's cooperative should be set up to give performers the security they need, it has been suggested by John Cairney, Scot film and stage actor, currently appearing in a new play, "Young Auchinleck." Under the proposed scheme, actors aged 17 or 18 could sign for seven years for a regular salary. More experienced players would sign for shorter periods at higher salaries.

The actors, Cairney suggests, would still be allowed to accept television and film work, but the payments would go into the cooperative to be used for better publicity or in commissioning plays. Cairney adds, "If some company or organization had the courage to take on even a dozen young actors and said: 'You are ours,' it would give them much-needed security and give the theatre more money. In no other job would I train as long and work as hard, and really apply myself so assiduously and get nowhere at all.

"We work all day, and the end of every job is the beginning again. How would you like to get your books every fortnight or be fired every three days? I would like to see the theatre in every country made a part of the municipal and national life—as much as any library, swimming baths, or car park, and things which are there for the citizens' use if they want."

V.I.P. Audience Sees Last of 'Lady'; Casts of Other Shows in for Party; Each Boff Boffo Still at Finale

By ABEL GREEN

"My Fair Lady" producer Herman Levin had a VIP "paper" list of lastnighters Saturday (29) at the Broadway Theatre and, among them, was a Ripley—an attractive young lady who came with Judge Simon H. Rifkind's party who had "never seen 'MFL'." There must have been others that night, because it was loaded with many teenagers whose papas seemingly brought them to participate in an historic Broadway occasion. But there were many others who had been at the premiere, or in the early weeks, seven seasons and 2,717 performances and $20,257,000 in b.o. takings ago.

"MFL" seven years later proved to one sentimental returner a multiple tribute to many talents. Perhaps not the least of these redounds to Alan Jay Lerner, the librettist, whose perceptive, sophisticated adaptation of the Shavian original brilliance brought the "Pygmalion" legend to fullest musicomedy flower.

It pointed up anew that "MFL" ranks with "Oklahoma!", "South Pacific" and "Annie Get Your Gun" as classic examples of well nigh perfect musicals with thoroughly integrated book, lyrics and tunes—a homogenous whole wherein song and story blend naturally, unobtrusively, automatically.

As it unfolded for its final performance on Broadway the salvos for each successive, now familiar Lerner & Loewe tune seemed salvoer. In fact the hyper-enthusiastic applause verged on the artificial in its surcharged fervor during the proceedings and after librettist Lerner made the curtain speech with the cast. As the latter crisscrossed hands and arms in traditional "Aud Lang Syne" interlacing, some of the choristers were openly in tears as the news photographers flashgunned the cast and audience alike at this historic performance.

Producer Levin, in the lobby, called it the "happiest wake" he had witnessed, referring to the acclaim at the pre-final performance (at the Saturday matinee) and even the attractive girl selling the souvenir booklets was just about running out of stock. Seemingly the sentimentalists and show

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Hey! Now Wait a Minute; Isn't That a Non-Musical?

Honolulu, Oct. 2.

The Honolulu Community Theatre netted $13,550 in it's 1961-62 season, helping whittle down a deficit of about $42,000 incurred since 1955.

It's still the same old story. The musicals make money, the non-musicals don't. "West Side Story" and "The Sound of Music" were the big grossers last season.

The season opens next month with "The World of Suzie Wong."

'Milk' a Year Old, Still in the Red

"Milk and Honey," which celebrates its first anniversary on Broadway next Wednesday (10), is still in the red. As of last July 31, the musical had a deficit of $73,987 on its $400,600 investment. The backers have been repaid $260,390 thus far.

On the basis of grosses in August and September, there were several profitable and a few non-profitable weeks during period. However, an overall operating profit is figured to have been registered by the production on the two-month spread and the deficit is now estimated at around $60,000. The weekly operating nut has been reduced by royalty waivers.

RCA Victor, which recorded the original cast album of the musical, has a substantial interest in the Gerard Oestreicher presentation, with an investment of $100,000. Under a special arrangement, the diskery is to get 12½% of the management's 50% share of any profits on the venture.

Among the backers of the musical are costars Robert Weede and Mimi Benzell, with respective investments of $1,600 and $2,500. Sharing headliner billing is Hermione Gingold, who succeeded Molly Picon last month. Don Appell wrote the book and Jerry Herman the music and lyrics for the show.

"Milk and Honey" cost $421,878 to bring to Broadway. Production expenses totalled $373,974, another $21,122 was dropped on the out-of-town tryout, and an operating loss of $26,782 was registered on 10 preview performances. Another preview was included in the first week of regular performances.

The musical, which can clear over $12,000 weekly on its potential gross capacity of $62,805, has been just about breaking even at the $40,000 mark. The royalties during most of July came to a combined $200 weekly for the authors, $66.67 weekly for director Albert Marre and around $25 weekly for choreographer Donald Saddler.

TO PREMIERE 'L'AVARE' AT GUTHRIE IN M'PLS.

Minneapolis, Oct. 2.

A new play, "L'Avare," of undisclosed authorship, is understood to be one of the four productions scheduled for the season opening next May 7 at the Tyrone Guthrie repertory theatre under construction here. The other shows, all revivals, will be Chekhov's "The Three Sisters," Arthur Miller's "Death of a Salesman," and the previously announced "Hamlet."

George Grizzard, who will play the title role in "Hamlet," the opening show, has a clause in his contract as costar of the upcoming Broadway production "Who's Afraid of Virginia Woolf?" allowing him to leave the Edward Albee drama and come here to start the repertory company rehearsals in March.

Individuals who contributed to the $2,000,000 fund used to build the Guthrie Theatre will have priority in choice of performance dates and seat locations.

May Re-Tag Edinburgh Scottish Int'l Festival; Musical Accent for '63

By GORDON IRVING

Edinburgh, Oct. 2.

To mark the 150th anniversary of Verdi's birth, the Teatro San Carlos, Naples, will send a company to the International Edinburgh Festival in August of next year. A repertory of three operas will also include one by Rossini.

The musical emphasis in the 1963 Festival will be on Hector Berlioz, with the Covent Garden orchestra and chorus presenting the composer's major works. The opener will be a performance of his "La Damnation de Faust," with Georg Solti conducting. The Festival will also feature the music of Bartok.

Under the direction of Lord Harewood, artistic director, Edinburgh is being given a musical rather than a dramatic accent. The Concertgebouw Orch or Amsterdam, last here in 1957, will make its fourth visit. The English Opera Group, under the auspices of Covent Garden, will perform at the King's Theatre, with Benjamin Britten's "The Rape of Lucretia" on the program.

A loss is again expected from the 1962 Festival, which has been one of the worst from a weather viewpoint. Some visitors have called Festival "a Russian bore," in a reference to the heavy load of Russian music.

The name of the affair may be changed to Scottish International Festival, to attract the people of the heavily populated area of Glasgow and west Scotland into the audiences. At present lack of late-night train service prevents most Glasgow citizens from attending Festival events.

Can Vienna Opera Ballet Improve?

Union Limits Work to Four Hours Daily — Milloss Gives Job a Try

Vienna, Oct. 2.

Vienna Opera has chosen a choreographer, notably lacking up to now with only rare and poor performances of the opera ballet. The choice is Aurel von Milloss, Hungarian born, but has worked the opera houses of Rome, Florence and Milan (La Scala) since the late 1930s. He is credited with having done much to revive ballet in Italy, asking contemporary composers (Dallapiccola, Rieti, Casella, Malipiero and painters (De Chirico, Fiume, Carra, Campigli, De Nobili) to collaborate with him and having trained a new generation of dancers. Two years ago he went to the opera in Cologne.

Viennese engagement is so far a "trial-marriage" as Milloss and the dancers must first get acquainted with each other's working methods. Also there is the difficulty that the local dancers' union does not allow more than four hours daily and only three hours on performance days. Milloss is used to work his dancers 8-10 hours a day in rehearsal periods and soloists even more than that.

His first ballet evening will be seen around Nov. 15. "Abstractions" to Prokofieff's 3rd piano concerto (first performed in Rome 1957) will open the program. It represents as Milloss himself puts it "his first impression of contact with Balanchine." Next will be Dallapiccoila's "Marsias" (premiere 1948 in Venice) and last a Hungarian dance-comedy, "Terszill Katica" to music by Sandor Veress, a pupil of Bartok. It was first given at the Florence May Festival in 1950.

'MFL' 10½-Mil Profit

Continued from page 1

ing the closing of the musical is covered in a separate story in this issue and for a more complete history of "Lady" see Page 2 of last week's VARIETY.

Another Broadway closing Saturday night was "Night of the Iguana," which registered a 316-performance run at the Royale Theatre. The Tennessee Williams play, produced by Charles Bowden, was capitalized at $150,000 and is figured to have broken about even on its investment. That takes into consideration the production's 40% share, less 10% commissions, of income from the sale of the film rights to Seven Arts on a sliding scale arrangement ranging from a minimum of $250,000 to a maximum of $400,000.

There's a possibility the touring rights to the play may be leased to another management, but it's understood Bowden wants cast approval. A London production is also regarded as a possibility.

Bette Davis, Margaret Leighton and Alan Webb were originally co-starred in the production. Shelley Winters succeeded Miss Davis in the role played during the end of the run by Priscilla Morrill. Other recent replacements included Patricia Roe for Miss Leighton and Leo Lucker for Webb. Miss Roe costarred in the final weeks with Patrick O'Neal who had featured billing when the play opened in New York.

On the road, "The Unsinkable Molly Brown" called it quits Saturday in Boston after eight weeks of a scheduled 11-week run at the Shubert Theatre there. The Boston stand was unprofitable for the musical which, otherwise, played to healthy business during most of its post-Broadway tour. The Theatre Guild-Dore Schary presentation ended a 67-week Main Stem run last February at a slight deficit on its $400,000 investment.

Subsequent earnings on tour have resulted in a net profit of around $300,000, including revenue due from the sale of the screen rights to Metro for $500,000, of which the production gets $180,000 as its 40% share, less 10% commissions.

The musical, for which Meredith Willson wrote the music and lyrics and Richard Morris the book, starred Tammy Grimes in the title role, except that Karen Morrow subbed for a few weeks prior to the start of the Boston engagement.

Off-B'way Reviews

Sweet Miani

Edmund Brophy, in association with Donal Currie, presentation of a musical in two acts, with book by Stuart Bishop, music and lyrics by Ed Tyler. Staged by Louis MacMillan; musical direction, Robert Lenn; musical staging, Edward Earle; sets, Stuart Slade; lighting, Norman Finkelstein; costumes, Andre; music consultant, John Wallowitch. Musicians, Natalie Charlson, David Skine, Wallice Tukarcxky. Features Sheila Smith, Virgil Curry, Leeretia Gould, Paul Michael, Isabelle Farrell. Opened Sept. 25, '62, at the Players Theatre, N.Y.; $4.50 top weeknights, $4.90 weekends.

Cast: Sheila Smith, Virgil Curry, Leeretia Gould, Paul Michael, Isabelle Farrell, Victor Pierantozzi, Elida Jensen, Maury Haydn, Shirley Dalzell, Edward Earle, Peter Dunlop.

"Sweet Miani," a spoof of South Seas films of the 1930s, is absurd, corny and overdone. But it's also kind of funny, and those willing to forgive its many flaws might find it mildly enjoyable.

Presented with all the subtlety of an erupting volcano, Stuart Bishop's book contains all the cliches that of the Dorothy Lamour jungle films, including sacrificial virgins, amnesia victims, domesticated apes and perfectly-timed typhoons. And of course the characters burst into one of Ed Tyler's deliberatively awful songs at the drop of a sarong.

Among the stock types are the native beauty saved from death in the nick of time, a dumb blonde who finds true love on the desert island, a Bloody Mary-like priestess, and a prudish spinster who loses her inhibitions as well as most of her clothes. The ending, needless to say, is revoltingly happy.

Sheila Smith, a deft comedienne with a nice singing voice, is the saronged heroine and Virgil Curry is amiable as her lover. Shirley Dalzell, Peter Dunlop, Maury Haydn and Is belle Fletcher are also good in supporting roles. The sets, by Stuart Slade, are properly exotic, and there are clever touches on Louis MacMillan's staging.

The show starts off slowly, fizzles out at the end, and what comes between is erratic. But there are several amusing scenes and delightfully prepo terous moments, and though it's far from memorable, "Sweet Miani" is strangely likable. *Kenn.*

Digging for Apples

Ned Hendrickson & Frank Thomas presentation of a revue in two acts by James E. Butler and Robert Bowers, with lyrics by Butler and music by Bowers. Staged by the authors; music director, Bowers; choreography, Gretchen Vanaken and Bob Cotton; lighting, Bob Cotton; pianist, Helen Smith; sets and graphics, Gerald E. Proctor; production stage manager, Paul Caffrey; production coordinator, Maxine Reis; sound engineers, David Griffin and Robert Phillips. Opened Sept. 27, '62, at the Washington Square Theatre, N.Y.; $2.90 top weeknights, $3.90 weekends.

Cast: Bob Cotton, Jeff Furst, Paula Shaw, Vinnie Van, Gretchen Vanaken.

Despite its title, "Digging for Apples" has nothing to do with fruit or, incidentally, with good taste or entertainment.

Although the revue often deals with important and controversial topics, the treatment is childish and banal. Typical of the attempts at humor is the skit showing Jacqueline Kennedy preparing to disrobe as Playboy publisher Hugh Hefner stands by with a camera.

The opening number is a silly song with only "doo-doo" and "la-la" for lyrics, done in total darkness. It seems pointless, but turns out to be the best thing in the show. *Kenn.*

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
B. Fenstermaker, Sher. Sq. (9-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Digging Apples, Wash. Sq. (9-27-62).
Fantasticks, Sullivan St. (5-3-60).
Hanley plays, Cherry Lane (10-1-62).
Hostage, One Sheridan Sq. (12-12-61).
Man Is Man, Living Theatre (9-18-62).
Man's a Man, Masque (9-19-62).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Sweet Miani, Players (9-25-62).
Wilder Plays, Circle in Sq (1-11-62).

CLOSED

Albee plays, Cherry Lane (9-4-62); ended limited engagement of 30 performances last Friday (28).

SCHEDULED OPENINGS

O Say, Provincetown (10-8-62).
Angels of Anadarko, York (10-10-62).
Whisper God's Ear, Cricket (10-11-62).
P.S. 193, Fourth Street (10-16-62).
Love of Two Hours, Actors (10-26-62).
Anvil, Maidman (10-30-62).
Intimate Relations, Merm'd (11-1-62).
Living Room, Gramercy Arts (11-7-62).
We're Civilized, Jan Hus (11-8-62).
Cherry Orchard, Theatre 4 (11-14-62).

Roland Petit Will Dance, Stage Ballets in Paris

Paris, Oct. 2.

After the successful song and dance show starring Renee Jeanmaire at the Alhambra Music Hall last season, dancer-choreographer Roland Petit will return to long-hair, mixing classical and modern, in a series of four ballets in December at the Palais De Chaillot.

The company will be government-backed this time and share the theatre with the state subsidized Theatre National Populaire, which headquarters at the house. Rosella Hightower is the leading ballerina of the Petit troupe.

The ballets to be presented are Hector Berlioz's "Le Corsaire" ("The Pirate"), "Carnival Romain," Maurice Ravel's "Rhapsodie Espangole" and Paginini's "Caprice."

Last of 'Lady'

Continued from page 71

biz buffs were stocking up on her stock-in-trade before it was too late.

As the better known numbers—"Loverly," "Bit of Luck," "Rain In Spain," "Danced All Night," "Street Where You Live," "Show Me," "Grown Accustomed To Her Face" and "Without You" — unfolded, the outfronters applauded like they clap for a songwriter's "and-then-I-wrote" medley. The audience rapport with the score, the plot and the cast (capitally performed with nary a letdown by Michael Allinson and Margot Moser, with the expert support of Melville Cooper, Gordon Dilworth, Margery Maude and others) was like a combination old-home-week and a sorority reunion. Incidentally, when they come to casting that W. C. Fields legit musical, Dilworth is an uncanny lookalike and with the same wild-eyed, zany, offbeat comedy approach.

Dick Maney, Boswell to Levin, Lerner, Loewe & Co., has broadcast the statistics on "MFL," notably his complete summation in last week's issue, and to many at the last night it was cause to observe—as did Lisa Kirk and her writer-husband Bob Colwell — "Why *does* it *have* to close? Especially with all the business it's still doing."

There was a closing night invitation midnight party hosted by Levin in the foyer of the Broadway Theatre which the town's legit casts and other show biz names attended in honor of the past and present "MFL" casts. It lasted far in the a.m. but did not halt the IATSErs striking the sets to haul away the Oliver Smith scenery and Cecil Beaton costumes.

Incidentally, all through Sunday, the Gotham disk jockeys were further saluting the Lerner & Loewe score as a valedictory to "MFL," and Maney's excellent roundup story in last week's VARIETY got generous quotes and credits.

Incidentally, the Playbill publishers miscuessed on the demand. Last night programs were exhausted.

Closes With a Glow

Having established numerous records during its six and a half year Broadway run, "My Fair Lady" set another for its 2,717th and final one last Saturday night (29) at the Broadway Theatre, N.Y. According to the producer, Herman Levin, the musical took in $10,191 at the final performance.

That's believed to be the highest closing-night gross in Broadway history. "Lady" also drew $7,057 at the final matinee, for a total of $17,248 for the two last performances.

Subtle Distinction

Just before the closing performance of "My Fair Lady," last Saturday night (29) at the Broadway Theatre, N.Y., a couple of last-nighters spotted pressagent Richard Maney, in conversation with the show's librettist-lyricist, Alan Jay Lerner, in the lobby. He was wearing the standard opening-night p.a. attire, a tuxedo.

"I'll bet," one of the observers remarked, "that this is the first closing night Maney ever attended that wasn't also the opening night."

Legit-Concert Tie-In Deal

An arrangement has been worked out in Northampton, Mass., whereby a concert series at the 2,200-seat Smith College auditorium there will enable the town to have a legit season at the 953-seat Academy of Music. Involved in the setup is Broadway legit press-agent Dick Weaver, who's expanding his activities to local sponsorship in certain New England towns of touring legit production and concert presentations.

The New England enterprise was to have originally been handled by Weaver and Paul Anglim, another legit p.a. However, Anglim is now occupied as advance agent for the bus-and-truck production of "The Sound of Music," which began touring last week. Prior to going out with the show, he and Weaver worked out a deal in Northampton providing for them to secure legit bookings for the Academy in return for the right to present concert bills at the college auditorium (John M. Greene Hall).

Because of the small seating capacity at the Academy, there's little potential profit to be made by the house from the booking of legit shows, which on their infrequent visits to the town generally play spit-week stands. Weaver and Anglim suggested that if they could present a concert series at the college, anticipated profits from that operation could then be used to offset anticipated losses on their booking of legit productions into the Academy.

Presentations scheduled for the Academy include "The Matchmaker," "Mary, Mary," "A Shot in the Dark" and Hal Holbrook's one-man show, "Mark Twain Tonight." "Matchmaker," which the Phoenix Theatre, N. Y., is co-sponsoring with the N. Y. State Council on the Arts for a five-week tour of the state, is scheduled to open the season at the house with an Oct. 12-13 stand.

Among concert entries slated for the college auditorium are The Limeliters, Ferrante and Teicher, Cornelia Otis Skinner and the Jose Greco terp troupe.

Legit Followup Comment

Camelot
(MAJESTIC THEATRE, N.Y.)

After almost two years on Broadway, "Camelot" is still an astonishingly beautiful production, with sets and costumes that delight the eye. But with the departure of the original stars, the musical has lost much of its dramatic impact, and what remains is an elaborate but unexciting pageant.

William Squire, now playing King Arthur, is a competent actor, but his performance lacks the depth and insight that Richard Burton brought to the part. Arthur is the only fully-drawn character in Alan Jay Lerner's book, and if "Camelot" is to evoke an emotional response from the audience, the King must be brilliantly played. Squire comes close at times, but he does not do justice the potentially compelling role.

Guenevere is a more superficial character, but the part does require a vivacious personality in the early scenes. Janet Pavek, however, is stolid throughout, and although she sings well, her portrayal is bland. Among the other cast replacements, Tani Seitz comes off best, contributing a good performance as the gluttonous Morgan Le Fey. Christopher Cary is adequate as the distasteful Mardred, but Laurie Main is too loud and broad as King Pellinore.

Robert Goulet continues to be a satisfactory Lancelot, and it is he who draws the biggest applause from the television-viewers in the audience. The score, by Frederick Loewe, remains pleasant listening, although it cannot compensate for the disappointing performances. *Kenn.*

The Premise
(PREMISE THEATRE, N. Y.)

Improvisational theatre has become a national legit and cabaret vogue. Acting groups using this format have sprung up in several cities and have also appeared recently on national tv shows. The Premise Co. was the first such troupe to be a New York hit almost two years ago and has since become a staple item off-Broadway, where it continues to draw SRO crowds and has stretched its weekend performance schedule to three shows nightly.

"The Premise, which is produced by Theodore J. Flicker, in association with David W. Carter and Allan H. Mankoff, is also being presented by affiliate groups in Washington and London. The original N. Y. company is the one currently in London and the New York operation has two units and a workshop all active. The company and others like it have made a profit-making theatrical project out of what had been essentially an acting school teaching device.

Material used in "The Premise" is part sketched in advance and part audience-suggested. There is enough of the latter format to keep things lively and enough of the former to maintain the requisite safety for public performance. The most important factor here is the personalities and flexibility of the performers. The troupe caught, consisting of Sandy Baron, Gayle Coffin, David Dozer and Al Mancini, is an almost consistently sound unit.

Baron leads the company, introducing segments to the audience and generally setting the pace. He is a controlled and meticulous actor, able to skillfully create credible and real characters. His rabble-rousing Southern senator is a finely designed combination of stupidity, cliche, humor and ferocity and his army sergeant likewise captures the blank perseverance of an officer dealing with a loser of an enlisted man. Other fine contributions include a befuddled yet persistent driving instructor and free-wheeling bits in a variety of scenes.

Mancini registers humorously in several scenes, but tends to overplay. Although the results are usually funny, his excessive liveliness between scenes and equivalent mugging during sequences tend to wear. Nonetheless, he is an asset to the company, turning in several nice bits, including a dimwit private assigned to guard the pushbutton that would send the world into total war. It's funny, but too long.

Miss Coffin is a relative newcomer to the group. Although she hasn't completely settled into the groove, she turns in some strongly effective bits, like a nutty method actress who needs motivations and sense memory aids to take a driving test. Dozer doesn't often come across effectively. He seems to lack the exuberance of his teammates and also is a slower improviser. When things get going and require sharp agility, he's not always there.

Improvisations cover characters and locations suggested by the audience, plus some film plot bits with titles from the house. A "Gone With the Wind" sketch at the show caught turned out to be hilarious, although it got out of hand. Other items include topical material on the Kennedy family, Castro, Nixon, Khrushchev, Rockefeller, cops in drag, the Moses-Barnes disputes and other bits. Psychology also takes a drubbing and so does the military.

It all adds up to a lively and often eye-watering evening. At its present pace, it would appear that "The Premise" is due for several more anniversaries off-Broadway, both entertaining patrons and providing an excellent showcase for fine young talent. *Kali.*

Scheduled B'way Preems

Stop the World, Shubert (10-3-62).
Come on Strong, Morosco (10-4-62).
Virginia Woolf, Rose (10-13-62).
Seidman and Son, Belasco (10-15-62).
Step on a Crack, Barrymore (10-17-62).
Mr. President, St James (10-20-62).
Fun Couple, Lyceum (10-22-62).
Night Life, Atkinson (10-23-62).
Perfect Setup, Cort (10-24-62).
Matter of Position, Booth (10-25-62).
Beyond Fringe, Golden (10-27-62).
Tchin-Tchin, Plymouth (10-29-62).
Calculated Risk, Ambass. (10-31-62).
Nowhere to Go, Winter Gard. (11-10-62).
D'Oyly Carte, Center (11-13-62).
Little Me, Lunt-Fontanne (11-17-62).
Lord Pengo, Royale (11-19-62).
Never Too Late, Playhouse (11-27-62).
Harold, Longacre (11-29-62).
Counting House, Biltmore (12-13-62).
Oliver, Imperial (12-27-62).
Hot Spot, Shubert (3-2-63).
School Scandal, Majestic (1-24-63).
Tovarich, Broadway (3-7-63).

Road: 'Fringe' $69,918 in Toronto, 'World' Sets Record $73,015, Philly; 'Fun' $15,159, Balto; 'Setup' 12G, S.F.

The road was crowded with tryouts last week, including both hot tickets and low-temperature ones. Continuing at a wow pace was "Stop the World—I Want to Get Off," which established a house record at the Shubert Theatre, Philadelphia. "Beyond the Fringe" was powerful in Toronto and "Mr. President" and "Oliver" were big in Washington and San Francisco, respectively.

The top-grosser for the week was the Civic Light Opera production of "Kismet" in Los Angeles. "The Unsinkable Molly Brown" closed last Saturday night (29) in Boston and the Broadway-bound "Fun Couple" postponed its opening at the Forrest Theatre, Philly, from last Monday night (1) to tonight (Wed.).

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BALTIMORE

Fun Couple, Ford's (C-T) ($4.88; 1,819; $51,132) (Jane Fonda, Bradford Dillman). Previous week, $18,069 for five performances, Playhouse, Wilmington.

Opened here Sept. 24 to two unfavorable notices (Gardner, Morning Sun; Pantell, Evening Sun) and one no opinion (Clark, News-Post).

Last week, $15,159.

BOSTON

Come on Strong, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $37,126) (Carroll Baker, Van Johnson). Previous week, $17,244.

Last week, $14,827.

Seidman and Son, Colonial (C-T) (1st wk) ($4.95-$5.95; 1,685; $50,585) (Sam Levene). Previous week, $21,085 for five performances, Shubert, New Haven.

Opened here Sept. 24 to five affirmative reviews (Guidry, Monitor; Kelly, Globe; Hughes, Herald; Maloney, Traveler; Norton, Record).

Last week, $25,115 with Theatre Guild-American Theatre Society subscription.

Unsinkable Molly Brown, Shubert (MC-RS) (8th wk) ($6.25-$6.75; 1,717; $59,000) (Tammy Grimes). Previous week, $47,958 with TG-ATS subscription.

Last week, $49,024 with TG-ATS subscription. Closed here last Saturday night (29).

CHICAGO

Mary, Mary, Blackstone (C-RS) (4th wk) ($4.95-$5.50; 1,447; $42,000) (Julia Meade, Scott Mckay, Tom Helmore). Previous week, $34,369 with TG-ATS subscription.

Last week, $32,943 with TG-ATS subscription.

Sound of Music, Shubert (MD-RS) (46th wk) ($5.95-$6.50; 2,100; $72,000) (Barbara Meister, John Myhers). Previous week, $42,325.

Last week, $39,334.

DENVER

My Fair Lady, Auditorium (MC-RS) (1st wk) ($5.50-$6.50; 2,200) (Ronald Drake, Caroline Dixon). Previous week, $26,829 for six performances, Capitol, Salt Lake City.

Last week, $51,723 for seven performances.

DETROIT

Step on a Crack, Fisher (D-T) (1st wk) ($4.95; 1,616; $35,000) (Gary Merrill, Donald Madden). Previous week, $16,313, Hanna, Cleveland.

Opened here Sept. 24 to [illegible] News) and one pan [illegible] Press).

Last week, $7,200.

LOS ANGELES

Kismet, [illegible] (1st wk) [illegible] week, about $[illegible] with Civic Light Opera subscription, Curran, San Francisco.

Last week, about $77,800 with CLO subscriptions.

MILWAUKEE

Carnival, Pabst (MC-RS) ($6.20-$6.70; 1,623; $58,000) (Carla Alberghetti, Ed Ames). Previous week, $58,133, Fisher, Detroit.

Last week, $39,789 with TG-ATS subscription.

MONTREAL

Hostage, Her Majesty's (C) ($4.50; 1,704; $32,000). Opened tour here Sept. 24.

Last week, about $9,000.

PHILADELPHIA

Matter of Position, Walnut (C-T) (1st wk) ($4.80-$5.40; 1,349; $40,800) (Mike Nichols).

Last week, $4,145 with TG-ATS subscription for opening performance Saturday night (29) which drew three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Night Life, Locust (D-T) (1st wk) ($4.50-$5; 1,418; $41,641).

Last week, $5,068 for opening performance Saturday night (29). The opening, postponed from the previous Thursday (27), conflicted with the local preem of "A Matter of Position" and consequently the critics attended a special Sunday night (30) performance which drew three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Stop the World—I Want to Get Off, Shubert (MC-T) (3d wk) ($6.60-$7.50; 1,907; $72,674) (Anthony Newley). Previous week, $71,722 with TG-ATS subscription.

Last week, $73,015 with TG-ATS subscription, a house record.

SAN FRANCISCO

Oliver, Curran (MD-T) (1st wk) ($6.25-$6.50; 1,758; $65,000) (Clive Revill, Georgia Brown). Previous week, $76,615 with CLO subscription, Philharmonic, Los Angeles.

Opened here Sept. 25 to three endorsements (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News Call Bulletin).

Last week, $52,364 for seven performances with CLO subscription.

Perfect Setup, Geary (C-T) (1st wk) ($5.40-$5.95; 1,483; $41,000) (Gene Barry, Angie Dickinson, Jan Sterling). Previous week, unreported.

Opened here Sept. 25 to one lukewarm notice (Knickerbocker, Chronicle) and two unfavorable (Eichelbaum, Examiner; Speegle, News Call Bulletin).

Last week, about $12,000 for seven performances.

TORONTO

Beyond the Fringe, O'Keefe (R-T) (1st wk) ($5-$5.50; 3,211; $92,062). Previous week, $45,019 with TG-ATS subscription, National, Washington.

Opened here Sept. 24 to three endorsements (Cohen, Star; Evans, Telegram; Whittaker, Globe and Mail).

Last week, $69,918.

WASHINGTON

Mr. President, National (MC-T) (1st wk) ($5.50-$7.90; 1,673; $68,464) (Robert Ryan, Nanette Fabray). Previous week, $54,627 for seven performances with TG-ATS subscription, Colonial, Boston.

Opened here Sept. 25 to three negative notices (Coe, Post; Donnelly, News; MacArthur, Star).

Last week, $59,035 for seven performances with TG-ATS subscription.

SPLIT WEEK

Mary, Mary (bus-truck) (C-RS) (Lee Bowman). Previous week, $58,181 with TG-ATS subscription, Orpheum, Minneapolis.

Last week, $28,544 for six performances: Orpheum, Davenport, Ia., Monday (24), one; Coronado, Rockford, Ill., Tuesday (25), one; Paramount, Waterloo, Ia., Wednesday (26), one; Orpheum, Madison, Wis., Thursday-Friday (27-28), two; High School, Appleton, Wis., Saturday (29), one.

STRATFORD (ONT.) FEST $51,089 IN FINAL WEEK

Stratford, Ont., Oct. 2.

The Stratford Shakespearean Festival ended a 15-week repertory season here last Saturday (29) with a $51,089 take for the final week's presentation of four performances of "Macbeth," three of "The Tempest" and two of "Cyrano de Bergerac." The performances of "Macbeth" and "Tempest," including six matinees, represented a special offering at reduced rates for highschool students. "Cyrano" was presented at regular prices with a top of $5.

The potential capacity gross for the nine performances at the 2,258-seat Festival Theatre was $51,955. The previous week's take for the same program was $51,496.

Edinburgh and Glasgow Set Own Shows, Old Vic

Glasbow, Oct. 2.

The Glasgow Citizens Theatre, under new producer Piers Haggard, has lined up a series of revivals for its fall season.

"A Midsummer Night's Dream" opened Sept. 17, and will be followed by "A Streetcar Named Desire," "The Good Woman of Setguan," "Uncle Vanya" and "Arms and the Man." A revue is scheduled for Christmas.

The company will include Anne Kristen, Robert Baird, Brian Carey, Gloria Dolskie, Peter Vaughan, Alex McAvoy, Marillyn Gray and Jean Taylor Smith.

The Gateway Theatre, Edinburgh, premiere coming up Nov. 12 with the production of Robert Kemp's "The Perfect Gent," a Scot. comedy. Other productions planned include "The Good Soldier Schweik," "Juno and the Paycock," "The Rivals" and "The Birthday Party."

Touring productions due here include "Akin to Death," a new thriller by Derek Bond, with Griffith Jones and Noelle Middleton, and Julia Lockwood and Barry Sinclair in "No Time for Love," by James Leggat, both skedded for the King's Theatre, Edinburgh. The Old Vic of London is slated for a Scotland tour, offering "Julius Caesar" and "The Tempest."

Peter Duryea, Dan's Son, To Join Houston Group

Peter Duryea, son of film star Dan Duryea, has been signed by producer-director Nina Vance for a season of winter stock at her Alley Theatre in Houston. The youth, who's been active in summer stock the last three years, recently completed a stint as actor-stage manager at the Mt. Kisco (N. Y.) Playhouse.

He'll appear in 12 of the 40 plays scheduled for presentation at the Alley Theatre during the 1962-63 season which begins there Oct. 24.

Touring Shows

(Figures cover Sept. 30-Oct. 14)

Beyond the Fringe (tryout)—O'Keefe, Toronto (Oct. 1-6); Colonial, Boston (Oct. 8-13).

Calculated Risk (tryout)—Shubert, New Haven (Oct. 9-13).

Carnival (2d Co.)—Music Hall, K.C. Oct. 1-3; State Fair, Dallas (Oct. 5-14).

Come Blow Your Horn—Moore, Seattle (Oct. 8-13).

D'Oyly Carte Opera Co.—Auditorium, Winnipeg (Oct. 2-6); Northrop, Mpls. (Oct. 8-9); Bushnell, Hartford (Oct. 11-14).

Fun Couple (tryout)—Forrest, Philly (Oct. 3-13).

Hostage—Royal Alexandra, Toronto (Oct. 1-6); Hanna, Cleve. (Oct. 8-13).

Kismet—Philharmonic, L.A. (Oct. 1-13).

Little Me (tryout)—Erlanger, Philly (Oct. 8-13).

Lord Pengo (tryout)—Locust, Philly (Oct. 11-13).

Mary, Mary (2d Co.)—Blackstone, Chi (Oct. 1-13).

Mary, Mary (bus-truck)—Mostly one-niters (Oct. 1-13).

Matter of Position (tryout)—Walnut, Philly (Oct. 1-13).

Mr. President (tryout)—National, Wash. (Oct. 1-13).

My Fair Lady—Auditorium, Denver (Oct. 1-7); Auditorium, Oklahoma City (Oct. 11-13).

Night Life (tryout)—Locust, Philly (Oct. 1[illegible]

Nowhere to Go But Up—[illegible] (Oct. 1[illegible]

Oliver—[illegible]

Perfect Setup—[illegible] (Oct. 1[illegible]

Playboy of the Western World—[illegible]

Seidman and Son—[illegible]

Shot in the Dark—[illegible]

Sound of Music—[illegible]

Sunday in New York—[illegible]

Take Her, She's Mine—[illegible]

Tchin-Tchin (tryout)—Wilbur, Bos[illegible]

B'way Still Spotty; 'Man' $33,112, 'Wholesale' $32,626, 'Milk' $28,501, 'Thousand' $23,652, 'Affair' $13,923

Broadway had another up-and-down session last week, with receipts indicating the probable demise soon of at least a couple of shows. Holding steady, however, were the sellouts "A Funny Thing Happened on the Way to the Forum" and "How to Succeed in Business Without Really Trying."

Two shows closed last Saturday night (29), "My Fair Lady" and "Night of the Iguana," and another, "Come Blow Your Horn," exits next Saturday (6) to tour. Productions debuting this week are "Stop the World—I Want to Get Off," tonight (Wed.) at the Shubert Theatre, and "Come on Strong," tomorrow night (Thurs.) at the Morosco Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (2d wk; 12 p) ($6.90-$7.50; 840; $33,500). Previous week, $14,499 for four performances and two previews.

Last week, $13,923.

Camelot, Majestic (MC) (95th wk; 761 p) ($9.40; 1,626; $84,000) (William Squire, Janet Pavek, Robert Goulet). Previous week, $49,852. Understudy Robert Peterson succeeds Goulet next Monday (8) and Kathryn Grayson takes over Oct. 23 for Miss Pavek.

Last week, $54,118.

***Carnival** Imperial (MC) (77th wk; 612 p) ($8.60; 1,428; $68,299). Previous week, $32,076.

Last week, $32,321.

***Come Blow Your Horn,** Atkinson (C) (84th wk; 669 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $13,647. Exits next Saturday (6) to tour.

Last week, $8,812.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (21st wk; 167 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $65,768.

Last week, $65,777.

How to Succeed in Business Without Really Trying, 46th St. (MC) (51st wk; 401 p) ($6.90; 1,342; $66,615). Previous week, $67,503.

Last week, $67,529.

***I Can Get It for You Wholesale,** Shubert (MC) (28th wk; 220 p) ($8.60; 1,461; $60,000) (Lillian Roth). Previous week, $35,536. Moved last Monday (1) to the Broadway Theatre.

Last week, $32,626.

Man for All Seasons, ANTA (D) (45th wk; 357 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $33,668.

Last week, $33,112.

Mary, Mary, Haye (C) (82d wk; 652 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $35,462.

Last week, $38,465.

Milk and Honey, Beck (MC) (51st wk; 407 p) ($8.40-$9.60; 1,-28[illegible]; $62,895) (Robert Weede, Mi[illegible] Previous week, $[illegible]

Last week, $28,501.

No Strings, 54th St. (MC) (wk; 228 p) ($[illegible] Previous [illegible] Last week [illegible]

Sound of [illegible] (MD) [illegible] 1,407; $[illegible]

Previous week, $43,352. Moves Nov. 5 to the Hellinger Theatre.

Last week, $46,028.

Take Her, She's Mine, Biltmore (C) (41st wk; 324 p) ($6.90-$7.50; 936; $40,180) (Art Carney). Previous week, $25,078.

Last week, $26,456.

Thousand Clowns, O'Neill (C) (26th wk; 204 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards Jr.). Previous week, $28,286.

Last week, $23,652.

Closed Last Week

***My Fair Lady,** Broadway (MC) (341st wk; 2,715 p) ($8.05; 1,900; $72,311) (Michael Allinson, Margot Moser). Previous week, $36,540.

Last week, $50,117. Closed Saturday (29) at an estimated $10,500,000 profit on a $360,000 investment (see separate story).

***Night of the Iguana,** Royale (D) (40th wk; 316 p) ($6.90-$7.50; 999; $42,000) (Patrick O'Neal, Patricia Roe). Previous week, $12,396.

Last week, $12,096. Closed Saturday (29) and is figured to have broken even on its $150,000 investment (see separate story).

Opening This Week

Stop the World—I Want to Get Off, Shubert (MC) ($8.60; 1,461; $60,000) (Anthony Newley).

David Merrick presentation of musical by Anthony Newley and Leslie Brisusse. Capitalized at $75,000, opens tonight (Wed.) at a cost of about $17,000.

Come on Strong, Morosco (D) ($6.90-$7.50; 999; $41,960) (Carroll Baker, Van Johnson).

Hillard Elkins and Al Goldin presentation of play by Garson Kanin. Capitalized at $115,000, opens tomorrow night (Thurs.) at an estimated cost of virtually its entire investment.

Other Theatres

Ambassador, Barrymore, Belasco, Booth, Broadhurst, Cort, Golden, Hellinger, Longacre, Lyceum, Music Box, Playhouse, Plymouth, Rose, St. James, Winter Garden.

Minn. Univ. to Present D'Oyly Carte on Campus

Minneapolis, Oct. 2.

The Univ. of Minnesota's 1962-63 Artists Course series will open Oct. 8-9 with the D'Oyly Carte Opera Co. in performances of "The Gondoliers" and "The Mikado," at the 5,800-seat Northrop Auditorium on the campus. It will be the British troupe's first Twin Cities visit.

The booking is unusual in that the second of the two performances will not be included as a subscription season item. Most such touring legit offerings play the Minneapolis Orpheum or St. Paul Auditorium, which house the Theatre Guild-American Theatre Society subscription shows.

Other of the Artist Course series will be the Goldovsky Opera Co.'s English version of "La Traviata" (a return engagement) and concerts by tenor Richard Tucker, violinist Isaac Stern on the course for the fourth time, pianists Philippe Entremont and the Soviet's Sviatoslov Richter and Metropolitan Opera singer Anna Moffo.

Freedley's Encore

"More Mr. Cat" by George Freedley Frisel; $3.50; is a forthcoming sequel to the author's "Mr. Cat," which had considerable success here and in England. Freedley is curator of the theatre collection at N. Y. Pub[illegible] Drama critic for the N[illegible] night-club writer and lecturer. Current subject is the [illegible] for many [illegible] minute [illegible] the Metro[illegible] by Carl [illegible] of Mayfair [illegible] cycle to [illegible] [illegible] Dist[illegible] the Wes[illegible] open [illegible] Late Mr[illegible] [illegible], Chap[illegible] [illegible] Rog[illegible]

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Fanny Brice Story" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; femme, dance, attractive and sad, pert; femme, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman, gentleman. Mail photos and resumes to Casting Department c/o producer.

"I Can Get It For You Wholesale" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Open call tomorrow (Thurs.) for dancers who also sing: men at 2 p.m. and women at 4 p.m., at Broadway Theatre (1681 Broadway, N.Y.).

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 54" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Student Gypsy or Prince of Liederkranz" (MC). Producer, Edward Padula (Padula Productions; 1501 Broadway, N. Y., Suite 2405; OX 5-8170). Available parts: man, middle age comedian, European accent, sings; man, middle age, vagabond, baritone; femme, exotic, saucy, young and pretty soubrette, singer-actress; femme, attractive, soprano; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; femme, early 20s, pantomimist, smiles at everything, mute; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

OFF-BROADWAY

"Elizabeth The Queen" (D). Producer, Equity Library Theatre (226 W. 47th St., N. Y.; PL 7-1710). All parts available except Elizabeth I. Some non-Equity actors will be used as bits and walk-ons. Script available at Samuel French (25 W. 45th St., N. Y.). Auditions today (Wed.), 6-11 p.m., at ELT rehearsal studio (Master Institute, 103d St. & Riverside Dr., N. Y.). All Equity members must bring membership cards.

"Hazel Flagg" (MC). Producer, Peter Cereghetti (c/o Wellington Hotel, 871 Seventh Ave., N. Y.; CI 7-3900). Available parts: femme, early or mid-40s, widow, attractive, Madison Avenue type; leading man, early 30s, political expert, mag writer; leading lady, early 20s, energetic, too much vitality; man, about 60, smalltown doctor; femme, exotic; man, heavy dancer; man, middleaged, Ted Lewis-Al Smith type, talkative. All parts must sing and dance. Mail photos and resumes to producer. Appointment will be made after receiving resumes. Do not phone or visit.

"Lady Killer" (MC). Producer, Lance Barklie (127 Lexington Ave., N. Y.; MU 5-4631). Available parts: corpulent, lusty, actor-singer, move well; femme, a serving wench, cockney; actress to play six different femmes, must be proficient in dialects; court fool, dancer-actor, tenor; actor to play several different men, proficient in dialects. Mail photos and resumes to producer at above address. Do not phone.

National Repertory Theatre Foundation (322 E. 50th St. N. Y.; PL 2-5640). Producers, Michael Dewell & Frances Ann Hersey; director, Jack Sydow. Auditions later this season for actors with training in classic theatre, speech and movement. No one need apply whose work is known to the producers and director. Tours under the auspices of ANTA. Mail photos and resumes to Dewell, c/o theatre, at above address. Do not phone or visit.

"Premise" (R). Producer, Theodore J. Flicker (154 Bleeker St., N. Y. 12, N. Y.). Available parts for actors and actress experienced in improvisational theatre. Mail photos and resumes to director, George Morrison c/o producer. Do not phone or visit.

"Sitting Ducks" (MC). Producer, Lance Barklie (127 Lexington Ave., N. Y.; MU 5-4631). Available parts for three actors and three actresses, age 25-35, must sing-act-dance, have good timing, good sense of comedy and broad farce. Mail photos and resume to producer at above address, do not phone.

"South of Heaven" (MD). Producer, Lance Barklie (127 Lexington Ave., N. Y.; MU 5-4631). All Negro cast. Available parts: leading lady, 40's, Ethel Waters type, strong legit voice; leading man, early 20's, young Belafonte or Poitier type; femme, comedy lead, 30's, Butterfly McQueen type; ingenue, soprano, pretty. Mail photos and resumes to producer at above address. Do not phone.

"When Burlesque Was King" (MC). Producers, Jerry Gross & Stephen Weinroth (Jerry Gross Productions, 620 W. 171st St., N. Y. 32, N. Y.; WA 8-9580). Available parts for attractive, strippers and specialty dancers, 18-30. Mail photos and resumes to above address or phone for appointment.

OUT OF TOWN

Compass Improvisational Theatre. Producer, William Court Cohen (235 E. 39th St., N.Y.). Equity company to play in Boston early fall. Seeking male and femme with or without improvisational experience. Mail photos and resumes to David Shepherd c/o above address. Do not phone or visit.

BALTIMORE

Relay Players. Director, Gavin Fletcher (21 Holly Rd., Severna Park, Md.; area code 301 647-2088). Parts available for male and femme actors for this repertory company which will open shortly with productins of "Hamlet" and some one-acters by Eugene Ionesco. Mail photos and resumes c/o above address.

MILWAUKEE, WISC.

Hotel Pfister. Producer Joyce Henry (c/o hotel, Milwaukee 2, Wisconsin). Series of tab musicals opening in early fall for a 52-week season. Parts available for three men and three femmes, singer-performers with legit and non-legit voices, dance ability preferred. Mail photos and resumes to producer c/o hotel.

Cabaret

LAS VEGAS

Tropicana. (c/o Ray Evans Agency, 119 W. 57th St., N.Y.; CI 6-2230). Spots available for showgirls over five feet, eight inches tall; male dancers over five feet, 11 inches tall; femme dancers over five feet, seven inches tall. For audition appointment call Miss Frank, above number. Show goes into rehearsal in November.

NEW YORK

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for experienced and authentic French music hall performers for a new French revue to open before Xmas. Mail photos and resumes to Ivor D. Balding, c/o above address.

PUERTO RICO

Americana Hotel. Auditions for showgirls for this new San Juan hotel tomorrow (Thurs.) and Friday (5), from 2-4 p.m., at the Albert Hall of the Americana Hotel, N.Y., (Seventh Ave. & 52d St., N.Y.). No experience is necessary and girls selected will be guaranteed 12 weeks work, beginning in November.

Television

"Camera Three" (educational-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Films

"All The Way Home" (D). Producer, Talent Associates-Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking stand-ins for Robert Preston & Jean Simmons: man, must be six foot one, 180 pounds, brown hair; femme, five foot four and one half, brown hair, slim. Mail photos and resumes and exact measurements to Alan Shayne c/o producers.

Miscellaneous

Riverside Chamber Singers. Director, Alan Baker (321 W. 22d St., N. Y.; CH 3-0369). All-AGMA sextet auditioning for a low bass who's an excellent sight reader and has good solo quality. Must be willing to tour for up to four weeks at a time. For audition appointment call David Dodds, NE 9-6718 or TR 3-7736.

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Shows Abroad

Continued from page 70

Brecht on Brecht

ceded, has much of the cream, including standout songs composed by her late husband; but there are also noteworthy contributions from the four other cast members. Particularly excellent are George Devine and Valerie Gearon, though they do not always have the best items, but Barry Foster and Norman Rossington are also first rate and make the most of their many opportunities.

As with the New York original, the show is divided into two parts, "Life" and "Theatre," though there appear to have been changes in the items in each of the two sections. As a means of projecting Brecht's personality, the first part is the more expressive, though the second serves best to demonstrate his skill as a playwright and philosopher.

Inevitably, there are dull patches in each, and they seem more frequent in second part. Excepts from some of his plays do not always fit snugly into the sleek format devised by Tabori.

The only decor is a blown-up photograph of Brecht in a characteristic pose, with hand on chin and holding a half-smoked cigar. That provides the appropriate background for the occasional tapes of his investigation before the Senate Committee on un-American Activities, and also of his recording of "Moritat," from the "Threepenny Opera." *Myro.*

Johnnie Couer

Paris, Sept. 20.

Yvonne Printemps-Francois Perier presentation of two-act (nine scenes) comedy by Romain Gary. Staged by Perier, assisted by Jean Chouquet; set and costumes, Alexandre Trauner; music, Jean Wiener. Stars Francois Perier; features Henri Virlojeux, Francoise Delbart, Maurice Chevit, Michel De Re, Roger Carel. Opened Sept. 17, '62, at the Theatre Michodiere, Paris; $3.50 top.

Johnnie ..... Francois Perier
Archie ..... Henri Virlojeux
Frankie ..... Francoise Delbart
Grinberg ..... Maurice Chevit
Bliss ..... Michel De Re
Harry Le Rat ..... Roger Carel

Though it deals with nuclear bombs, Cuba, the United Nations and East and West tensions, this first play by French novelist-diplomat Romain Gary has a curiously old fashioned air. Being done only once a week, alongside a hit long-run play, it does not seem likely for future transfer to a regular basis and its export prospects are slight, except possibly off-Broadway.

The story involves a young Texan who has fled a rich family to find his own place in the world, and his experiences in politics, peace crusades and such efforts. The play contains biting comment on hypocritical politicians, venal journalism, mob psychology and American and Continental customs. But the effect is surfacey and confused.

Alexandre Trauner has devised a garret room setting in a skyscraper, but the staging fails to make this character-like affair into telling theatre. Director-coproducer-actor Francois Perier is hard put to make the hero either a person or a solid satirical symbol. The others are varyingly effective, especially Roger Carel as a sanctimonious gangster. Incidental music by Jean Wiener has a nice bounce.

Gary, who spent several years in the U.S. as French Counsel in Los Angeles, can write about the country without the inconsistencies usual for non-American authors. But he touches only the surface and a theme that has been done better before. *Mosk.*

Pomme, Pomme, Pomme

(Apple, Apple, Apple)

Paris, Sept. 20.

Ludmila Vlasto & Georges Vitaly presentation of a two-act comedy by Jacques Audiberti. Staged by Georges Vitaly; sets and costumes, Yves Faucheur; music, Michel Mery. Stars Marie Daems, Dominique Paturel, Jean-Pierre Marielle, Francoise Vatel. Opened Sept. 12, '62, at the Theatre La Bruyere, Paris; $3.50 top.

Vevette ..... Marie Daems
Dadou ..... Dominique Paturel
Zozo ..... Jean-Pierre Marielle
Pomme ..... Francoise Vatel

"Pomme, Pomme, Pomme" is an offbeat intellectual and philosophical legit romp of the sort called "theatre of the absurd." But though talky, it has an impish drive and a blend of words and action that make it diverting if controversial theatre. It should have a run here and could be adapted for specialized success abroad.

Roughly, the play is the Adam and Eve story transplanted to the chic section of Paris. Here a penniless couple, given lodging by an unseen but penurious father.

The man seems poetic and innocent, while the woman is realistic and wily. Another character tempts them with promises, mainly of power and riches. A rounded girl may be the serpent.

Georges Vitaly's direction has the right pace, mood and gestures to underline the flamboyant, verbose but illuminating and penetrating text. The Yves Faucheur sets are imaginative and the functional simple music of Michel Mery is also good.

Marie Daems' brittle Eve character, Dominique Paturel's droll Adam, Jean-Pierre Marielle's tour-de-force liming of the Devil, and Francoise Vatel's rounded and beguiling impersonation of both the serpent and the apple, are first-rate. *Mosk.*

Rathgeb a Professor

Winooski Park, Vt., Oct. 2.

Donald Rathgeb, manager of St. Michael's Playhouse here for the last two years, has been appointed assistant professor of drama at St. Michael's College.

Rev. Paul A. Morin, academic dean, said the addition of full-time teachers in art and drama will further extend the local college's courses in the humanities.

LONDON SHOWS

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-62).
Black Nativity, Phoenix (8-14-62).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Brecht on Brecht, Royal Ct. (9-11-62).
Chips With, Vaudeville (4-27-62).
Do Something, Royal E. (9-13-62).
Doctors of Philosophy, Arts (10-2-62).
Every Night, Palladium (6-1-62).
Gentlemen Prefer, Princes (8-20-62).
Lock Daughters, Her Majesty's (5-17-62).
Minstrels, Vic. Palace (5-25-62).
Miss Pell, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
New Men, Strand (9-6-62).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Wynd. (6-13-62).
Photo Finish, Saville (4-25-62).
Plough & Stars, Mermaid (9-25-62).
Premise, Comedy (7-26-62).
Private; Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldywich (12-15-60).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Queens (7-20-61).
10 Little Niggers, St. Mart. (9-10-62).

CLOSED

Big Fish, Duke of York's (9-18-62); closed last Saturday (29) after 15 performances.
Infanticide Ginger, Arts (8-29-62); ended limited engagement of 26 performances Sept. 22.

SCHEDULED OPENINGS

Escape Eden, Lyric, H'smith (10-3-62).
Fiorello, Piccadilly (10-8-62).
Rock-A-Bye, Phoenix (10-16-62).
Eastward Ho!, Mermaid (10-17-62).
What a Crazy World, Royal E. (10-30-62).
Happy Days, Royal Court (11-1-62).
Cheap Bunch Flowers, Arts (11-12-62).
Witch of Edmonton, Mermaid (11-21-62).

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So Who's on First?

Larry Weber, who appears regularly on "The Edge of Night" television series, is partnered with Jay Chase in the upcoming off-Broadway play "Angels of Andako." The actor is the son of late L. Lawrence Weber, a legit producer, and Chase is the son of the late Mary Chase, talent agent.

Chase is also Weber's brother-in-law, his sister, Beverly Chase, formerly with CBS and later the Henry C. Brown agency, being Mrs. Weber. Play is authored by Herman Goldberg, head of the Psychology Dept. at Hofstra College, and Duke Marston, of the Old Boston line of liquors.

Family affair aspects of "Angels of Andako" are increased by Mrs. Jay Chase's attitude. Learning of the proposed Broadway production, she said to her husband, "You're not going to make me a Long Island widow for three months. I'll be the gofer." So she has driven in every day during rehearsals and made herself the errand girl who goes out for coffee and such essentials during rehearsals and production confabs.

Legit Bits

Legit pressagent **Marian Graham** is a patient at St. Luke's Hospital, N.Y.

Irving Squires will be company manager for "Moby Dick," opening a pre-Broadway tryout tour Nov. 1 at the Royal Alexandra, Toronto.

Roger Stuart Newan is playing the title role in the off-Broadway revival of "The Hostage," succeeding **Geoff Garland**, who left the cast to appear in the touring production.

Keith Baxter was erroneously identified in last week's VARIETY review of "The Affair" as Donald Howard, the character he portrays in the play. The actor's last previous Broadway appearance was in the role of the young King Henry VIII in "A Man for All Seasons."

A one-man performance by **Bramwell Fletcher** of "Parnassus '63," a program of poetry, drama and prose, is scheduled for cuffo-admission presentation tonight (Wed.) in the Eizner & Lubin Auditorium of N.Y. Univ., and again on Dec. 16, a Sunday, at the Helen Hayes, N.Y.

Elaine Stritch contradicts a recent VARIETY item that she was ill and missed a performance as lead in the London production of "Sail Away." **Joyanne Delancey**, she says, did not sub for her but for **Sheila Forbes**, who was out for a week with an injured ankle.

Byron Webster is appearing as King Pellinore in "Camelot" this week prior to **Arthur Treacher's** takeover of the assignment next Monday (8), when Webster will resume the role of Squire Dap in addition to understudying Treacher.

Hal March and **Warren Berlinger** have rejoined the cast of "Come Blow Your Horn" and will continue with the comedy on its road trek which begins next Monday (8) in Seattle.

Elaine Malbin and **David Daniels** will have the lead assignments in the bus-and-truck production of "Carnival" which begins touring Oct. 18 in Hartford.

Elizabeth Ashley has returned to the cast of "Take Her, She's Mine" after an eight-day wedding trip. She was spelled by standby **Jean McClintock**.

Ruth Morley is costume designer for "A Matter of Position."

George Morfogen is assistant stage manager for "The Fun Couple."

Russian ballerina **Galina Ulanova**, who arrived in New York last week, is the subject of "Days with Ulanova," a photo-profile by **Albert E. Kahn**, to be published in October by Simon and Schuster.

The Goodman Theatre, Chicago, has signed **Donald Davis** to open its 1962-63 season Oct. 26 in **Jean Anouilh's** "Becket." "A Passage To India" is set for later production.

Diana Sands is subbing for **Barbara Baxley** for two weeks in the off-B'way "Brecht on Brecht."

Godfrey Cambridge returned last night (Tues.) to the off-Broadway production of "The Blacks" after a series of vaude and cabaret dates.

Jean Dalrymple has been named a member of the Advisory Committee on Arts for the National Cultural Center. She is now director of the Light Opera Co. of the N.Y. City Center of Music and Drama.

Bruce Becker and his wife, **Honey**, having completed their summer season as producers of the Tappan Zee Playhouse, Nyack, N. Y., are now concentrating on getting their off-Broadway Bouwerie Lane Theatre ready for occupancy, either by themselves or some other theatrical producer.

Joey Faye will appear in "Little Me."

Broadway producer **David Merrick** will write an introduction to "Watchman, What of the Night?" the **Jed Harris** book about his experiences as a legit producer-director, to be published this fall by Doubleday.

Orson Bean will costar with **Paul Ford** in "Never Too Late."

"The Anvil," by **Julian Davis**, is scheduled for an Oct. 30 opening at the Maidman Theatre, N.Y., under the production auspices of **Charles R. Wood**, who presented the play in Charlestown, W. Va., in 1960 and again last summer.

A production of Oscar Wilde's "The Importance of Being Earnest," is planned for a late November opening at the Stage 73 Theatre, N.Y., by the Repertory Theatre group.

William and **Jean Eckart** are set designers for "Never Too Late."

The Actors Studio, N.Y., will be cosponsor in New York with the American Shakespeare Festival Theatre & Academy, Stratford, Conn., of the Nov. 29 closed circuit telecast for the National Cultural Center in Washington.

The American Playwrights Forum will present Monday night readings and productions of new plays at the Sheridan Square Playhouse, N.Y., beginning next Monday (8).

"The Coach with the Six Inches," a dance drama based on James Joyce's "Finnegan's Wake," which choreographer **Jean Erdman** created under a grant-in-aid from the Ingram Merrill Foundation, is planned for a limited off-Broadway run this fall under the production auspices of The Arts Program of the Assn. of American Colleges.

Raoul Pene Du Bois, who's been painting in Paris for the last five years, will design the sets and costumes for "The Student Gypsy or The Prince of Liederkranz."

Sonia Moore, acting instructor and author of "The Stanislavski Method, is back in New York following a trip to Europe.

Rouben Ter-Aruntunian will design the sets, costumes and lighting for "Hot Spot."

Gerald Sanford's "Children of the Center Ring" was the winning entry in the first annual original play contest conducted by the Players Workshop, Burlington, Ia., which intends preeming the work at its new 265-seat community theatre next December.

Louise Lasser, who entered the legit ranks as a member of the chorus and understudy to **Barbara Streisand** in "I Can Get It for You Wholesale," has moved on to the ingenue assignment in "Nowhere to Go But Up."

A N.Y. Shakespeare Festival production of "Macbeth," sponsored by the N.Y. City Board of Education and the N.Y. State Council on the Arts, is scheduled to open Nov. 5 at the Hecksher Theatre, N.Y., for a seven-week stand, to be followed by a six-week tour of city schools and then a two-week upstate tour which will begin March 16 in Middletown, N.Y., and end March 30 in Rochester. **Michael Higgins** will play the title role in the production, for which **Gladys Vaughan** is director, **Ming Cho Lee** scenery and lighting designer and **Theoni V. Aldredge** costume designer.

The Hedgerow Theatre School, Moylan, Pa., under the direction of **Jasper Deeter**, began its seventh year last Monday (1).

An off-Broadway production of **Maia Rodman's** translation of "Bar of All Saints," by **Yerzy Broszkiewics**, is planned for this season by **Leonidas D'Ossetynzki**, who'll also direct.

Bhaskar and Co. will present an evening of Indian dances Dec. 3 at the 92d Street YMHA in Manhattan.

Bits of London

London, Oct. 2.

Frances Cuka, Sybil Thorndike, Naunton Wayne, George Baker, Joyce Carey, Gordon Boyd and **Eira Heath** will be principals in the Linnit & Dunfee's forthcoming musical, "Vanity Fair."

Nicolette Roeg will play a lead in "Fiorello" due Oct. 8 at the Piccadilly.

Alan Klein, 22, has the written book, music and lyrics for "What A Crazy World," after seeing only two other shows. The tuner opens Oct. 30 at the Theatre Royal, Stratford, East London.

Jimmy Thompson threw a party Sept. 20 to launch his new revue, "Before the Fringe."

Jean Scott is subbing as Eliza in "My Fair Lady" while Tonia Lee is on vacation.

Eric Maschwitz has written a play, "Port of Call," which **Freeric Piffard** will present.

Both **Brian Rix** and **Harold Fielding** are interested in **Charles Dyer's** "Wanted, One Body." The author's "Rattle of a Simple Man," which recently opened at the Garrick, got a reasonably good press.

'Seasons' Profit $330,000 So Far

The Broadway production of "Man for All Seasons" is figured to have earned around 550% profit thus far on its $60,000 investment. The net as of Sept. 1 was $318,394, and business during the subsequent four weeks indicates that amount has now been increased to about $330,000.

Distributed profit to date on the American National Theatre & Academy presentation of the Robert Whitehead-Roger L. Stevens production totals $280,000. The backers' share is 40%, representing a net return thus far of $112,000 on their investment.

The Robert Bolt drama is now in its 46th week at the ANTA Theatre, N. Y. Emlyn Williams, who succeeded Paul Scofield in the title role, is costarred with Thomas Gomez and George Rose.

Drury's 'Difference'

Continued from page 71

result in a motion picture harmful to the U. S. interest when screened around the world. He states that he has taken great care to write a book which, if read in full and understood, will do his country no damage anywhere.

Drury has passed no judgment yet on Broadway legit rights and is presumably willing to talk about that to prospective producers. "Advise and Consent" was both a play and a film.

Tighter Writing

"A Shade of Difference" starts a few months after 'Advise and Consent" leaves off and stars a number of the same performers. But other principal characters are new because most of the action has been moved from Washington to the UN. In the second book, Drury has conquered the hemorrhage of words which exhausted many who read "Advise and Consent." He has, in this book, disciplined his descriptions and written a much tighter novel, alive with action from the opening pages to a majestic ending.

The central message is that the UN is a pitifully imperfect thing but vitally necessary in a nuclear age. In depicting the painful inadequacies of the UN in sharp, high drama, the book at times seems bitter and anti-UN. But keep on reading.

It is a complex story that Drury has woven, obviously difficult to perform, but very easy to follow as he tells it. The plot is in no way too big for such a skilled writer to manage in novel form.

Drury intends to keep many of his characters running through two more sequels. The next, to be called "Capable of Honor," will concern a national political convention and the election of a new President to succeed Harley Hudson, who became President at the end of "Advise and Consent" and is President throughout "A Shade of Difference."

The fourth book will be titled "Preserve and Protect," and it will be the story of the beginning of the Administration of the President elected in "Capable of Honor."

O'Neill's 'Mansions' in Sweden

Royal Academy Theatre, Stockholm, to Produce Unfinished, Posthumous Drama

Eugene O'Neill's unfinished posthumous drama, "More Stately Mansions," is to be given its world premiere in Stockolm either late in October or early in November by the Royal Drama Theatre there. The Swedish presentation, which went into rehearsal Sept. 4 under the direction of Dr. Stig Torsslow, is titled "To Win the Whole World." Torsslow is head of the theatre's school.

A lengthy rehearsal period is required for the play, which is broken into four acts and eight scenes. The Swedish production is expected to run about four hours and 15 minutes. In English, with fewer words required, the play would run around three hours and 25 minutes. Cast as leads are Inga Tidblad and Jarl Kulle, who appeared last spring in the Royal Dramatic's presentation of O'Neill's "Long Day's Journey Into Night" in Seattle and New York.

The play, which Dr. Karl Ragnar Gierow, managing director of the Royal Dramatic began editing four years ago, was originally slated for production by the theatre two years ago, but it was decided at that time that additional editing was necessary. In its original form, the play would have taken eight to 10 hours to perform. Plans for a production by the Royal Dramatic last year were also cancelled.

"Mansions," set in the period from 1837 to 1846, was to have been part of an O'Neill cycle of 11 plays dealing with an American family from 1755 to 1932. It's predecessor in the uncompleted series was "A Touch of the Poet." O'Neill, who had intended to destroy "Mansions" with several other incomplete plays, overlooked one typewritten manuscript of the work. His widow, Carlotta Monterey O'Neill, decided to let Dr. Gierow edit it for the Royal Dramatic, which has also preemed other O'Neill works.

To Bring More Stagers Here for Legit Teaching

The Institute for Advanced Studies in the Theatre Arts will bring directors from Spain, France and Germany to New York for its current fourth season of operation. The stagers will work with professional American actors at the Institute on classics of their respective countries.

Don Jose Tamayo, director of the Teatro Espanol, Madrid, will work on Lope De Vega's "The Knight From Olmedo" in October, and Jean-Louis Barrault, director of the Theatre de France, will work on Robert Lowell's translation of Racine's "Phedre" next April. An undesignated director formerly associated with the Berliner Ensemble is to work on a Bertolt Brecht play in January.

While at the Institute, the directors will also hold seminars for qualified American stagers and, in collaboration with Actors Equity and the New Dramatists' Committee, lecture on aspects of legit in their native countries to professionals.

'Funny Thing' Net Passes $100,000

"A Funny Thing Happened on the Way to the Forum," which completed repayment of its $300,000 investment last month, is figured to have now passed the $100,000 profit mark. That's based on an Aug. 25 audit, plus estimated subsequent income.

The Harold Prince production, which had netted $38,393 as of Aug. 25, has gone clear on each of the five subsequent weeks. At capacity, "Forum" cleared around $15,000 weekly, which means a five-week total of about $75,000. However, a slice of approximately 20% (most or all, of which presumably goes to stager George Abbott) is taken off the top, with the balance split equally between the management and the backers.

The Zero Mostel-starrer, currently in its 22d week at the Alvin Theatre, N. Y., has a book by Burt Shevelove and Larry Gelbart and music and lyrics by Stephen Sondheim. As of the week ending Aug. 4, full royalties and salaries were paid the authors, director, star and choreographer Jack Cole, all of whom had been on half-royalties from the start of the pre-Broadway tryout tour.

Wing Future May Hinge On Helen Menken Stand

The future of the American Theatre Wing apparently hinges on whether the organization's executive committee can persuade Helen Menken to continue as president. The former actress, who's been the motivating force and financial angel of the nonprofit group in recent years, submitted her resignation earlier this month on the ground of illness.

The executive committee, which is scheduled to meet again in a week, decided at a meeting in New York last week to postpone acceptance of Miss Menken's resignation pending the effort to get her to reconsider. The Wing, formed during World War II to provide entertainment in New York for servicemen, has been chiefly active in recent years as a school for theatre aspirants.

Australian Shows

(Week Ended Sept. 29)

(Figures denote opening dates)

BRISBANE

Lusillo Dancers, Majesty's (9-25-62).

MELBOURNE

Aspern Papers, Union (9-24-62).
Death Salesman, Emerald (9-12-62).
Gondoliers, Her Majesty's (9-24-62).
Orpheus, Princess (9-27-62).
Under Yum Tree, Comedy (8-8-62).
Wrong Side, St. Martins (9-28-62).

PERTH

My Fair Lady, His Majesty's (9-8-62).

SYDNEY

Barry Humphries, Macquarie (9-19-62).
Beyond the Fringe, Phillip (9-8-62).
Billy Liar, Ensemble (7-10-62).
Once Upon a Mattress, Palace (8-3-62).
Romanoff & Juliet, Indep't (9-12-62).
Sentimental Bloke, Royal (6-20-62).
Sound of Music, Tivoli (9-28-62).

'Come On Strong' Does So In Advance Promotion; But How is the Show?

"Come On Strong," which opens tomorrow night (Thurs.) at the Morosco Theatre, N. Y., is getting intensive promotion treatment. In addition to sheet music and record representation on its title song, the Garson Kanin play also has tie-ins with Peter Pan Foundations, New York radio station WNEW, Revlon cosmetics and a number of Manhattan restaurants and night spots.

The song, written for the Hilard Elkins-Al Goldin presentation by Sammy Kahn and James Van Heusen, has been published by E. H. Morris and an RCA Victor recording by Lena Horne is used in the production. Other disks, as yet unreleased, have been cut by Sammy Davis Jr. for Reprise and the Jays and Jamie for Columbia.

A special bra designed by Peter Pan for Carroll Baker, who costars in "Strong" with Van Johnson, is to be promoted by the outfit in full page newspaper ads. Oleg Cassini, who designs for Peter Pan bathing suits, has created a swimming outfit for Miss Baker which Peter Pan is promoting in ads throughout the country. Cassini, also designed Miss Baker's costumes for the show.

A "Come On Strong" eye makeup has been devised by Revlon, which has also designed Miss Baker's makeup for the production. Table cards or posters are to be carried in the following spots mentioned in the play: the Stork Club, Little Club, Danny's Hideaway, Le Club, Latin Quarter, Downey's, Twenty-one Club, Luchows and Longchamps.

The tie-in with WNEW, the station mentioned in the play, involves a contest and plugs. Also, Vogue magazine is devoting full-page layouts highlighting Cassini's costumes and the November gift issue of the Diners Club mag has Miss Carroll and Johnson on the cover, plus an article by Kanin.

Frank Conroy, John Beal, Russell Collins, Gerald O'Loughlin and **Roland Winters** are in the cast of "Calculated Risk."

'American Mercury' Sold—Again

American Mercury, the mag found in '24 by H. L. Mencken and George Jean Nathan, has changed hands again, but apparently will continue in the rightist orbit. It's been sold by Defenders of the Christian Faith to a McAllen, Tex., group called Survival of Freedom Inc., reportedly for around $200,000.

One of the purchasers is Edwin A. Walker, the resigned U.S. army general who's scheduled to write military analysis for the mag, tf at liberty. AM has made the Ideological pendulum from liberal to arch-conservative, and was often described in the last decade as anti-Semitic. Its last owner was the Rev. Dr. Gerald B. Winrod, who purchased it early last year from industrialist Russell Maguire. The minister was alleged to have sympathized with the Nazi and Fascist movements.

Feteing Aggie Underwood

Women from all parts of California attended the champagne tea in honor of Agness Underwood thrown by the Los Angeles District, California Press Women Inc., at the home of Zepha Bogart, in North Hollywood. Among the guests were Jane Ardmore, Marilyn Beck, Marcia Borie, Reba and Bonnie Churchill, Maria Metolova, Elaine St. Johns, Ann Wardell Saunders, and newspaperwomen from the Los Angeles Herald-Examiner, the Los Angeles Times, the Citizen News, Valley Times and Van Nuys News.

The champagne tea was followed by a dinner at which Sam Zelman, director of the West Coast news department of CBS-TV, spoke on "How News is Covered by the TV Medium."

'Days With Ulanova'

Presence in the U.S. of the Bolshoi Ballet for a second tour has resulted in Simon & Schuster advancing from Oct. 30 to Oct. 23 the release date of its pictorial volume at $10, "Days With Ulanova." The book gives advance evidence of being a runaway item for the culture trade and the Christmas gift bonanza.

Actually the 300 photographs are wonderfully interesting, revealing not only Galina Ulanova as a human being but revealing a good deal of how the Russians operate their ballet, a kind of substitute with them for religion. Oddly enough it was an American, Albert E. Kahn, from San Francisco, who put Ulanova, the legend, into pictorial biography, a curious oversight, apparently, on the part of the Russians themselves since hardly more than formal theatrical poses of Ulanova have heretofore been available.

Though he speaks no Russian, Kahn and his wife became friends with Ulanova and her theatrical designer-husband during the Bolshoi's first visit to the U.S. Thereafter he made some four trips to Russia in connection with this book, financed by S&S in a remarkable demonstration of risk capitalism. Kahn's text is about as good as his pictures. Which signifies a very exceptional book, indeed. *Land.*

Satevepost's New Pub

C.L. MacNelly, former veepee of Ted Bates Inc., named new publisher of the Saturday Evening Post. Before joining Bates, MacNelly was an account exec for Doherty, Clifford, Steers & Shenfield Inc. and Pedlar & Ryan.

M. J. Culligan, Curtis Publishing president, said MacNelly's appointment completes the reorganization of the Curtis mags' publisher system. Publishers had been named previously for Holiday, Ladies Home Journal, American Home and Jack & Jill.

CHATTER

Mrs. Jane B. Parton, wife of American Heritage Pub. Co. prez James Parton, died of cancer in New York. Before her marriage in 1950 she was a personal assistant to hotelier Conrad N. Hilton.

Seven new titles will be added to Sunset Books list this fall, according to Lawrence Lane, publisher. Book division, an offshoot of Sunset Magazine, was founded about 10 years ago and totals about 100 titles in seven categories today. These include juves, travel, hobby, garden, home, cook and building.

This year's "Silver Lady" award from Hearst-sparked Banshees goes to Fred Lasswell, who draws "Barney Google & Snuffy Smith," and the presentation will take place at the Nov. 1 luncheon in his honor at the Waldorf. Arthur Bugs Baer, J. D. Gortatowsky, Frank McLearn, Bob Considine, Joseph Willicombe Jr. and Bradley Kelly are the committee in charge.

Warren J. Reynolds, assistant publisher of Parade, the Sunday newspaper magazine supplement now in 70 U.S. dailies, elected to the board of Parade Publications Inc., according to prexy Arthur H. (Red) Motley's announcement.

James P. Stearns, 37, area manager for the Manchester Union Leader and New Hampshire Sunday News in Franklin, N.H., was found dead in the basement garage at his home in that city. Medical authorities said it was a case of suicide from carbon monoxide poisoning. He served as a member of the Franklin City Council, clerk of Municipal Court and secretary of the Franklin Chamber of Commerce.

Herbert E. Kimball, former treasurer of the Rumford Press in Concord, N.H., which prints many of the country's leading magazines, named new business manager of the University of New Hampshire.

Wendy Sanford, on NBC-TV producer Lewis Freedman's staff ("DuPont Show of the Week"), has collabed with adman-turned-author George Mendoza on "The Puma and the Pearl," which Walker will publish soon. Publisher heralds it as "an allegory of lust and destruction."

Adela Rogers St. Johns in town in connection with her new book, "Final Verdict" (Doubleday), story of her father, Earl Rogers, celebrated trial lawyer. Perhaps for the first time, a hotel is listed among the acknowledgements: Mrs. St. Johns pays tribute to the Savoy Hilton for providing her a refuge to get the book written with specific acknowledgements to former manager, Eugene Voit, p.r. director Gail Benedict and Augusta Bornn, credit manager.

The Frost Room at Dartmouth College's Baker Library in Hanover, N.H., has been presented the manuscript of Robert Frost's 1928 book, "West-Running Brook," by Mr. and Mrs. Richard H. Thornton of Oxford, N.C. Thornton was president of the firm that published the book. The title of the volume is derived from a stream in New Hampshire which was known to the poet when he was a farmer and teacher in Derry, in that state, from 1900-1911.

Edmund H. Shoshany has joined Fawcett Publications as manager of the education department. He will headquarter in Fawcett's Greenwich (Conn.) offices and will direct promotion of school-oriented titles published under the Premier and Crest imprints.

Publishing Stocks

(As of Oct. 2, closing)

Allyn & Bacon (OC)	23	—1
American Book (AS)	45¾	— ¾
American Heritage (OC)	6¾	— ¾
Book of Month (N.Y.)	22⅝	+ ¼
Conde Nast (N.Y.)	7⅞	+ ⅛
Cowles Mag. (N.Y.)	10¾	— ⅞
Crowell Collier (N.Y.)	22½	— ⅞
Curtis Pub. (N.Y.)	7½	— ⅜
Ginn & Co. (N.Y.)	21½	—1
Grolier (OC)	27¾	—3
Grosset & Dunlap (OC)	12	— ⅜
Harcourt Brace (N.Y.)	25¾	— ⅝
Hayden Pub. (OC)	4¾	
Hearst (OC)	25	
Holt, R&W (N.Y.)	25	+ ½
L.A. Times-Mirror (OC)	27	
Macfadden Bartell (AS)	1¾	— ⅛
McCall (N.Y.)	17¾	+1¼
McGraw-Hill (N.Y.)	21½	+1¼
Meredith Pub. Co. (OC)	21	—2
Nat'l Per. Pub. (OC)	8	—1
New Yorker (OC)	80	—1
Pocket Books (OC)	6	— ¾
Prentice Hall (AS)	30½	+ ½
Ran'm House (N.Y.)	10¾	— ¾
Scott Foresman (OC)	19	— ¼
H. W. Sams (OC)	28½	— ½
Time Inc. (OC)	63½	—1½
Western Pub. (OC)	23½	—2
World Pub.	10	—1

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

How did it look from the bleachers? Well, from Lincoln Square, now made into a Circle, to this sunfield is 3,000 miles and our sound and picture had to be relayed back from San Diego and bounced off a mountain 20 miles away. So the wonder is that anything worth commenting on came through at all.

Since the two-hour CBS show was a first of the New York Philharmonic's contribution to the performing arts in a home of its own, something it has never had in its 140-year history, naturally millions of peasants like us in the sticks hung on through the whole two hours.

But personally I thought the Corning Glass Co.'s commercials were vastly more entertaining.

Next, I thought Leonard Bernstein as the conductor just about stole his own show because as a performing artists he sure performed.

In fact, he sometimes looked as if he'd burst a blood vessel trying to squeeze a better performance out of his sidemen on what, after all, was hardly more than a vamping-till-ready passage.

Third in the list of performers was the building itself. In fact, to be far too honest about it, the building put on the best performance of all. Unfortunately in the march of time the building will age and wither, and be considered old hat by the next generation, whereas Bernstein (who hates the name Lenny) will grow in stature for the next 40 years, and perhaps henceforth he will, as they say in Greyhound commercials, "leave the driving to us." Maybe his drive got the Philharmonic up to where it is, but drive alone is a poor substitute for music people like to hear.

Thirty years ago I saw a reading machine in Cagnes, a hill town in the South of France where beats of the '20s lived. Bob Brown, who was a good commercial writer between these beatnik bits, invented it. The reading traveled along like a tripewriter ribbon. It had a chance as a new invention.

What killed it was that Brown used the mangled prose of 21st century writers to illustrate it. Had he teamed his revolution with an old resepctable piece of 18th century prose like the Declaration of Independence he might have succeeded.

Then years later in Hollywood I was invited as the only roundhead to a scance of musical eggheads. I remember Aaron Copeland was there. So were Schoenberg, Stravinsky, Zam, and one who was acclaimed the musical genius of them all but whose name eludes me. It will come back later . . . Now it comes to me. His name was Trembley. George Trembley.

Paul Whiteman was there and they all sort of looped up to Pop because he had once played a fiddle in the Philadelphia Philharmonic and had escaped to become King of Jazz. These people were molto simpatico to jazz, but actually thought of themselves as above jazz and the classics. Pop tried to help some of these ultra-eggheads by suggesting if they could write pieces maybe 10 or 15 minutes long he could slip them into his radio show and get them some coin. They looked at him baffled. Trembley, the gentlest and most talented of them, never wrote anything that ran less than four hours.

I haven't seen or heard of many of them since. Of course Schoenberg got a berth at UCLA till he died there and Copeland kept going until he was handed the rich plum of composing something original for the opening of Lincoln Center. You heard it. It was that 12 tone "Connotations for Orchestra" bit that followed Beethoven's Gloria from Missa Solemnis, billed locally as "Miss Solemnis."

The Reading Machine All Over Again

It was Bob Brown's reading machine tied in with 21st century prose all over again. What a new place should have opened with is some tried and true classic like "Ireland Must Be Heaven 'Cause They Have No Navy There." Then you can take in the new building without being pestered by the new music which insists cacophony is our most important product.

I was tempted to turn down the sound on Copeland's "Coming the Orchestra" and watch Bernstein work himself into a sweat such as the San Francisco Giants have not shown all season or they would have won the National League pennant. For that matter the Dodgers and Yankees never sweated out their assignments like Maestro Bernstein either.

But you can't do that to an old composer you once met in a modest framehouse in a side street in Hollywood which bulged for one night at least with the world's choicest musical brains. Here Aaron Copeland, now being introduced by Beau Bernstein and an audience rocking the new building with applause as if he had surpassed Beethoven, Mozart, Bach, Wagner and that one-fingered composer George Barnum Shaw.

At that point I turned down the sound and let my mind wander down memory lane. It was in that same Lincoln Square where I got my first newspaper job 50 years ago. It was a tradepaper called The Retail Tobacconist. I had to walk all over town, asking storekeepers what of cancer's best friend was selling best and give the proprietors a free copy of our paper. I covered from the old Highlander ball park where the Columbia Presbyterian Medical Center now stands to Lincoln Square in one day, ended with bunions, wornout shoes and a sweat quite matching Leonard Bernstein's. I said to the editor, 'To hell with this. I'm going to try Park Row." So I moved from there to The Sun, which shows how much easier it was to become a newspaperman in those days.

When I saw Leonard Bernstein, still mopping sweat from his hard labor on the podium, I thought Lincoln Square is as hot now as it was in 1912. And then when he kissed Jackie Kennedy on the cheek I thought, "This guy has guts as well as sweat." Imagine kissing that goddess of the White House without the President's expressed permission. She whispered something but all we got was Bernstein's obvious explanation, "I'm all sweated up!"

But then I thought of Mozart who wanted to marry Marie Antoinette when he was about 10 and was kissed by her as a reward for at least trying and how he blew his topyears later when Mme. Pompadour refused to kiss him. "Who is this woman who refuses to kiss me?" he demanded. "The Queen kissed me!"

It is quite possible that Bernstein would have ducked kissing Mme. Pompadour. But he said "May I?" to Jackie Kennedy, on the night of his great triumph, with CBS cameras letting us in the bleachers and in the sun field know how society accepts an artistic triumph in midtown Manhattan. Then after he bussed this goddess on the cheek he mopped his face and said, "I'm all sweated up!"—a phrase that will go down in history with phrases which have become immortal.

Harold C. Schonberg, the N. Y. Times music critic, might have considered the whole scene irrelevant. Mrs. Bernstein might have thought her husband could have used the time better to take a shower and change to dry evening clothes, but who thinks of those things at 44 when the First Lady of the Land wants to pay her respects?

This scene is likely to be repeated many times in the near future. The N. Y. Philharmonic and its $15,000,000 music hall is the first, but coming up is L.A.'s $25,000,000 Music Center, another in Washington, D.C. and scores of smaller soundboxes throughout the land. Lincoln Center is pencilled in to run up a tab of $150,000,000 before the whole project is off the drawing boards. The others might learn not to pile novelty as novelty as Lincoln Circle did on its opening night.

No kidding, Lenny (ooops!) it was a great night but a lousy program. And don't pay too much attention to what people applaud. They even applaud boxers being knocked unconscious only to subsequently die of a brain hemorrhage.

And frequently they are the same people.

Dore Schary

presents his unabashedly sentimental reminiscences of a glorious boyhood that revolved around his parents' celebrated kosher catering establishment in Newark



The author at Summer at Camp Bell-O



THE cast includes his father, Hugo, who often talked to walls; his legendary mother, Belle, who could prepare—without measuring—just enough chicken soup for exactly 800; Rosie, colored queen of the Schary pantry, who was as fluent in Yiddish as the author himself; and assorted bootleggers, marriageable and unmarriageable daughters, musicians and waiters.

Here is the enchanting saga of Dore Schary, who proves in these memoirs that a man can become a great success in America *in spite of a happy childhood.*

For Special Occasions

By DORE SCHARY

$3.95, NOW AT YOUR BOOKSTORE

RANDOM HOUSE

Broadway

Arthur Leighton, manager of the Helen Hayes Theatre, in Manhattan Eye & Ear Hosp.

Video actor John Griggs one of victims of out-of-town closing of Dore Schary's stage play "Banderol."

Melina Mercouri and Jules Dassin in from Europe yesterday (Tues.) on the Queen Mary as was actress Joyce Grenfell.

Theodore B. Sills, documentary film writer-director, who has been in Berlin on a U.S. Info Agency assignment returned over weekend.

Attorney-author Louis Nizer is the "fall guy" of the Circus Saints & Sinners' opening-of-the-fall season luncheon Oct. 23 at the Waldorf-Astoria.

"An Evening With Danny Thomas" is the $100-a-plate dinner at the Plaza on Oct. 20 for benefit of the comedian's pet St. Jude Research Hospital charity.

Bruce Stauderman, joining Ogilvy, Benson & Mather as a producer-writer, something new there, in from Cleveland to lease East End Ave. apartment.

Lynn Wimmer and new bride doing the Broadway-Cape Cod honeymoon bit. He's Chi-based p.r. director for Burton Browne's string of Gaslight key clubs.

Comedian Charlie Manna is now a comic strip character. He's being depicted as himself in the Chi Tribune Syndicate's "On Stage" drawn by Len Starr.

Michael (Mike) Denicoli has been operating his own tonsorial parlor at the Friars Club since he exited the Variety Barbershop more than a year-and-a-half ago.

Conductor David Blum begins second season for his chamber music group, the Esterhazy Orchestra. Will play obscure [illegible] from the great writers for strings.

The 29th edition of "[illegible] Star," the United Jewish Appeal benefit show, will again be produced and directed by Max Wolff for its Nov. 19 outing at Madison Square Garden, N. Y.

The General Services Administration, Washington, has entered into an agreement with Del E. Webb Corp. of Los Angeles for construction of the U. S. pavilion at the N. Y. World's Fair.

Philharmonic Society ordered 100 tickets per concert kept available for single sale at the box office, despite unprecedented subscription sale this season in the new hall at Lincoln Center.

Former legit actor George Keane now rates as a Chartered Life Underwriter, a big shingle to hang up in insurance biz. Mrs. Keane is the former Betty Winkler, longtime leading lady in radio soap operas.

Unusual family fealty for the bedded Magda Gabor, at Mt. Sinai Hospital sees mama Jolie and sisters Zsa Zsa and Eva (Mrs. Dick Brown) Gabor bringing their own wine and sandwiches for luncheon breaks while hospital-sitting.

Igor Stravinsky who has since entered Soviet Russia for more of his 80th birthday concertizing scored for a peculiarly local reason when he appeared earlier in Tel Aviv. Israelis thought him best of all outsiders interpreting the Israeli anthem, "Hativah."

Gabrielle Hammerstein, a singer from New York, sentenced to six years on a charge of espionage by East German authorities, according to a press dispatch, is not related to the better known show biz Hammersteins. Miss Hammerstein's mother is Dr. Gertrude Rosenhain of Jackson Heights, L.I.

Maurice Chevalier bivouacing with pal Claudius Charles Philippe, exec veepee of the new Americana Hotel, until returning to Paris to "rest." Vet French star says he's been "overdoing it a bit with one-nighters, the Louis R. Lurie joint birthday party etc." and figures that France is his best retreat for the moment.

Earnings of Restaurant Associates Inc. and subsidiaries for the nine-month period ending July 31, 1962 were $287,505 or 37c per common share, it was announced today by Jerome Brody, president. Gross operating revenues for the period totaled $17,529,292. These figures do not reflect income from overseas operations of the company.

Erich Leinsdorf, now conductor of the Boston Symphony, in an interview on "Today" over NBC-TV, after he had batoned the orchestra in the second concert at the new Philharmonic Hall in the Lincoln Performing Arts Center, said it was not only "high time that New York had two grand halls," but also he "hoped" that "within 10 years there will be a third one," centrally located.

4½ Hrs. From B'way

By Walter Winchell

(Formerly of McVicker's)

Herb Lyons, once a p.a. planting syndicated and other columns, now 3-dots for Chi-Trib. (wotta comedown!)

NBC's Ch. 5 winds up at 1 a.m. with "WW File," the ½ hour Desilu series Revlon fired. Now in its 8th orbit.

Ruth Etting's former Svengali, Moe (The Gimp) Snyder, in tears meeting Broadwaites he hadn't seen in 30 years.

Ben Hecht, whose newspaper essays and plays kept Chicago on the map, says he enjoys coming home to the Loop "because it reminds me of my poverty."

Jack Eigen's NBC radio mikes (an 80-station hookup) now star at the new Sahara, not too far from the Loop. A Vegas-type spot. Patti Page is current ticket-seller.

Reason that the Capone family lawsuit ("property rights" versus "Untouchables" in Federal Court here postponed from Sept. 28 to Oct. 29: Jewish holiday and His Honor is devoutly religious.

Oscar Fraley, author of the book, "The Untouchables" gets $500 weekly from Desilu for use of the title for the No. 1 tv melodrama. Plus juicy residuals. Plans his own H'wood indie film firm. Jots down books between his UPI sports reports.

Club Alabam still doing hefty biz it did when Prohibition began. Most popular with the Broadway crowd. Especially the "private" upstairs room where playboys in their 60s enjoy femme love songbelters, whose tips are usually 20s and 50s.

No. 1 spot for New Yorkers and Coasters here between planes and trains is still the Pump Room in the Ambassador East. Where the Everybodies meet the Somebodies. Vincenzo Paganucci, star salad-mixer knows them all by their Dun & Bradstreet ratings.

Great Northern Hippodrome the onetime 4-a-day vaude house is gone. This long-ago song-and-dance-man always blows a kiss at the site when he passes on foot or in a cab. McVicker's, too. It was at the latter that "Winchell & Green in 'Puppy Love'" got 2 years bookings after many defeats in the east.

Cast of Characters at the Liston-Patterson ringside: Don Ameche, Dale Robertson, Ben Hecht, Budd Schulberg, Oscar Fraley, Toots Shor, "Miss Universe of '56" and mate Roney-Plaza chief G. David Schine, Dapper Dan Parker, Gen. MacArthur's wartime pilot, Col. Tyler, ABC-TVIP Tom Moore, Mutual net prez Robert Hurleigh, Joe DiMaggio and the Mai Britts (S. Davis, Jr.)

Rome

By Robert F. Hawkins

(Stampa Estera; Tel. 6-5906)

Jeff Richard skied in from Los Angeles.

Greek actress Aliki Voujouklaki in to look over pic plan.

John Barrymore Jr. to Madrid, due back soon for "Last Musketeer."

Samuel Steinman poured for Rome's film and social set to honor the visiting Paul Bensons.

Ingrid Thulin to Venice to start work on "Agostino." Mauro Bolognini directs pic based on Alberto Moravia short story.

"Man Who Shot Liberty Valance" (Par) and "Bird Man of Alcatraz" (UA) battling it out for the firstrun boxoffice lead in Rome.

Dino DeLaurentiis to the U. S. for long swing anent openings of his Columbia release, "Barabbas." Producer was lensed, before departure, for BBC-TV's "picture parade" show.

Carl Foreman, Rosanna Schiaffino, George Hamilton, Eli Wallach, George Peppard, Jim Mitchum and Vince Edwards headquartering in Salerno for locations on "The Victors."

In-and-out: Leonard Lyons; Sophia Loren to Paris; Martin Jurow, to set details on his upcoming, "Pink Panther"; Susan Strasberg left after a long stay; Nico Minardos in from Athens; Walter Giller in for Sancro's "Queen Bee"; Ron Randell here for "Gold for the Caesars"; Jacques Charrier in city to shoot "Carmen of Trastevere" for Glove Films.

London

(HYDe Park 4561/2/3)

Jerome Whyte arrived last week on the Queen Mary.

Dawn Addams met the press after the screening of "The Thousand Eyes of Dr. Mabuse."

Sir Michael Balcon hosted a luncheon for the critics after the press screening of "Loneliness of the Long Distance Runner."

William D. Swanson, operator of the Las Palmas Theatre in California, in town looking for a director to stage his upcoming revue.

Theo Cowan, who left the Rank Organization earlier in the year to set up his own publicity agency, moved from Wardour Street to Clarges Street, Mayfair.

United Artists organized a "James Bond-Dr. No" stakes at Wembley Greyhound Stadium last Friday (28) to mark the preem next Friday (5) of "Dr. No."

Shepperton Studios hosts at a luncheon for Arthur H. Page, who is retiring from the managing directorship of Mole-Richardson after 30 years in the industry.

Harry Field, general manager of A.B.-Pathe's tv commercial and advertising films division, planed to N.Y. last week to organize production of German commercials series.

The Variety Club tossed a small cocktailery for Mrs. Frances Goldwyn, who deputized for her husband at last night's (Tues.) delayed preem of "Porgy and Bess" at the Dominion.

Ray Harryhausen, associate producer and visual effects expert on Charles H. Schneer's "Jason and the Golden Fleece," is to marry in London next Friday (5). His bride will be Diana Bruce, a native of Scotland.

Chicago

(DElaware 7-4984)

Robert S. Taplinger Associates, the pubrel firm, opened a Chi office, with vet publicist Art Desmond in charge.

Boxoffice staff for "Longest Day" show at Roosevelt Theatre starting Oct. 11 is Jack Ehlert, Dave McCarthy and Chuch Carey.

Femme producer M. J. Boyer prepping another USO show set for a Nov. 12 takeoff to entertain troops in the Mediterranean area.

The Archway Lounge, southside jazz spot, folded Sunday (30). Owner Harold (Killer) Johnson goes to the Sutherland Lounge as a host.

The Wrigley Building (which houses the Chi office of VARIETY) restaurant has a new manager, Andre Ballestra, formerly chief of the Le Manoir.

Two Northwestern U. students, Stuart Hagmann and Maria Horaites, copped a first prize at the Venice International Film Festival for a 16m film, "Good Night, Socrates."

Chi and Milwaukee film press and exhibs were guests last Wednesday (26) at a luncheon for "Mutiny On Bounty," which opens in November on hardticket at the Cinestage.

Bob Newhart in town last week with publicist Sam Honigberg on their way to a batch of college concert dates in Michigan and Ohio. Newhart tapes a Garry Moore show Oct. 5, then heads for more concerts in Texas.

Final figures are in for the International Trade Fair, held this summer at McCormick Place. Attendance is placed at 600,000. Fair authorities estimate that out-of-towners spent $20,000,000 in stores, hotels and restaurants during the show.

Paris

By Gene Moskowitz

(66 Ave. Breteuil; SUF 59-20)

Yves Montand mulling a film with John Berry, longtime Yank pic director resident here.

Paul Guers into Jacques Demy's second pic, "La Baie Des Anges" (Bay of Angels) opposite Jeanne Moreau.

Films come in sixth place in the entertainment budget of the average Frenchman, according to some statistics here.

Gloria Lasso, Hispano romantic pop singer, who was a star here some years ago, now turning to more dramatic poetic songs.

Lebanon readying its second film fest to take place at Beyrouth Oct. 18-26. It comes under the Society of Touristic Encouragement.

Jules Dassin prepping a thriller, "The Light of Day," based on an Eric Ambler book. It will be shot in Istanboul, Turkey, with Melina Mercouri starring. It may roll early next year.

Greek director Michael Cacoyannis looking for a 15-year-old actress for his filming of Greek tragedy, "Iphighenia In Aulis," which he begins in Greece for United Artists next spring.

Actor Pierre Brasseur prepping an exposition of his paintings as well as a new play (he wrote it), "The Old Horns," and a return to the stage at Theatre De France in Paul Claudel's "Sharing at Noon."

William Sabatier into the French legit version of Lillian Hellman's "Little Foxes" due at the Sarah Bernhardt in November. Simone Signoret has adapted and stars. French title is "Renards Entre Eux" (Foxes Among Themselves).

Carlo Rim, who just finished a vidfilm skein of 13 pix (half hour) based on Guy De Maupassant tales, next does 13 based on "Don Quixote" with pop singer-actor Phillipe Clay to play the sad faced knight. Francis Blanche would be rotund squire Sancho Panza.

Philadelphia

By Jerry Gaghan

(319 N. 18th St.; LOcust 4-4848)

Dave Milgram, Milgram Theatres chief, visiting studios on the Coast.

Music publisher Milton Kellem now associated with the N.Y. brokerage firm of Herzfeld & Stern.

Zsa Zsa Gabor to be guest of honor and introduce the new models at Pitcairn Oldsmobile agency across the Langhorne Speedway, Langhorne, Pa., Oct. 4.

Donald R. Hicks, former Pittsburgh branch manager for Paramount, now in charge of the company's local exchanges, succeeding Edward G. Chumley.

Stephanie and Nicholas, the Strolling Duo, returned to the Publick Room of the Treadway Inn. She's the widow of former society bandsman Sylvan Herman.

West Philadelphia High School to honor alumnus Herman Levin, at its 50th anni dinner (Oct. 25). Committee is trying to round up some of its other show biz alumni, Jeannette MacDonald, Wilbur Evans, Martin Gable, Marty Gosch and Rebecca Welles to attend the ceremonies.

Las Vegas

By Forrest Duke

(DUdley 4-4141)

Billy Conn in to say hello to pals Tommy McDonnell at the Stardust, Cornelius J. Jones at the DI, and Jackie Heller at the Flamingo.

Blossom Seely, in for George Burns-Carol Channing Dunes opening, is house-guesting with Ruth Etting and hubby Myrl Alderman, who now live here.

Vince Anselmo, Thunderbird flack, turned down offer from Gov. Grant Sawyer, who wanted him to take leave of absence and be his publicist during current campaign for reelection.

Milton Berle, here to cut ribbon for his brother Phil's Fantastic Fair shopping center, gleefully telling local Dodger fans about signing Don Drysdale. Sandy Koufax, Maury Wills, Duke Snider, Willie Davis and Frank Howard for his Dec. 24 Desert Inn opener.

Palm Springs

By A. P. Scully

(Tel 324-1828)

Harpo Marx and Red Skelton, neighbors now, did a Skelton show together.

Red Skelton, piloting three French poodles, explains, "The little one's the father."

Death of Bob Howard, husband of Andrea Leeds Howard, one of the great losses to the town.

L.A. Angels, who train here, looking for land where they can spend $500,000 for three fields and a clubhouse.

Bob Hope, who stepped into a gopher hole on the Bermuda Dunes golf course, was ordered to treat a twisted ankle with hot packs when the temperature was 112.

Backers of scheme to pull down old Desert Inn and build a six-story hotel against the mountains have pulled out because of city council's horsing around. Idea was Marion Davies when she owned the historic hostel.

Hollywood

Stephen Boyd back from Europe.

Dominic Frontiere stricken with appendicitis.

Len Kaufman to Japan to flack "Flight to Ashiya."

Al Stern and Mann Scharf have severed their flackery partnership.

John J. Glavin added to sales staff of Consolidated Film Industries.

Tay Garnett to have one-man show of his paintings at Burrel Galleries in December.

Sandra Dee to make nine-city bally tour for "If a Man Answers," teeing off in Chicago Oct. 10.

Leonard "Buzz" Blair on loanout from CBS to Screen Gems to produce Treasury bond drive film.

Mark Braly rejoined Capitol Records, after military leave-of-absence for past year, as news bureau manager.

Ralph Martin, former new director at WDGY, Minneapolis, joined KHJ Radio news staff as newsman and newscaster.

Frank Whitbeck comes out of four-year retirement to spearhead series of promotion meetings at Metro for "Billy Rose's Jumbo."

Shirley Booth and Don De Fore waxed public service announcements for American Humane Assn.'s "Be Kind to Animals Week" next May.

National Screen Service will distrib special theatre accessories prepped by Hollywood Preview Engagement Committee for "What Ever Happened to Baby Jane?"

Sir Cedric Hardwicke will direct pre-Broadway showing of "A Wilde Evening With Shaw," two-character show based on writings of Oscar Wilde and GBS, at Pasadena Playhouse Oct. 15 as benefit for PP Children's Theatre Fund.

Paul Pumpian set as publicity director of Gene Norman operation, including Crescendo and Interlude niteries and GNP Crescendo Records, with Sheldon Davis Associates continuing to handle Norman personal pub.

Mpls.-St. Paul

By Bob Rees

(2208 Kenwood Parkway; 374-4015)

Local fave Hildegarde makes way for Kitty Kallen Thursday (4) at Hotel Radisson Flame Room.

Minneapolis Symphony opens 60th season Oct. 12. It'll run 30 weeks, two more than ever before.

Preem of "Longest Day" at Mann Theatre, Oct. 17, will be a benefit for Variety Club Heart Hospital, with all seats $10.

University of Minnesota 1962-63 Artists Course kicks off Monday (8) with D'Oyle Carte production of "The Gondoliers." Will also offer "The Mikado" the following night.

Reid H. Ray Film Industries of St. Paul elevated Clyde L. Krebs to veepee in charge of national sales. Also named James E. Holmes veepee for midwestern operations.

Portland, Maine

Mahalia Jackson to sing at City Hall Auditorium, Oct. 17.

Raymond A. Gilvard named chief producer-director of GWAN-TV. He formerly was director of the station's news programs.

Arthur Bennett Lipkin, newly appointed conductor of the Portland Symphony, has started rehearsals of the 65-piece orch Tuesday.

Vickie Crandall, operator of the Brunswick Summer Playhouse, returned to N.Y. after the most successful season she has had there.

Club Graymore is finished with strippers. In their place the club will feature revues. Opener will be Revue la Parisien, 12-performer group, which recently played the Lido in Paris. Capacity of the nitery has been increased from 400 to 500.

Berlin

By Hans Hochn

(760264)

Writer Werner Bergengruen observed his 70th birthday.

Friedrich (Frederic) Hollaender intends to open a theatre of his own in Berlin.

Jules Dassin and Melina Mercouri were in to bally their film, "Phaedra" (UA).

U.S. music publisher Irving Mills here for confabs with his local colleague, Paul Siegel.

Maria Schell and Paul Christian-Hubschmid are starred in Rialto-Gloria's "I'm Also a Woman," which Alfred Weidenmann is directing at CCC studios.

McAlmon's 'Lost Generation'

Continued from page 2

Stein and Picasso and Stravinsky and almost anyone you can name.

The "new" American writers were there, too, and it was this bunch which Gertrude Stein named "the lost generation". McAlmon was perhaps the most illustrious member of it—he is surely the most "lost" of its alumni.

At that period, along about 1925, almost all the Americans who were involved with the arts in Paris assumed automatically that McAlmon and Hemingway were the two "bright young men", it was a toss-up which of the two would become the "most important" writer. History has shown, of course, that Hem won hands down. He won without even trying; McAlmon didn't care. It was the same as (earlier) in Hollywood. McAlmon did what came naturally. And then he quit. Hem (as we called him in those days in Paris) cared; he cared very much. He took copious notes. Then he wrote his stories. Then he edited them and reedited them. He was never finished tinkering with them until they appeared in print. But Bob (as we called him then) wrote whatever he felt like writing, and that was that. He wouldn't even correct his misspellings or his grammar.

Prof. Robert E. Knoll has achieved a unique and fascinating work in his book, "McAlmon and the Lost Generation" (Univ. of Nebraska Press; $7.50), which is subtitled "A Self Portrait." This gives the impression (on the cover) that McAlmon wrote it himself, as an autobiography. He didn't, of course, never would have, though he did write a hunk of autobiography called "Being Geniuses Together," published in England in 1938. What the Lincoln (Neb.) prof has done is to accumulate all the possible bits and pieces of McAlmon's writing and use it as the basis for a biography, assuming that all of McAlmon's writing was allegedly based on fact and quoting a goodly number of McAlmon's yarns (McAlmon wrote mostly poems and short stories) in chronological fashion to give a full-length portrait. It's a fascinating notion, of course, and almost a success.

McAlmon himself was almost a success (and that word "almost" is used here in the sense that almost making it is equal to missing by a mile because he was not lazy. He just plain didn't care. But the good prof from Nebraska misses the boat just as far, even though it is obvious that he does care. He misses because he didn't know McAlmon who died in 1956) and didn't know any of the other characters. He was forced to rely on weather-worn hunks of paper and time-worn remnants of memory (not his own).

In other words there are quite a few factual mistakes in the book. Due mostly to the fact that (as Prof. Knoll is too young) he wasn't there when it all happened, and (b) Robert McAlmon was the most ornery, most stubborn, most prejudiced, most cantankerous, most argumentative, most opinionated gent of his era. He was in Paris at the same time as Hemingway, Dos Passos, Kay Boyle, Djuna Barnes, Whit Burnett, Martha Foley, Mat Josephson, Sam Putnam, Elliot Paul, Ford Madox Ford, Ezra Pound, et al. He was a talking and boozing friend of James Joyce. He was married to Bryher, the lady novelist and her millions of pounds, a goodly hunk of which she permitted him to spend. He was the first to publish a book by Hemingway. But his memory was naturally spotty. And that was all that Dr. Knoll had to work with—McAlmon's written memory.

How is it possible, for instance, to write a book about this period without mentioning Elliot Paul or Isadora Duncan? This book manages.

Despite which, this is a fascinating book and deserves to take its place on that long and remarkable list of books that have been written about this era—books by Richard Aldington, Margaret Anderson, George Antheil, Sylvia Beach, Donald Friede, William Carlos Williams, Konrad Bercovici, Peggy Guggenheim, Malcolm Cowley, Harold Loeb and, oh, gosh, there must have been 50 so far. And Morley Callaghans' to come in a few months. Will it ever stop? Probably not. Why should it?

(Wolfe Kaufman, one of the also-rans of the era, will write about some of his own remembrances of Paris in those years in the next VARIETY *Anniversary number—Ed.).*

'Casey' Comm'ls

Continued from page 1

commercials by a Casey nurse.

Rules now call for all actors portraying members of the medical, dental and nursing professions "not to wear the garb of the respective professions or use props or settings which imply that they are bonafide members of the professions."

Code Authority added there is no ban on actors in medical dramas appearing on sustaining programs and commercials "as long as they are cast in their true to life identities without benefit of white coats, stethescopes or other props or settings that would give viewers the impression that they actually are doctors, dentists or nurses."

Piaf & Zanuck

Continued from page 2

were three enormous panels signifying the tricolor and before it a miniscule figure, Edith Piaf.

Miss Piaf literally had Paris at her feet as she belted out two songs in her still rich and throbbing voice. Loudspeakers had her booming out over Paris with wild applause from the assembled people and those in the dining room. Then a dazzling display of fireworks lit up the Tower and were as impressive as Zanuck's war fireworks in the pic.

The consensus of the star-studded audience at "Longest Day" was that it was a major filmic achievement, and top selling daily France-Soir called it an astonishing fresco on the famed D-Day Allied invasion landing during the last world war.

Among the stars present were Audrey Hepburn, Mel Ferrer, Jean Seberg, Line Renaud, Deborah Kerr, Simone Simone, Curt Jurgens, Christian Marquand, plus plenty of pic personalities surrounding Zanuck.

Big diplomatic and military turnout also had incumbent American Ambassador to France James M. Gavin at the preem. A General at the time, Gavin was played by Robert Ryan and got big applause when his film figure appeared on the screen. In fact all known historical personages in the pic, many of them present, got recognizant applause.

Also worth lauding is pub man Georges Chavenne who set up and arranged the affair. Pic opens here officially Oct. 10 at two first-run houses and looks destined for a solid and profitable career judging from its preem reactions.

Tonight's (Wed.) preview of "Longest Day" at the Warner Theatre, in New York, sponsored by the International Rescue Committee, is being followed by a gala dinner at the Americana Hotel for 60 guests. Among the attendees will be 21 generals who actually participated in the D-Day landings.

Preceding tomorrow (Thurs.) night's premiere, there will be a cocktail party honoring Dr. Jonas Salk, whose Salk Foundation will benefit from the proceeds of the charity opening.

Javits' Arts Bill

Continued from page 2

Senate leadership into moving the measure to the head of the line, a line that is more a mob scene as the adjournment bell begins tolling. Bringing up will be hard enough, passing it will be on the uphill side of impossible.

But the Senate Labor and Public Welfare Committee's surprising 9-4 approval of the far-reaching bill last week has struck hope in the hearts of subsidy supporters. The committee action was an eye-opening Javits coup in itself.

The committee docket contained only a mild, tried-before bill by Sen. Hubert Humphrey (D-Minn.) creating a Federal Advisory Council on the Arts under the White House roof. The Council's main and only function would be to form sort of a Government cheering section for all the arts.

A special Labor and Public Welfare Subcommittee on the Arts had chosen the Humphrey bill from among three after a series of hearings and a subsequent decision that the best approach would be the modest, timid approach of the Humphrey plan.

Javits had argued long and forcefully during the hearings in the closed subcommittee sessions for a bolder stroke. His theme was "if we are going to be beaten, let's lose on something big." The disagreement was only in degree because there were no opponents of Federal arts legislation.

Javits carried the fight to the full committee and won. The 9-4 vote was on substituting an amalgamation of the Javits bill and another by Sen. Joseph Clark (D-Pa.), which called for state grants, for the Humphrey measure. The vote on recommending the amalgamation to the Senate was unanimous.

As manufactured by the committee, the new bill creates an independent U.S. Arts Foundation composed of 12 trustees and a director, all appointed by the President and confirmed by the Senate. Its scope would be limited to the visual and performing arts.

Specific duties and functions of the Foundation would include actual presentation of productions, active encouragement of all arts groups, cooperation with trade unions and trade associations, and, most significantly, grants and loans to states and non-profit groups and productions, particularly to provide the arts in remote areas of the nation.

To do all this, the Foundation would get an appropriation of $5,000,000 in its first year of operation, and $10,000,000 a year thereafter. The appropriation would be divided equally, with half going to the states in grants, the other half for all other functions.

The state grants would be distributed equally among all 50 states, but any share unused by a state would go back in the pot for redistribution. If all states use the money, it breaks down to about $100,000 each. As in all other Federal grant programs, state projects would have to get Foundation approval before the handout is made.

A committee aide, remembering a series of tries on lesser bills dating back to 1956, called recommendation of the Javits-Clark measure to the Senate "the first breakthrough on the Congressional front of any arts legislation this far-reaching."

Chief significance of the whole thing is that it seems definitely to move a lot closer the day when the U.S. actually gets into show biz with drawn checkbook.

Cantor-Salk Spec

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dience at any convenient broadcast time," Cantor stated. Maizlich leaves shortly for New York to discuss the matter with network chiefs.

Cantor, who is credited with raising over $1,000,000,000 for charity and originated the March of Dimes at the request of President Franklin D. Roosevelt, plans the show as a tribute to Dr. Jonas Salk, discoverer of the initial vaccine against polio, and hopes that the program will bring in the $15,000,000 needed to construct Dr. Salk's planned institute for research for vaccines against all dangerous viruses.

Baseballers-TD

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Boyer, Bill Stafford and Tex Clevenger, of the N. Y. Yankees. Band will play a 45-minute concert and the ballplayers will hold the podium for a 20-minute spiel and a question-and-answer period. The ballplayers will appear separately on the different dates.

Barzie has already line up 60 dates for the sports-music bash. Tour begins in Pittsfield, Mass., Oct. 22 and will run through March 1.

'Don't Make Stars Fall-Guys'

Continued from page 1

screen," said Curtis, "so can you blame him for trying to protect his investment?" Noting the recent crises involving Marlon Brando, Elizabeth Taylor and Marilyn Monroe, all of whom were widely criticized for asking—and usually getting—highly beneficial contractural terms, Curtis pointed out that nobody had guns placed at the heads of the managements who agreed to such terms. Obviously somebody thought those deals would be profitable.

And don't blame stars for those "percentage of the gross" deals, he went on. Too many actors got burned when they agreed to taking a "percentage of the net." For some strange bookkeeping reasons, he said, "there was very seldom any net on which to get a percentage. But the companies themselves did okay, what with their studio overheads and their distribution fees."

Remembering his own nine months of inactivity waiting for "Lady L" to get underway at Metro (see separate story), and citing production problems on "Mutiny on The Bounty" and "Cleopatra," Curtis suggested that stars could hardly be held responsible when pictures were given production go-aheads even when final-and-completed shooting scripts were not available.

When this reporter noted that management's usual explanation in such cases was that the picture "had" to start, because of the stars' availabilities, Curtis commented "nonsense!" and added, in effect, "a pox on both your houses." Stars, he acknowledged, should not tie themselves up for a project without having the guarantee of a completed script, and management should certainly not commit themselves to a production start without the assurance that everything will be ready for that start.

On Time

He said that every film in which his own Indie firm has been involved has started on sked and wound up within four or five days of the projected finish date, either before or after.

Curtis finds it quite incredible that the company execs make the kind of deals they do with stars and then turn to the public prints to cry about how the stars are "ruining us," at the same time filling the columns with "blind items" about temperament, poor behavior, etc. He asked, "*Can you imagine General Motors kicking the hell out of one of its cars?*"

Curtis also suggested that lack of major company foresight, taste and talent is responsible for one of the current industry phenomena—the emergence of what he calls the "new middlemen or the non-producing producers," specifically the Mirisch Co. and Seven Arts. Emphasizing that he was not knocking them, Curtis said that these two companies had assumed a responsibility and function in the industry which normally should be exercised by the major companies themselves.

The Mirisch Co. and 7A, he said, by optioning a wide range of properties, signing production and directorial talent and putting packages together, are thus filling a vacuum created by the major companies' abdication of their responsibility. The net result is fine, in that it means that pictures are being made, he said, but from the actor's point of view he has misgivings.

To the actor, said Curtis, the rise of the new middleman simply means another barrier between the performer and his major company employer. As an example he cited what one must assume to be a hypothetical case: "Hey, Tony, I got this property. It's just right for you. Great! Terrific! Of course, we can't pay you what you usually get—we just don't have the dough . . ."

They don't have the dough, suggested Curtis, because "they have to get their cut, in addition to that going to the producing producer, the director, etc."

Curtis was also skeptical of the property-acquisition talents of some of these middlemen. "It's the shotgun technique," he said. "They option everything in sight, the good and the bad." But in doing this, he admitted, they are simply doing what the majors should be doing.

For his part, said Curtis, he can make a better business deal (more money) by dealing directly with a distrib. He recounted how he had been approached on a couple of different occasions by middlemen wishing him to star in a property called "A Most Contagious Game." Eschewing the deals then offered, the star played a waiting game. Eventually, the property was back on the free market and Curtis picked it up for his company, went to United Artists Coast veep, Bob Blumofe, and made "a very satisfactory deal." No middlemen.

The star, in New York to tub-thump the approaching release of UA's "Taras Bulba," also has just completed Universal's "Forty Pounds of Trouble," as well as a cameo role in Paramount's "Paris When It Sizzles." On his upcoming agenda are several properties, including "Monsieur Cognac" and Col's "Playboy."

Della Reese

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the Starlite and probably anywhere on Cocoa Beach.

It all began some months ago when the motel, whose room gets a lot of trade from neighboring Cape Canaveral, polled its patrons as to who they would like to see in its room. Miss Reese was high on the list and the Starlite went after her. She was hired at the highest price ever paid an entertainer for that room—a reported $6,500 for the week.

On the signing of the deal, in which Miss Reese demanded that she play to both Negro and white audiences, the Starlite announced her booking in local papers. The arrangement was to have some nights for whites and some for Negroes at the club which has one of the biggest entertainment rooms on the Beach.

The announcement brought threats to the hotel of bombings, beating of patrons and other reprisals including extreme political pressures. All these caused the Starlite management to revamp its pact with the singer, offering her several one-nighters and the possibility of a gig in a Negro club as alternatives to her appearance at the Starlite. They then arrived at the current arrangement.

Another bug in the situation is that there is a Cocoa Beach ordinance forbidding Negroes to stay overnight anywhere on the Beach. Negroes have to stay 10 miles away at Cocoa. Miss Reese was to have stayed at the Starlite, which, incidentally, was press headquarters for the Col. Glenn space flight and functions as a press depot for all major space events at the Cape, although the actual headquarters move from shot to shot.

This can become a big issue in this area which periodically has international attention focused on it and is also trying to build up its entertainment rooms. Among reprisals allegedly threatened over Miss Reese's planned appearance were such political angles as trouble with the local Alcohol Beverage Control board.

Sonny Liston

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Sullivan show was the first step in that direction.

Glaser's Cugat & Lane three-year booking contract is for all fields except television packaging.

Liston Documentary

Latching on quick to the new heavyweight champ, East End Productions has come up with a half-hour documentary about Sonny Liston for syndication. Titled "The Other Side of Sonny Liston" and narrated by former Notre Dame football coach Frank Leahy, the film delves into the new champ's past criminal record and his plans for the future.

Charles Romine, prexy of East End, completed the show several weeks ago. Romine said that the company preferred to gamble on Liston winning the championship before offering it for sale.

OBITUARIES

FRANK LOVEJOY

Frank Lovejoy, 50, veteran actor who worked in many media, suddenly died in his New York hotel suite Oct. 2 apparently of a heart attack. He was appearing at the Jersey Theatre, Bergen Mall, N. J., in "The Best Man" in the role he created on Broadway.

Lovejoy first came to national prominence in "Home of the Brave" and had appeared in the teleseries "Meet McGraw." He was in many feature films.

A rabid baseball fan, Lovejoy had been watching the Dodger-Giant playoff game and then retired for the evening. It was a dark night at the Jersey Theatre. The actor had plans for a Bermuda vacation soon, his first getaway in three years.

In the course of his career he once estimated that he had done more than 5,000 radio shows, including parts in "Gangbusters," "Mister District Attorney" and "This Is Your FBI." He made his Broadway debut in 1934 in Elmer Rice's "Judgment Day."

He is survived by his actress-wife, Joan Banks (Lovejoy), having been Marie Wilson's original girl-friend on radio's "My Friend Irma," among other credits. Lovejoy had been married once before, to Frances Williams, a featured singer in Billy Rose's Aquacade at the 1939 N.Y. World's Fair. She is the mother of Lovejoy's two surviving children, Judith, 18, and Stephen, 17.

BARRY LUPINO

Barry Lupino, 80, comedian-pantomimist and member of a noted British theatrical dynasty, died Sept. 26 in Brighton, England. He came from a family that has been identified with the theatre since the mid-seventeenth century, and was the 13th member of the line that had been famous in the pantomime field.

Lupino started in the theatre on his first birthday in a Drury Lane production of "Cinderella." Trained in stage artistry by his father, George Lupino, he was one of 15 children, all of whom were at one time connected with the theatre.

Other members of the clan include Stanley Lupino, a comedian; Lupino Lane is a cousin, and Ida Lupino, of Hollywood, is also a cousin. Barry Lupino was most noted for his depiction of Dame in the Christmas pantomimes, traditionally played by a man. "Aladdin" and "Jack and the Beanstalk" were other characterizations for which he was famous. He also helped in authoring about 50 pantomimes.

Lane, who was married three times, had three sons and two daughters.

PATRICK HAMILTON

Patrick Hamilton, 58, novelist and playwright, died Sept. 24 in Sheringham, Eng. Originally an actor, he made his first stage appearance in 1921. Two years later he wrote his first novel and from then on concentrated on novels and playwriting for stage and radio.

His several novels were perhaps more serious in intent than his plays, but the latter always provided striking entertainment. His plays included "Rope," "The Procurator of Judea," "John Brown's Body," "The Duke in Darkness," "Ethel Fry," "The Man Upstairs" and "Angel Street," which was filmed by Metro in 1944 and called "Gaslight." "Rope" was filmed by Warner's in 1948.

Of these two thrillers, "Rope" and "Angel Street," were hits. Both had healthy runs in London, on Broadway and in other countries.

Survived by his wife.

LUDWIG BEMELMANS

Ludwig Bemelmans, 64, humorist, satirist and artist, died of cancer of the pancreas Oct. 1 in New York. He was probably best known for his "Madeline" books of illustrated rhymes of which there are five. He was working on a sixth when he was taken ill.

Like all of his works, the "Madeline" series was marked by sharp prose of strong satirical values, accompanied by illustrations that were at once primitive and sophisticated. This series dealt mostly with cafe society, from the standpoint of the restaurant, cabaret and hotel industry.

He also wrote several children's books, and all his writings total some 30 tomes. His first novel was "Now I Lay Me Down To Sleep." He also gave the military a going over in "My War with the U.S.A." and satirized Hollywood in "Dirty Eddie." A World War II tome he wrote was called "The Blue Danube."

Bemelmans was also an acclaimed painter with several one-man shows to his credit. He also saw some service in Hollywood, where he was a script writer for a time. The author-painter also made several contributions to magazines, among them Vogue, The New Yorker, Town and Country, Stage and Holiday.

He is survived by his wife and daughter.

CHARLES F. RIESNER

Charles F. (Chuck) Riesner, 75, early Hollywood screenwriter-director, died Sept. 24 in La Jolla, Cal. He also achieved fame as a tunesmith for Leo Feist Music, his best-known song being "Goodbye Broadway, Hello France." He was a Warner Bros. producer until his retirement 12 years ago following a heart attack.

His picture career began as a scenarist for some of the pioneer studios—Keystone, Vitagraph and Century—and his efforts included several early Charlie Chaplin reels, among them "Gold Rush" and "The Kid." He subsequently worked for Universal, Metro and WB. He acted in Universal two-reelers for a time, then segued into features, including a "Self-Made Failure" and "Her Temporary Husband."

Films he directed included "Traveling Saleswoman" (Col), and "The Cobra Strikes" and "In This Corner," both for Eagle-Lion. He had also written a tv series, "Night Watchman," and three novels.

Born in Minneapolis, he broke into show business on the Keith-Orpheum vaude circuit, and later starred in musicals such as "Queen of the Movies."

DAVID G. TAFT

David Gibson Taft, 46, vice-chairman of the Taft Broadcasting Co. board of directors, died of a heart attack Sept. 27 at his summer home in Biddeford Pool, Me., while preparing to return to his residence in Cincinnati, headquarters of TB radio-tv properties in five cities.

A son of the late Hulbert Taft, publisher of the former Cincinnati Times-Star, he entered radio in 1940 with WKRC, the founding station, which he rejoined after four and a half years of Army service in World War II. He rose from private to captain and served as liaison officer for Gen. Joe Stillwell after being wounded in Burma.

Taft became general manager of WKRC-FM in 1947, managing director of WKRC-Radio in 1951 and general manager of WKRC-TV in 1955. He also was in charge of Taft's transit radio subsidiary during its operation. In 1961, because of a heart condition, he assumed a less active role in broadcasting affairs.

Surviving are his wife, two sons, four daughters, mother, two sisters and brother, Hulbert Taft Jr., president and board chairman of the company.

ROBERT F. MANN

Robert F. ("Bob") Mann, 41, news director for WQXI, Atlanta indie radio station owned and operated by an Esquire Mag subsidiary, died Sept. 23 of a heart attack at his home in Chamblee, an Atlanta suburb.

Mann, a veteran of broadcasting and the Atlanta news field for some 24 years, had been with WQXI for two years. Prior to that he was with Storer chain's WAGA-TV and state-owned radio WGST in Atlanta as well as with other Alabama and Georgia stations.

Mann, known to his listeners as "Bob," was noted for his radio interpretations of stories concerning politics. He was a native of Jacksonville, Fla.

Survivors include his father, wife, son and daughter.

ALFRED E. HUMAN

Alfred E. Human, 69, music editor, died in Cresskill, N. J., Sept. 28. At his death he was editor of the Brief Publishing Co., a monthly digest of trade publications for information of company executives, and president of the Gould Foundation, which he founded to administer medical endowments.

His music activities began in 1920 as editor of Musical America. Later, he became editor of Musical Courier and Musical Weekly and founded the Chamber Music Society of New York. He also served as president of the American Section of the International Society For Contemporary Music.

He founded what were called the first non-commercial magaines for the world of music as Encore, The Violinist and The Flutist. In 1945 he became editor of the Musical Digest.

Surviving are his wife, stepson and two sisters.

CHARLES H. O'DONNELL

Charles H. O'Donnell, 76, a retired vaudeville performer, died Sept. 10 in Pompano Beach, Fla.

He launched his career with the team of Lane & O'Donnell, a comedy acrobatic act. They played, in addition to all the major U. S. vaude houses, several major European cities in 1912. He later married the former Ethel Blair and they formed the team of O'Donnell & Blair, which became an international favorite, touring the world several times. The act also made a series of film shorts.

His wife, son and daughter survive.

FLORENCE MULFORD

Florence Mulford, 86, soprano who sang at the Metropolitan Opera in the "Golden Age," died Sept. 8 in Winter Park, Fla. She was a member of the Met for three seasons, beginning in 1903, and again from 1912-17. A mezzo-soprano, she appeared in the American premiere of "Parisifal" and "Hansel and Gretel." She was on tour with the Met in San Francisco at the time of the 1906 earthquake.

Her two sisters survive.

BEN KAPLAN

Ben Kaplan, 65, former radio editor of the Providence (R.I.) Journal-Bulletin, died Sept. 12 at Rhode Island Hospital after a two-year illness.

Kaplan had worked on newspapers in Elmira and Binghampton, N.Y., and Worcester, Mass., before going to Providence. His newspaper career spanned 25 years, and between that and the wholesale jewelry business which he had at the time of his death, he was in the advertising business.

Survivors include his wife and son.

EUGENE GERBASE

Eugene Gerbase, 73, veteran film exchange manager, died Sept. 29 in Denver after a nine months' illness. He began his career as usher in Denver's old Isis theatre in 1911. He was with General Film in 1914, later becoming branch manager for First National, Universal and Republic Pictures. He remained with the latter as head of its Denver branch for 25 years.

Surviving are his wife, two daughters and a son.

DUKE HICKEY

Duke Hickey, 62, veteran film industry publicist, died, apparently of a heart attack, in Indianapolis Sept. 28. At the time, he was on field assignment for Universal Pictures, his employer the past 14 years. At one time he had worked as field coordinator of the community service department of the Motion Picture Assn. of America.

Hickey's home was Cleveland. Surviving are his wife and two sons.

JAMES R. LEONARD

James R. Leonard, 56, chief engineer of WCET educational tv station, Cincinnati, since 1954, following 24 years with Crosley's WLW radio engineering staff, died Sept. 19 in Cincinnati. He was a graduate of Cincinnati College of Music, where he became an instructor in radio-tv equipment operation.

His wife, son, daughter and brother survive.

GWYNNE A. BURROWS

Gwynne A. Burrows, 63, an Atlanta schoolteacher for 35 years who became wellknown as "Uncle Dan" on Educational Television, died Sept. 24 in Atlanta. When educational tv (WETV) came to Atlanta he originated "Uncle Dan's Nature Study Program" and took the "Uncle" role. The program won a number of awards.

He is survived by two sisters and his stepmother.

STEPHEN POLLITZER

Stephen Pollitzer, 82, chairman of Leichner Ltd., manufacturers of theatrical makeup, died Sept. 22 in Sutton, Eng. Born on the Continent, he went to Britain from Canada and became responsible for marketing of Leichner greasepaint in the United Kingdom. During the war he helped keep entertainment for the armed forces supplied with necessary makeup.

RAMON S. FERNANDEZ

Ramon S. Fernandez 40, a supporting player who appeared in more than 200 films, died of a heart attack Sept. 22 in Mexico City. Familiarly known as "Tarzan," he portrayed roles in jungle pictures and also was seen in a variety of horror films.

While never a star, Fernandez was seldom in need of a part.

A. T. BROADWELL

A. T. Broadwell, 32, assistant manager of the New Mexico State Fair, died recently of cancer in Albuquerque following prolonged hospitalization. He had been assistant manager of exposition from April, 1961, and prior to that was records officer of fair.

Wife, three children, parents and two sisters survive.

JULIO TABOADA JR.

Julio Taboada Jr. 36, film and legit actor, died of a heart attack Sept. 15 in Mexico City. Son of late actor Julio Taboada and actress Aurora Walker, he started his stage career in tent theatres.

Taboada later appeared in films and tv. In addition to acting, he also directed legit and tv works.

His mother survives.

EDWARD O. CALLIGAN

Edward O. Calligan, 64, retired artists rep, died Sept. 21 in Santa Monica, Cal. At various times he had handled such talent as Mary Martin, Bob Hope and Edward Arnold.

Son and daughter survive.

Father, of Ralph E. Donnelly, general manager for Associated Independent Theatres of New York, died Sept. 26 in Oceanside, L. I., after a long illness. Survivors also include his wife, daughter, Lillian Donnelly, who is with the Charles Stern talent agency in Hollywood, another daughter and two brothers.

Richard A. Mooney, 62, manager of the Brooklyn Academy of Music for eight years, died Sept. 24 in New York. He was for a number of years associated with the operation of Lewisohn Stadium. His wife, brother and five sisters survive.

John S. (Sherb) Herrick, 49, former announcer on WOKO, Albany, and ex-ballcaster on WABY, Albany, died Sept. 17 in that city after a long illness. His wife and seven children survive.

MARRIAGES

Nina Joan Daggett to Ted Coodley, Hollywood, Sept. 15. Bride is advertising exec; he's an AIP makeup man.

Karin Huebner to Guenther Pfitzmann, West Berlin, Aug. 21. Bride is an actress; he's an actor.

Jan Campbell to Daniel A. Bohr, New York, Sept. 22. Bride is with the Ashley-Steiner Agency; he's an actor.

Vera Morgan to Val Joyce, Dublin, Sept. 15. Bride's a singer; he's a radio announcer.

Betty Joan Stephens to Sloan Wilson, Dublin, Sept. 19. He's an actor-writer.

Janet E. Mick to John Peterson Warwick, Sept. 30, New York. Bride is an actress; bridegroom, son of the H. Paul Warwick, is exec veepee of Warwick & Legler agency.

Beverly Anderson to Lenny Traube, Sept. 21, Greenwich, Conn. Bride is a talent agent; groom is a legit pressagent and the cousin of Leonard Traube, former VARIETY staffer.

Barbara Ann McNulty to Thad Moore, Winston-Salem, N.C., Sept. 1. He's program director of radio station WNCS there.

Nancy Jane Bennett to James P. Harrison, Charlotte, N.C., Sept. Bride is with news dept. of WBT-WBTV in that city.

Jo Ann Phillips to Charles E. Bizzell, Greenville, N.C., Sept. 1. He's with the ad dept. of tv station WNCT there.

Sarah Ann Vaughn to Clarence E. Koontz, Gaffney, S.C., Aug. 26. He's office manager of radio station WEAC in that city.

Countess Katherine Geneviève Buxhoeveden to Hans Holzer, Noreton, Ct., Sept. 29. He's a producer and writer.

BIRTHS

Mr. and Mrs. John Courtland, daughter, Hollywood, Sept. 20. Father's a film director.

Mr. and Mrs. Lloyd Springer, daughter, Hollywood, Sept. 20. Mother is singer Mildred Springer.

Mr. and Mrs. Richard Baker, son, Barnet, Eng., Sept. 21. Father is a BBC news caster and emcee.

Mr. and Mrs. Arthur Miller, daughter, Sept. 15, New York. Father is the playwright; bride is a photographer.

Mr. and Mrs. Stanley Romaine, daughter, Sept. 21, New York. Mother is actre... Shirley Blanc

Mr. and Mrs. Leslie Barrett, son, Sept. 23, New York. Mother is actress Diana Barth; father is an actor.

Mr. and Mrs. Richard H. Low, daughter, Sept. 15, New York. Father is the director of business affairs in the tv-radio department of Young & Rubicam ad agency.

Mr. and Mrs. John Archer, daughter, Hollywood, Sept. 25. Father's an actor.

Mr. and Mrs. Allen Stone, son, Philadelphia, Sept. 25. Father is WCAU ... ster.

Mr. and Mrs. Bernard Grossman, daughter, Rochester, N. Y., Sept. 4. Father is associated with WROC there and is a nephew of Al Grossman, theatrical agent.

Mr. and Mrs. ... Dahe, daughter, New York, Sept. 26. Mother is actress Patty Lavelle, father is a film distributor.

In Memory of My Dear Pal

BILLY GLADSTONE

OCTOBER 4, 1961

Bill Eichler

ARTIE (Mr. Kitzel) AUERBACH

October 3, 1957

MARIO LANZA

October 7, 1959

Mario Lanza Institute
Philadelphia, Pa.
Incorporated 1962

We have lost a dear friend—

ALFRED E. COHAN

"Any man's death diminishes me because I am involved in mankind. And therefore never send to know for whom the bell tolls. It tolls for thee."

Al, Charley, Herman and Jerry

THE PRINCE CHARLES THEATRE

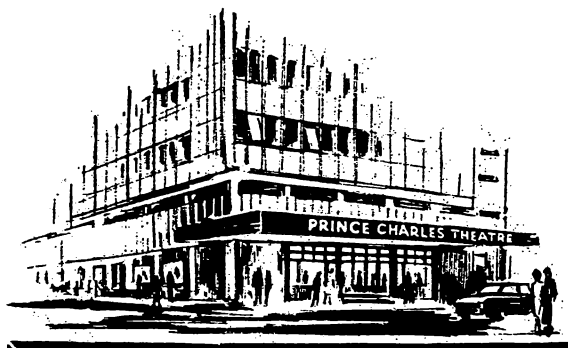
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PRICE 35¢

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SHOWTUNES' PREMIERE BLUES

Humphrey Urges Congressional Nod To Arts & Humanities; Also Pix

Washington, Oct. 9.

Lost in the rush for adjournment this year, but due for Congressional attention next year is a new proposal by Sen. Hubert Humphrey (D.-Minn.) to authorize a Congressional medal of Merit for significant contributions by Americans to the arts and humanities.

"American men and woman who have captured the spirit of our times," Humphrey said, "in their music, literature and paintings are recording for posterity the freedom, beauty and sense of progress which America and her people so proudly and ably possess."

George Stevens Jr., chief of motion pictures for the U. S. Informa-

(Continued on page 70)

USE 'OWL BALLET' IN PSYCHIATRIC WORK

Chicago, Oct. 9.

Illinois Ballet Co. will premiere a psychiatric ballet on Saturday (13) which demonstrates "the interplay and inter-reaction between a Nightingale of Paradise and a corps de ballet of owls." The dance is designed to help in the diagnosis and treatment of mental disorders, according to its creator, Daniel Jordan, a Ph.D. candidate

(Continued on page 70)

THEATRE CRIX NEED BRIEFING

By MIKE GROSS

Now that the new Broadway musical season is under way, an old cry is again being raised over the drama critics' appraisal of the music. The strongest voice to come into the fray so far belongs to conductor Andre Kostelanetz who claims that it is not logical to accept a first impression of a melody as final and that something should be done so that the critics can be pre-briefed on the music.

"Love at first sound," says Kostelanetz, "is not an impossibility

(Continued on page 50)

WGN Sees TV in Color 100% Within 10 Years as Prices of Sets Slide

Chicago, Oct. 9.

Based on the current growth rate of color tv set sales and a predicted major price drop four years hence, WGN-TV exec veepee Ward L. Quaal estimates that black-and-white television will literally be a thing of the past in 10 years. He expects that tint tv will have a 90% saturation in the 'Seventies and that there will be virtually no b&w transmission in that decade.

In an address to the Indiana Broadcasters Assn. last Friday (5), he predicted that Chicago—which now has an estimated 123,000 color sets—will have 2,225,000 in 1972 and over 3,000,000 by 1975. Quaal bases that estimate on present growth patterns, on expectations

(Continued on page 70)

SEATTLE FAIR NEARS 9,000,000 ATTENDANCE

Seattle, Oct. 9.

It looks good for the Seattle World's Fair in the race to clock 9,000,000 through the gates before its Oct. 21 closing. The 8,500,000 mark was passed Friday (5), when 42,638 payees brought attendance to 8,515,716.

With 16 days to go, an average of just over 30,000 will make the 9,000,000 figure. Could be done,

(Continued on page 52)

Will Soviet Dig N.Y. City Ballet?

New York City Ballet opened last night (Tues.) at the Bolshoi Theatre in Moscow. Reports of the reception by the ballet buffs there are awaited in Manhattan with curiosity and eagerness. Three years ago City Ballet was passed by the Dance Selection Committee of the American National Theatre & Academy. Instead the U. S. State Dept. nominated Lucia Chase's less distinguished American Ballet Theatre to tour the Soviet Union.

Suggestion by VARIETY that the Balanchine troupe present its "Stars and Stripes" romp to Sousa

(Continued on page 70)

When Does a Vidtape Impinge on Religion? Case of Joe E. & Jackie

How unorthodox is a vidtaped performance when projected on the holiest of Jewish holy days. Rabbi-turned-comic Jackie Mason seemingly saw nothing askance in projecting his jokes on the Jack Paar-NBC show a week ago Friday night (28), when the Jewish New Year's began, but nitery comic Joe E. Lewis' taped interview was cancelled as the debut feature of the "new" Hy Gardner show over WOR-TV on Sunday (7) because it coincided with the Day of Atonement (Yom Kippur).

Actually Lewis had taped it the

(Continued on page 57)

NBC's First Femme V.P.

NBC has got its first lady vice-president. At a board meeting on Friday (5), the network okayed Marion Stephenson as a striper.

The first in the network's 40-odd-year history, the lady veep is in charge of administration for NBC Radio.



'EDDIE FISHER AT WINTER GARDEN'

A Star-Spangled Triumph

By JOHN McCLAIN Drama Critic (New York Journal-American)

ECHOES OF AL JOLSON and the great days of the Winter Garden reverberated up and down Broadway last night as young Eddie Fisher took the stage of that hallowed hall and stood an enthusiastic and resplendent first night audience on its diamond-decked ear. This is a more mature Eddie, both in timbre of voice and professional poise.

He sang for a solid hour and then when there was some hint of his retirement the customers hollered him back into action. He was still going strong when I fled to beat the crowd 15 minutes later; may, in fact, still be there.

Great Material

There is just no way to criticise his choice of material, because he sings just about everything ever written and does it wonderfully well. Here is just a partial run-down: "Back in Your Own Back Yard," "Don't Let

(Continued on Page 67)

ASCAP's Record $24-Mil., 1st 8 Mos.

Hollywood, Oct. 9.

Interim fiscal report covering eight-month period from Jan. 1 through Aug. 1 was given to Coast ASCAP membership last week at the Hollywood Palladium at the Society's membership meeting.

The report disclosed receipts of $23,876,769, slightly higher than similar period of 1961 when the organization took in $19,683,305.

Monies were received as follows: from licensees, $23,585,658; from interest on U.S. Treasury Bonds, $165,342; membership dues, $125,648. There will be

(Continued on page 48)

NBC-TV Didn't Bankroll Berlin Escape Tunnel, 'Only Bought TV Rights'

Facing reports that it financed the cost of an escape tunnel between East and West Berlin, NBC-TV sources insist that its news department did nothing more than "pay for tv rights."

Network concedes that there were apparently four engineering students who burrowed a large tunnel beneath the Wall, and, according to one NBC exec, the money for "rights" went "to somebody in this group" of four.

NBC News acknowledges that Gary Stindt, NBC News film chief

(Continued on page 70)

YOU AND 98 MILLION OTHER AMERICANS

watched Schirra orbit . . . and World Series through Super Universal ZOOMAR LENSES on NBC, ABC, CBS.

GOOD SHOW!

Regional Acting Companies Divide Unprecedented $6,100,000 Ford Grants

Grants totaling $6,100,000 to nine theatre companies throughout the country were revealed today (Wed.) by the Ford Foundation. The windfall subsidy, directed at strengthening resident theatre in the U.S., marks an expansion of the Foundation's arts program whereby selected professional groups are to be aided in reaching and maintaining new levels of artistic achievment and financial stability.

The individual grants range from a high of $2,100,000 for the Alley Theatre in Houston, to $100,000 for the Fred Miller Theatre in Milwaukee. Sandwiched between are grants of $1,250,000 to the Mummers Theatre at Oklahoma City; $863,000 for the Arena Stage of Washington; $593,000 to the American Shakespeare Festival Theatre and Academy at Stratford, Conn.; $500,000 for Univ. of California Extension in Los Angeles; $337,000 to the new Tyrone Guthrie Theatre in Minneapolis; $250,000 for the Actors Studio of New York, and $197,000 to the Actor's Workshop of San Francisco.

Theatres granted the larger sums are those the Foundation believes are now beefed up to reach significant new levels in their development, but require enlarged seating capacity to maintain them. All nine theatres are regarded by the Foundation as capable of steady artistic development and of achieving a sustaining level of income from other sources within a reasonable period. The Foundation, which first began supporting the arts in 1957, has until now limited its assistance to individual artists and to experiments and demonstrations. Aid on this level is to continue, according to Henry

(Continued on page 70)

Topical Joke

Astronaut Wally Schirra's historical sixtupie orbiting occurred the same day that David Merrick's "Stop The World—I Want To Get Off!" premiered at the Shubert, and the topical gag was the astronaut's admonition to the U.S. space missle authorities,

"Stop the world, I want to get back on!"

Showfolk Rally 'Round The GOP Flag at D.C. 'I Miss Ike' Spectacular

Washington, Oct. 9.

Republicans flavored their partisan politics with charm and superb performances of Marguerite Piazza and others last Wednesday (3) at an "I Miss Ike" rally.

Former President Eisenhower and his wife, Mamie, now a blonde, occupied the seats of honor at the Constitution Hall spectacular where most entertainers seemed politically non-partisan.

Singer Pat Boone, a last minute substitute for film star John Wayne, was the only performer to fire a poison arrow in the direction of uninvited Democrats.

In accepting a silver tray from elder Republicans, Boone told the audience:

"I think of citizenship as people who support their Government rather than being supported by it."

In appreciation for the applause he received as "an up and coming young Republican," Boone gratefully offered to sing for the guests.

"I would like to sing one of Mrs. Eisenhower's favorite songs, but it seems we didn't remember the lyrics," he said. "So George Murphy wrote them as he thought they should go." He then sang one

(Continued on page 70)

Lenny Bruce, Free On $2,600 Bail, Faces Dope Rap Hearing in Cal. Ct.

Hollywood, Oct. 9.

Comic Lenny Bruce is free on $2,600 bail following his arrest Saturday (6) in North Hollywood on suspicion of possessing narcotics. He's due to appear for arraignment Oct. 10 in Van Nuys Municipal Court.

Bruce and three other men were seized in a hobby shop owned by Robert Coogan, brother of actor Jackie Coogan. According to police, Bruce and Robert Coogan were under influence of narcotics when arrested.

Aside from Bruce and Coogan, Donald Kolbrener, of Culver City, was also taken into custody. The fourth man was released for lack of evidence. Bruce denied possessing one ounce of heroin. Police also reported finding methadrine, a narcotic, in Coogan's desk.

NO. 3 AUCTION SALE OF JEROME KERN'S LIBRARY

More of the Jerome Kern library is scheduled for auction Oct. 16 by Parke-Bernet, which previously sold off parts of the Kern collection in 1927 and '29. Latter yielded around $1,000,000 gross at the time. The new offering contains manuscripts and first editions of English and American authors, plus the composer's own copies of his works. This is by order of the daughter, Mrs. Betty Kern Cummings.

Authors represented include Boswell, Keats, Hardy, Mark Twain, Beerbohm, Bronte, Darwin, Dickens, Galsworthy, O. Henry, Kipling, Melville, Millay, Shaw and Wilde.

10/10

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JOHNNY CARSON

"TONIGHT" show, NBC-TV

We are thankful for all the gracious notices accorded us on the inauguration of our "TONIGHT" show.

A heartfelt acknowledgment to a fine fellow performer PAUL ANKA for our theme song "JOHNNY'S THEME" on which I happily collaborated.

2 From Show Biz, Killion & Marks, On Satellite Corp.

Washington, Oct. 9.

George L. Killion, MGM board chairman and American President Lines prexy, and Leonard H. Marks, prominent Washington radio-television attorney, were selected by President Kennedy as two of 13 leading Americans to set up the nation's new space age Satellite Communications Corp., as it is tentatively known.

Only other media man among the 13 was Philip L. Graham, publisher of Newsweek magazine and the Washington Post.

Edgar F. Kaiser, Lafayette, Calif., prexy of Kaiser Industries, is the appointee expected to be designated chairman.

Directors of the corporation, after it is formed, are expected to be chosen from those creating it.

President Kennedy's choices will serve without pay and will arrange the corporation's procedure, as well as determine how the public sale of stock will be handled. Initial financing, according to Marks, may involve $500,000,000.

Marks believes the corporation will tie together all of the communications of the world and slice present costs into mere fractions.

Other appointees are David M. Kennedy, Chicago banker; Sydney J. Weinberg, New York banker; Bruce G. Sundlun, Washington attorney; Fyrne L. Litschigi, Tampa, Fla., attorney; Beardsley Graham, Lexington, Ky., research firm executive; Leonard Woodcock, labor leader; Sam Harris, New York lawyer; George J. Seldman, Boston and N. Y. lawyer; and John T. Connor, Rahway, N. J., drug exec.

Frank Scully's Memoir, A 'Gay Knight' Indeed

By ROBERT DOWNING

"This Gay Knight," by Frank Scully (Chilton; $4.95), is the inspiring personal account of a modern literary and spiritual Don Quixote's joust with pain, social injustice, and the scrambled mores of his time.

Scully, at 70, has been bedridden for much of his adult life. He would be distinguished for his prodigious output in VARIETY "Scully's Scrapbook," if for no other accomplishment. Add to that continuing achievement, authorship of an earlier book, "Cross My Heart," plus Scully's many crusades on the right side of the angels in their own California city, and one discovers a singular and shining individual in these pages.

A native New Yorker, Scully studied at Columbia, and wrote for the N. Y. Sun. He has edited the famous "Fun in Bed" series; ghosted Frank Harris' life of Bernard Shaw, and he jogged the peace of mind of sluggards with his controversial tract, "Behind the Flying Saucers." His activities with civic groups, medical foundations,

(Continued on page 64)

B.A. Revolution Temporarily Kayos Show Biz; Radio's Major Role

Actor-Citizen Award

Hollywood, Oct. 9.

A Screen Actors Guild award will be presented annually to an individual "for outstanding achievement in fostering the finest ideals of the acting profession and advancing the principles of good citizenship."

Award, voted by the guild's board, will be presented at SAG's yearly membership meeting, held each November. This year the meeting will be held Nov. 12 at the BevHilton, and more than 1,500 actors are expected to attend.

Austerity Binge No Bar To South Korea's $5-Mil. Resort to Lure GI Dollar

Tokyo, Oct. 9.

Despite South Korea's austerity program, a $5,000,000 luxury resort community, replete with plush hotels and a nightclub with imported acts and a gambling casino, is said to be under construction on 130 acres near Seoul, South Korea.

The project is obviously designed to attract the dollars of U. S. military personnel who normally take leave in Japan or Hong Kong because of Korea's limited recreational facilities.

Called the Walker Hill project, in honor the late Maj. Gen. Walton H. Walker, the resort will annually receive an estimated 150,000 U.N. soldiers at its five hotels, plus hundreds of foreign tourists. Presumably, the project will be off-limits to Koreans.

Officials estimate that the project will produce an annual income of $2,000,000, to be used in the nation's reconstruction plans. In addition to a main building and five hotels, the resort will contain 13 motels, a hilltop bar and two mansions. Athletic facilities will include an 18-hole golf course, horseback riding, swimming and boating.

The nitery, a 500-seater, will have a revolving stage, and be housed in the four-story main building along with the casino, bowling alleys, a Turkish bath, a PX, a Bank of America branch and facilities for overseas phone calls, telegrams and for processing film.

MOWBRAY WALKS OUT IN CINCY; NOT FOR CAFES

Cincinnati, Oct. 9.

Nitery entertaining is not for Alan Mowbray, who walked out on it after a brief sampling last week at the Club Diplomat, Cincy's new hilltop theatre restaurant. The management was equally content to replace the stage, screen and tv star with comic Will Jordan after opening night of the week engagement, with singer Sheila Reynolds in support.

Mowbray diverted from his w.k. characterizations in a standup gagster switch and exited in less than 15 minutes of his initial date as a cabaret headliner. Material did not move tablers.

Miss Reynolds, established with Cincy cafe society by engagements at the former Beverly Hills casino on the Kentucky side of the Ohio River, successfully filled out the opening night's second show with Wally Johnson's orch. Jordan reported Friday (5).

Shaffners' 1st O'seas Trip; Map 2d 'Farewell'

Neil Shaffner and his wife-partner Caroline, the "Toby and Sue" characters in the last of the tented repertory companies, having completed their farewell tour, sail today (Wed.) on the S. S. Excalibar for the Mediterranean. It's the couple's first voyage overseas after 35 years of trouping in Iowa and Missouri; they'll hit France, Italy, Greece and Lebanon.

As of now the Shaffners are retired professionally but a couple of projects are dangling. One would have them do a second "farewell tour" next summer to be photographed in detail and used as setting and background for a proposed television series. That's very "iffy."

Buenos Aires, Oct. 9.

"Army events," as the local press now terms the recurrent conflicts between different segments of the Armed Services messed up business for all branches of show business in Buenos Aires—which was the center of operations. These conflicts lasted about five days, but film theatres interrupted exhibition only on Friday (21) when matters looked most threatening, and for the afternoon performances of Saturday (22).

On Friday, all Government offices shuttered a little after noon, and staffs were sent home, businesses followed suit. Film and legit theatres also suspended operation, and the opening of Tennessee Williams' "Orpheus Descending" by the Alfredo Alcon-Maria Gallo company at the Alvear Theatre, had to be postponed.

Sept. 21 is traditionally the first day of spring here, celebrated by student frolics, art balls, charitable drives, and the general renewal of plays in legit theatres.

Most offices organize picnics, go in for practical joking, and students are permitted to invade the streets in their distinctive white

(Continued on page 70)

Puts Onus on Parents For Hooligan Behavior Of Kids Attending Pix

Galena Park, Tex., Oct. 9.

"How can we remedy in a matter of four hours, with a handful of ushers what should have been learned in the home for the past 12 to 16 years?"

That's part of the Galena Theatre's reply to complaints of youthful misbehavior at this town's only theatre. City council last week appointed a committee to probe numerous reports of this misbehavior.

The theatre operators, Albert Zarzana and Ray Boriski, issued a statement placing the responsibility for rowdyism on the parents and the city. Theatre, the management said, is "not in the rehabilitation" business, "but is merely trying to give that area entertainment and in doing so, endeavoring to gain a livelihood."

STATEMENT REQUIRED BY THE ACT OF AUGUST 24th, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 and JUNE 11, 1960 (74 stat. 208) showing the ownership, management and circulation of Variety, published weekly at New York, N. Y., for October 1, 1962.

1. The names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Variety, Inc., 154 W. 46th street, New York 36, N. Y.

Editor—Abel Green, 154 West 46th street, New York 36, N. Y.

Managing Editor—Robert J. Landry, 154 West 46th Street, New York 36, N. Y.

Business Manager—Harold Erichs, 154 West 46th street, New York 36, N. Y.

2. The owner is: Variety, Inc. 154 West 46th St., New York 36, N. Y.; Syd Silverman, 154 West 46th St., New York 36, N. Y.; Estate of Sime Silverman, 154 West 46th St., New York 36, N. Y.; Harold Erichs, 154 West 46th St., New York 36, N. Y.; Abel Green, 154 West 46th St., New York 36, N. Y.

3. The known bondholders, mortgagees and other security holders owning or holding 1 per cent, or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holder, who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was .....

Harold Erichs,
Business Manager.

Sworn to and subscribed before me this 28th day of September, 1962.

Joseph Winter,
Notary Public 31-9710300.

(My commission expires March 30, 1964.)

YOUNGSTEIN-PICKMAN ACTION

Nothing But Respect From Roddy McD On Logistics & Direction of 'Cleopatra'

Anybody looking for some inside dope stories on "Cleopatra" production snafus is wasting his time talking to Roddy McDowall. Latter, who has just returned to the States after participating in 20th-Fox's two "white hopes" ("Cleo" and "Longest Day"), has nothing but respect for all the talents involved in the recently completed Epic of Rome, particularly those of writer-director Joseph Mankiewicz, who was writing as well as directing through much of the filming.

Says McDowall: "You really cannot imagine the scope of the film!" Even the sets impressed him, and McDowall, having been around sets for approximately 27 of his 34 years, isn't easily impressed in this department. Anent the rumors to the effect that the two-week windup location junket to Egypt had been fairly harrowing, McDowall said rather that everyone had been mentally and physically rundown by the time they got to Egypt—after almost a year of continuous work in Rome. The 20th logistics experts had worked out everything extremely well in advance, so that the desert shooting itself went off smoothly.

But Egypt, he allowed, was not a very pleasant place to work. "You always had the feeling that you were in a police state," he said. Alexandria, where the company was based during shooting, impressed him as being "surprisingly tacky"—no glamor left under the Nasser regime, and the lot of the common people still "depressingly poor." He was glad to get out.

Anent his four days of work doing his cameo in "The Longest Day," McDowall had particular praise for producer Darryl Zanuck, who directed his sequence. Although he had known Zanuck from his years as a child star at 20th while the now 20th prexy was studio boss, McDowall had never been directed by DFZ before. "He's quiet, understanding. He has a sense of humor—he knows how to handle actors," says McDowall.

Phil Silvers Sets 2 With Columbia

Hollywood, Oct. 9.

Phil Silvers, through his Tranan Productions, has concluded a two-picture deal at Columbia Pictures, with first film to be "The Velvet Cage," story by Devry Freeman. Rod Amateau has been set to make his feature film bow as producer, with film to go early next year. Silvers stars. Deal was consumated with Columbia studio head Sol Schwartz.

Second picture will be developed by Silvers as starring vehicle for himself and Peter Sellers. Negotiations are on for British writer John Dighton to script from Silvers' original idea. Story is a sophisticated comedy involving two brothers, separated during their youth, who eventually are found leading the same scurrilous lives.

'LIFE OF BUDDHA' OPENS IN HONOLULU

Honolulu, Oct. 8.

"Shaka" ("The Life of Buddha") opens its Hawaii premiere tomorrow (10) at the Kokusai theatre. It's a Daiei Motion Picture Co. of Japan spectacle, which runs 160 minutes.

Because of Hawaii's racial makeup, the fact it's probably the most heralded production ever to come out of Japan, and the anticipated word-of-mouth, film is expected to draw capacity audiences for some weeks.

This is, incidentally, the U.S. premiere.

So Who Pays Premiums?

Brigadier Film Associates, N. Y., has figured out the promotional "stunt of the year" for its documentary package, "Smashing of the Reich" and "Kamikaze." Suggested in the exhib manual:

"This is a real way out stunt which, if executed, can only result in reams of space. There are many parachute jumping clubs scattered all over the country today whose members jump for pleasure and excitement. Contact one of these clubs in your area and get them to select one of their senior members to leap with a film can, ostensibly containing a print of the war combination strapped to his pack. He should be met at the airport immediately after his landing and escorted directly to the theatre with appropriate fanfare. This is a guaranteed newspaper, radio, television and wire service break and can be of inestimable assistance in launching the pictures."

Creditors Get Peek Into Mickey Rooney Subsids' Books in Bankruptcy

Los Angeles Oct. 9.

Two corporations set up by Mickey Rooney, Fryman Enterprises and Barbroo Corp., must produce their books for inspection by the court, under a ruling handed down by Federal bankruptcy referee Joseph Rifkind, who is exploring the complicated financial difficulties of the actor. In his voluntary petition for bankruptcy, Rooney stated he had debts amounting to $484,914 and assets of only $500.

Ruling also gives all Rooney's creditors an opportunity to examine thesp's books. Principal creditors are the Federal Government and State of California, to whom he owes $106,686 and $9,826, respectively, in income taxes, according to petition.

Rifkind set Dec. 31 as deadline date for any of actor's creditors who wish to object to discharge of his debts or make their objections known.

In his testimony before Referee Rifkind, Rooney said he works for Barbroo, which pays him $52,000 annually, and receives another $8,000 to $10,000 yearly from a trust fund set up for him when he was young.

MCA ADDS PARKING

Buys Plots Near Universal Lot Due For Expansion

Hollywood, Oct. 9.

Music Corp. of America, continuing its Revue-Universal studio expansion program, has acquired two lots with 100-foot frontage across from Universal City studio. It plans to raze storefront structures and provide additional parking space for studio wokers.

MCA last month ordered $10,000,000 of expansion and construction to begin early in 1963.

Cut Media Guaranty

Washintgon, Oct. 9.

Congress has cut U.S. Information Agency's media guaranty funds to the lowest level ever, allowing only $1,000,000 for the year. Soft currencies in certain countries are guaranteed by dollars under the program affecting all media, including films.

The House had voted $1,500,000. The Senate slashed it to $1,000,000 and the House subsequently accepted the cut.

IDEA--SPARKMEN WILL PRODUCE

Max E. Youngstein, exec vice-president of Cinerama and president of the subsidiary Cinemiracle, is leaving both posts to go independent in association with Jerry Pickman, who recently exited as v.p. and domestic sales head of Paramount Distributing. Youngstein's contract with the Nicolas Reisini-controlled Cinerama expires Dec. 31 and it's presumed he'll bow out by at least that date.

Both Youngstein and Pickman have been in intense negotiations, presumably will reveal specific plan momentarily. But it is known they plan a theatrical production company along the lines of Seven Arts and the Mirisch Bros. Blueprinted is a scheme to make perhaps 10 pictures a year and taking all the legit, music, etc., rights.

The immediate parties are assured of substantial backing. Also, states a key source, "six pieces of major manpower are ready to join them."

Youngstein-Pickman pair are to be joined later by a third operator, identity withheld. A takeover of or substantial buy into, an existing theatrical (not film) outfit is foreshadowed. Details are unlikely to be made public before first of year.

Contemplated entity would offer "full service" to indie producers, from financing of the negative to the distribution skills of exploitation, advertising and publicity. Both Youngstein and Pickman are known partisans to strong field exploitation of the kind United Artists has maintained in recent years.

Division of authority between the prospective partners would assign Youngstein to selection of properties, negotiations with producers, stars, dramatists and so on, pretty much his work when with UA. Pickman would mastermind the marketing of the finished product.

Goal of "quality" short of point-of-no-return production costs engages the interest of Youngstein in the new venture. Meanwhile regarding the financier behind the new company he's a former behind-scenes banker. He's distinct from the third partner as to whom this hint: still in his 40s.

Guesswork around town is that Dr. Vilem Zwillinger, who is a big financier, is a financial partner and backer. Zwillinger is not well known in show business except to an inside few.

Youngstein has been prominent in the picture business for years, formerly as an ad-pub exec. A non-practicing lawyer, he hit the top as coowner and v.p. of United Artists when Arthur B. Krim and Robert S. Benjamin took over this company from Mary Pickford and Charles Chaplin and turned it into a striking success. The takeover was in 1950. Youngstein decided to bow out last year to join Cinerama.

Pickman and Youngstein have had a long association. When Youngstein was ad-pub director of Paramount, Pickman was publicity head. Youngstein left to join UA and Pickman was given the ad-pub reins. Not much later Pickman became domestic distribution chief.

Both Youngstein and Pickman are close to production problems and nuances. Their new move, together, implies new excitement to the industry because of background and their never-stand-still impulses.

It's obvious that many a home-office exec and production official will be watching closely.

Dick Zanuck Heads Studio as 20th Readies Active Prod.; DFZ Due West

Prem's 'If' Booking

Film producer Otto Preminger, sitting in his office late last Friday (5), was in telephonic touch with such people as Col distribution chief Rube Jackter.

"Rubie," he said, "if you're Jewish I wish you a Happy New Year. If not, hold it 'til January first."

Mexicans Sensitive On Theme, Ponti-Levine Film Deferred, Could Travel

Hollywood, Oct. 9.

Mexican government's indecision over script approval has forced postponement for possible full year on "Children of Sanchez," producer Elliott Kastner revealed. On the eve of N. Y. trip to confer with Joseph E. Levine, who is financing picture, a coproduction between Abby Mann and Kastner in association with Carlo Ponti, Kastner said, "we will definitely do the picture, either in Mexico or in another area but we now must await Mexico's decision before we can schedule a definite starting date."

"Sanchez" was to start end of next month in Mexico City. Postponement has necessitated juggling of commitments for director Vittorio DeSica and star Sophia Loren. DeSica has two commit-

(Continued on page 14)

VITALE RETURNING DISPUTED NEGATIVES

Charles Vitale and his Cee Vee Motion Picture Service of Queens, N.Y., agreed to give up all prints he held of Allied Artists and Walt Disney pictures under terms of a consent decree which last week ended a suit brought against distributor Vitale by the two producers. They had charged he had been licensing the prints without authorization.

Plaintiffs, as represented by the N.Y. law firm of Sargoy & Stein, said they were "satisfied" with the monetary relief, unspecified.

Federal Court suit charged Vitale with holding without authorization prints of AA's "Herod the Great" and Disney's "People and Places" travelogs plus the cartoon "The Story of Anyburg U.S.A." and the feature "Stormy the Thoroughbred."

Producer Richard D. Zanuck, son of 20th-Fox prexy Darryl F. Zanuck, has been named production chief at the company's Beverly Hills studio. Officially, young (28) Zanuck carries the title of the president's production representative, but, in effect, he becomes Hollywood production boss, thus to continue working in tandem with his father, with whom he has been associated most recently in DFZ Productions, Inc.

The obvious charge of nepotism is dispelled by the younger Zanuck's now-proven production know-how, attested to by talent, agents, et. al. who have worked with him in recent years. He also works well with his father and thus the appointment will facilitate liaison between the prexy's New York h.q. and the Coast. Previous production bosses at 20th were the late Buddy Adler, who succeeded the senior Zanuck in 1955; Bob Goldstein, who took over in 1960 and was succeeded by Pete Levathes last year when the prexy of 20th-Fox TV was named exec veep in charge of all production. Since the resignation of Levathes from studio post at the time of Zanuck's takeover this summer, Stan Hough has been acting as the prexy's temporary studio rep. Hough, whose job previously was assistant production manager at the studio, has now been named production manager, responsible to the studio boss and concerned with production efficiency. Former production manager Doc Merman resigned his post when the new 20th management took over.

Rounding out these new appointments, all of which were approved at the 20th board meeting in New

(Continued on page 6)

Irving Briskin's Columbia Tie

Hollywood, Oct. 9.

Irving Briskin, who terminated his post as vice-president with Columbia earlier this year, returns to studio with a two-picture independent deal calling for one picture a year. First will be "Scandal's Child," unpublished novel by Edmund Schiddel, author of "Devil in Bucks County," which Briskin has purchased. Picture will be made next year in $3,000,000 budget area, producer said.

Film is set in Pennsylvania, will have four top starring roles.

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DAILY VARIETY
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Hornblow: Defense Dept. Off-Base In Attitude on Service Pictures

American Government, in undertaking to impose "drastic restrictions" on cooperation between the armed services and Hollywood producers, is showing "serious, even tragic, shortsightedness," states Arthur Hornblow Jr. This producer was in New York last week and pointed to a piece in the N.Y. Times quoting Arthur Sylvester, Assistant Secretary of Defense, as saying the clubs were in order.

Filmmaker Hornblow read into the piece that the Government has been providing a "generous favor" in cooperation with armed service productions whereas, he insists, it "has been nothing of the kind."

Governmental objections toward the servicing of film producers and television impresarios was particularly noticeable in the cases of Darryl F. Zanuck's "The Longest Day" and a Jack Paar tv'er on Berlin.

Hornblow offered this: "As

(Continued on page 71)

For Collectors of Data

Chicago, Oct. 9.

Chicago-made film portraying the killing of John Dillinger at the Biograph Theatre in Chicago in 1934 by FBI agents will play the same Biograph Theatre next Friday (12).

The picture, "True Gang Murders," was produced by distributor Dan Goldberg and Chi newsman Harry Mantell.

New Edicts On Use of Troops

Washington, Oct. 9.

U.S. Defense Dept. is almost finished with the toughening of its regulations governing the use of U.S. military forces in motion pictures.

Bad press during location of shooting of "Longest Day" is blamed for the first revision in the regulations since 1954. Ordering the restudy and rewrite of the regulations was Arthur Sylvester, Asst. Secretary of Defense with jurisdiction over film cooperation.

Most important of the changes, it's thought, calls for a daily report in expansive detail to Washington on how many troops were used and how.

Y. Frank Freeman To Sound Guilds, Unions on Goldwyn Code Notions

Hollywood, Oct. 9.

Y. Frank Freeman, Assn. of Motion Picture Producers board chairman, will meet this week with guilds and unions to discuss the Motion Picture Industry Code of Ethics proposed by Samuel Goldwyn. Latter, when he made proposal, suggested that Freeman head up such a Code but Freeman said, "I am not going to head it up."

Exec reported, "I will do whatever I can to see if there is any interest in such a Code." Meetings with the guilds will be held to determine their participation. He said he would ask them to meet with the MPAA, noting, "We must first find out if all groups want to work together and if it can be done legally."

Freeman tributed Goldwyn, whom the film industry recently honored on occasion of his 80th birthday and 50th anniversary in motion pictures, but, in refusing to lead project, declared: "I'm 72 years old and at a place where you go to the foot of the ladder and don't start heading things."



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Allied's Fine To Attend TOA

Marshall Fine, prexy of Allied States, will attend the annual convention of Theatre Owners of America in Miami Nov. 7-10 at the invitation of TOA prexy John Stembler.

Stembler, in effect, is reciprocating a kindness, since Fine asked him to attend last year's Allied convention. The two national exhib orgs, which have not always felt so kindly disposed towards one another, have been making a great effort of late to coordinate activities in common causes.

CLAYTON PANTAGES AS MAGNA GEN'L SALES MGR.

Clayton Pantages, who resigned last month as a member of the 20th-Fox sales cabinet following the appointment of Seymour Poe as global sales veep, has been named general sales manager for Magna Pictures.

The sales post has been open at Magna since the resignation three weeks ago of veep Joe Sugar, who moved to 20th to head up that company's roadshow unit.

Frue for Atlanta Branch Of Embassy Organization

Embassy Pictures has opened a new branch office in Atlanta, with James Frue named to head the office as southeastern district manager. His office covers the Atlanta, Charlotte, and Jacksonville territories.

To take his new post, Frue resigned his post as southeastern division manager for Continental Distributing.

ONLY ONE TO A PERSON

Thalberg Award Earlier Won Three and Twice

Hollywood, Oct. 9.

Irving G. Thalberg Memorial Award hereafter will not be bestowed upon the same individual more than once, under a new ruling adopted last week by the Academy of Motion Picture Arts & Sciences Board of Governors. In the past, Darryl F. Zanuck was a three-time winner and Hal Wallis copped prize twice.

Governors, it's reported, felt that it is more like the Nobel Prize Award, once a person receives the honor he has his Nobel prize, and correspondingly the same with the Thalberg Award.

Europe to U.S.

Armando Armani
Leigh Batson
Joseph Besch
Donna Cameron
Rod Colbin
Keir Dullea
Frank M. Folsom
Mrs. Harry E. Gould
Eddy Kassner
Michael de Lisio
Gian-Carlo Menotti
Michele Morgan
Barbara Murray
Gerard Oury
Theodore Pratt
Edwin A. Single
Nancy Spain
Jose Tamayo
Bill Targ
Cornelius Vanderbilt Jr.
Jay Weston

'Know Why I Produced Overseas?'

Could Get the Financing There— But Now Herman Cohen Returns to Coast

Hollywood, Oct. 9.

Herman Cohen, following three years of filming in England, said he will return to Hollywood for production here on three upcoming pictures. Films include "Black Zoo," which rolls Oct. 29, for Allied Artists as well as an additional three-pcture deal now in negotiation with AA head Steve Broidy.

On tap on Cohen slate for U.S. production are "The Haunted Jungle" and "Forgotten Heroes," latter a World War II story and both original screenplays by Cohen. Producer is also prepping "Circus Magnifique" in collaboration with Aben Kandel, though location has not yet been set on film. All three are being considered in new AA deal.

Cohen said he initially went abroad for filming because of financing reasons, noted he is able to return to Hollywood "because after making pictures that aech grossed over $2,000,000, I have been able to get financing here." Pix he listed as "Horror of the Black Museum," "Konga," "Circus of Horrors," made in England, and "I Was A Teenage Frankenstein" and "I Was a Teenage Werewolf." Latter two were made here in 1958 and 1959.

Cohen stressed he is still in business as a partner of England's Anglo-Amalgamated and will participate in films made by that company abroad. However, his personal production activities are planned for the U.S.

Producer asserted "it is not cheaper to make films abroad, but it is easier to get money." He charged "you will never get rid of so-called runaway production through union squables, but it can be averted if the bankers and financiers would put up enough money to let producers make their films here." He said his initial entry to England, in 1952 with "River Boat," was because of the Eady Plan and asked our government to look "to the importance of subsidy to help the industry."

Films for Free

Ottawa, Oct. 9.

Crawley Films Ltd. has issued its latest directory of free-loan 16m films.

There are more than 14,000 films available at no cost from nearly 400 sources in Canada.

Wolper's 'Marilyn' Film; 20th's Own Retrospective Includes 'Give' Footage

Hollywood, Oct. 9.

Documentary producer David L. Wolper has joined the race of films headed for market dealing with late Marilyn Monroe. He's planning an 80-minute theatrical documentary, "Marilyn." Last week, 20th-Fox, where MM made most of her pix, revealed it was concocting a retrospective film in which it would use clips from their copyright features, including footage from "Something's Got to Give," her unfinished film at 20th.

Wolper said his feature will cost about $350,000. He will use footage from private collections, newsfilms, stills, clips from pix and footage shot by his company.

At 20th, a studio spokesman said Wolper would not be allowed any MM scenes made for that studio. Part of the coin derived from the MM film will go to establishing a dramatic scholarship at a leading drama school. Wolper said, adding it would probably be the Actors' studio in N.Y., where she "observed."

JUDGMENT FOR $25,473 TO GENERAL EXPORT

A judgment for $25,473 was entered in N. Y. Supreme Court last week against Astor Pictures for alleged breach of contract involving the distribution of the French film, "Les Amours Celebres." The judgment was in favor of General Export Film, a French company.

Under a May 28, 1962 contract, Astor received excusive rights to the distribution of the film in the States upon the signing of the contract, but allegedly breached the contract when they failed to put up $25,000 as first payment as per the agreement.

Universal Quarterly Div On Preferred Stock, $1.06

Universal Pictures has declared a quarterly dividend of $1.0625 a share on the 4¼% cumulative preferred stock.

Dividend is payable Dec. 1 to stockholders of record Nov. 15.

NOT NECESSARILY FINAL

Latest In Mouthful Titles Per Stan Kubrick

Stanley Kubrick, who directed "Lolita" for Metro, has signed a multiple-picture deal with Columbia in behalf of Harris-Kubrick Productions.

First film under the contract is to star Peter Sellers, is to be adapted from Peter George's novel, "Red Alert," and will have this as the screen titler "Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb."

N.Y. to L.A.

Robert Goulet
Burgess Meredith
Chester Morris
Norman Rosemont
Joe Schoenfeld
Joseph Stellini
Rouben Ter-Arutunian

L.A. to N.Y.

Ann-Margret
Philip Barry
Clair Huffaker
Ed Leftwich
Raymond Massey
Julie Newmar
George Schaefer
Martin Shapiro

Continental Corp. Sales Convention

Exees and regional managers of Continental Distributing Corp. will gather at the Americana Hotel in New York tomorrow (Thurs.) for the company's first national sales convention since the merger of its parent, Walter Reade Inc., with Sterling Television. Both Walter Reade Jr., chairman of the newly formed Walter Reade-Sterling Inc., and Saul Turell, prexy, will address the conclave.

Sales and merchandising plans on the company's fall and winter release sked will be principal topics of discussion. Sked includes "Loneliness of The Long Distance Runner," "Lovers of Teruel," "Your Shadow Is Mine," "The Great Chase," "This Sporting Life," "The Wrong Arm of The Law," "The Balcony," and "Mr. Hulot's Holiday." Latter is being reissued to theatres after having been re-edited and practically rescored by Jacques Tati.

U.S. to Europe

Maurice Chevalier
Nat Cohen
Basil Dearden
Bernard Delfont
Jack Diamond
David Foster
Bonita Granville
Abe Lastfogel
Morey Marcus
S. J. Perelman
Neil Schaffner
Jack Wrather



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UA: FORMAT MAKER & BREAKER

'Sneaks' as Friday Night Hypo

New York City theatres Friday (4) night looked as if they were adopting their own version of that well-known legit play to hypo sagging business—the twofer. In legit, of course, this is the sale of two seats for the price of one. As being practicsd by exhibs the other night, it meant two pix—the current attraction plus "a special Hollywood sneak preview," unnamed in the ads.

On Broadway Friday night, the firstrun Astor, Criterion and DeMille were all using the "sneak" come-on. In the neighborhoods, "sneaks" were being plugged at five RKO houses, two Century, two Skouras and 10 houses participating in United Artists Premiere Showcase plan (including some additional Century outlets).

In the case of the sneaks at the Premiere Showcase houses, UA execs say that they found that their previewing of "Bird Man of Alcatraz" in this fashion, prior to its showcase opening, played a major part in creating the excitement which greeted the picture on its opening (see separate Showcase story).

Reissues Swarm on L.A. Screens; Exhibs Eye New Films Desperately

By WHITNEY WILLIAMS

Los Angeles, Oct. 9.

Los Angeles firstruns are being avalanched with reissues, a policy likely to continue unabatedly due to unavailability of new product in sufficient quantity to keep theatres in operation. Total of six bills currently are playing plus one re-release lower-bracketed with a new opener.

"I don't know what we'd do without reissues," one booker explained, adding, "there will be more, plenty more." Pointing out that his chain test-runs various combos of reissues in out-of-town situations, he said, "if they do anything at all, we use them."

With Walt Disney bringing back his "Lady and the Tramp" for a city-wide release today—such Disney films, however, are slightly different from standard reissues due to impressive grosses usually run up—United Artists has skedded "One, Two, Three" and "Pocketful of Miracles" for a general run locally Oct. 17. UI's "Tammy and the Bachelor" will be lower-billed with studio's "If a Man Answers" for latter's Oct. 17 release in multiple spread, and "Breakfast at Tiffany's" is being widely reissued, sometimes with "That Touch of Mink," at other times with newies.

Another winner, "El Cid," one of the top money pix of the year, likewise will be brought back for another round of full multiple bookings Oct. 24.

Fox West Coast, biggest circuit in Southern California and one of the largest in the country, has hit upon the expedient of test-running reissues in cities other than L.A., same policy adopted by several

(Continued on page 12)

U.S. Supreme Ct. Gets 'The Lovers'; Ohio Dispute

Washington, Oct. 9.

The U.S. Supreme Court yesterday (Mon.) agreed to review the conviction of Ohio exhib Nico Jacobellis on charges that he knowingly exhibited an obscene film when he showed the made-in-France feature, "The Lovers" at the Heights Art Theatre, Cleveland Heights. In January of this year, the Ohio Supreme Court upheld a lower court's ruling that Jacobellis had violated the state's statute pertaining to obscenity.

Defense attorney Ephraim London questions the constitutionality of the Ohio statute on six grounds, the principal ones being whether the "mere private possession of obscene material" is punishable "without regard to the nature and purposes of possession;" whether a man can be convicted for such possession "though he may not know the material is obscene and have cogent reason for believing it is not;" and whether the Ohio court, in finding the film obscene, was using standards "in conflict with those prescribed" by the U.S. Supreme Court.

It's expected that the case will be heard in about two months.

STRAKA ON 20th BOARD

Cosmetic Manufacturer Brings Number Up to 14

Jerome A. Straka, president of Chesebrough-Pond's, has been elected to the 20th-Fox board of directors, bringing board membership up to 14.

Straka was elected prexy of Chesebrough Manufacturing Co. in 1955 and after the firm's merger with Pond's Extract Co. later in the year, he became president and chief exec officer of the combined firm.

Indies Gather In Nearly All Films Made by French

Hollywood, Oct. 9.

American indie film distributors have been busy acquiring U.S. rights to most of the top current and upcoming French films. Joseph E. Levine's Embassy Pictures will release "Crime Does Not Pay," four-episode classic crime pic, an entry at Cannes, starring Richard Todd, Pierre Brasseur, Danielle Darrieux, Michele Morgan and Jean Servais.

Richard Davis' UMPO has Roger Vadim's "Warrior's Rest," Brigitte Bardot starrer, and Serge Bourgignon's "Sundays at the Villa d'Avray." Latter got director Bourgignon honorable mention in "new director" category and co-star Philipe Noiret the Cinemo Nuova's "best actor" award at Venice Film Fest. Continental Distributing has Raymond Rouleau's "The Lovers of Teruel," Gallic entry at Cannes, and Andre Michel's "Ton Ombre Est La Mienne."

Astor Pictures has acquired Orson Welles' pic version of Kafka's "The Trial," which stars Tony Perkins (in first French-speaking role), Jeanne Moreau and Elsa Martinelli. Pic created quite a stir when producers pulled it out of Venice Fest at last moment. Astor also

(Continued on page 14)

No-Leader Lederer As Warners Turn Turns Up On MPAA Ad-Pub Panel

Richard Lederer, ad-pub director of Warners, the past week was asked to become chairman of the ad-pub directors committee of the Motion Picture Assn. of America. He declined, allegedly not wanting the responsibility and unable to give the time.

The job is supposed to automatically go to an MPAA company ad-pub exec on a rotating basis, and this was Lederer's turn. With the latter's rejection of it, the post is being offered to Charles Einfeld, 20th-Fox ad-pub chief. Chances are he'll also say no. Then comes Fred Goldberg, ad-pub head of United Artists.

It's no secret that Jack Warner is not entirely happy with MPAA.

SHOWCASE LESSON COMING CLEARER

By VINCENT CANBY

Some 14 weeks after its launching, United Artists' precedental "Premiere Showcase" plan—the day-dating of its Broadway firstruns with up to 16 other theatres throughout the whole New York metropolitan area—looks like it has permanently dislocated the area's traditional release patterns which had previously been thought inviolable.

As impressive as the figures on the Showcase grosses are, perhaps the most significant sign of the new times is what the other distribs, as well as the non-Showcase-participating circuits, have been doing in recent weeks. As previously noted, Universal, 20th-Fox and Columbia have all been moved to day-date Broadway and Brooklyn firstruns, at the same time cutting down clearances between Broadway and over-the-city line runs in Long Island, Westchester and Jersey.

Now comes word, however, that Columbia "is seriously considering" going to its own "showcase" release pattern within the city's boroughs. Acording to a Col exec, the company's plans are still in the "tentative stage," but he says it would be more or less on the UA order, with the establishment of flagship houses in the boroughs and adjacent countries to day-date with Broadway.

The exec declined to speculate on what the first Columbia showcase might be—if, indeed, the company should make the big switch—but another exec pointed out that since booking plans are already formulated on all Col releases up to "The War Lover," which is still unset, this might well be the pic.

Is Poe Favorable?

There have also been privately expressed hopes around UA that 20th-Fox might see the showcase light, especially since 20th's new global sales veep, Seymour Poe, was one of the biggest Preem Showcase boosters in his capacity as producer's rep on UA's first PS release last June, "Road to Hong Kong."

That the big Loew's and RKO circuits, which have declined to participate in the showcase plan, have not been able to ignore its effects has been evident in their own hypoed ad campaigns since UA's massive ad-promotion in the summer to launch the project. In an obvious effort to combat the fact that UA was actually making its top pix available firstrun in outlying areas, both circuits began to stress as never before the "first-run" angle on their saturation breaks on exploitation pix ("The Tartars" at Loew's) and were not above indulging in the "firstrun in your neighborhood" euphemism when playing pix which had had the conventional Broadway break-in.

Loew's & RKO Cold

UA, of course, would welcome the switch of a couple of the other major distribs to the showcase ranks. For one thing, UA execs point out, if, say, a minimum of three different distribs had firstrun product available on a regular basis in the boroughs, this would provide for a continuity of product for those exhibs which now are playing UA showcase pix on first subsequent run. Also—but this is unstated—the switch of a couple of other distribs to the new pattern must inevitably help persuade Loew's—and maybe even RKO—to make some of their houses available to the showcase type of playoff.

It's no secret that in a couple of spots, UA has had "to make do" with "second best" theatres, that is, second best in terms of location and size. UA, for example, feels that in the Bronx, where the Luxor is the PS flagship, grosses on "Judgment at Nuremberg" would have been substantially higher in the bigger Valencia (Loew's). Distrib would also like to have a downtown Brooklyn out-

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'Throw In an Import When Short' Wrong Policy, Warns Cy Harvey; Rifkin: 'Tout Oldies as TV Does'

By GUY LIVINGSTON

Boston, Oct. 9.

"There are big gains in Europe, and because of the Common Market, you will see a lot of films," Cy Harvey of Janus, foreign film distributor, told the second "shirt-sleeves" session, from breakfast to luncheon, of Independent Exhibitors of New England, TOA unit, at Nick's restaurant last Tues. (2).

Harvey, the luncheon speaker, finished off the group's discussion of problems affecting exhibition ranging from winter drive-in operations, 30c coffee, to stuffed animal kiddie promotions on Saturday afternoons.

"If you think that you can show foreign films by throwing them in when you are short, you'll take a bath every time," the distributor-exhibitor said. "The main problem to consider is "Would you rather lose money with 'dogs' from Hollywood? Or would you rather win with a good foreign film in which you develop and build an audience? If you are courageous enough to play foreign films, you will build that audience."

Harvey cited some of the forthcoming film from Europe oo'd by him in a recent trip to the continent. He mentioned Bardot's "The Warrior's Rest" which is called "Love on a Pillow" in England as being "a real steamer" and tops in France. He mentioned Pefer Sellers' "Heavens Above" to be released sometime in March, and "Wrong Arm With the Law."

The biggest thing in Italy is now shooting, he said, "Fellini 8½," a three-hour film. The set is closed to all, he reported. He also mentioned "The Trial," being made in France by Orson Welles. Also, "Tough At The Top," sequel to "Room At The Top."

Julian Rifkin, head of Rifkin Theatres, and president of group, told the assembled exhibitors at the opening of the session: "Alert exhibition can still find a way of beating depression, lack of product. We are searching for product to play. When we are stuck we pick up old pictures and hide them. Why don't we take a leaf from television which advertises

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'Longest' As First Hit

Darryl F. Zanuck's "The Longest Day" loof like the first solid hit of the new season. The 20th-Fox release, which, with great newspaper reviews, opened its regular hardticket run at the Warner Theatre in New York Friday (5), has been going SRO at every performance, with steady lines at the boxoffice daily.

At 11 a.m. Sunday (7), a theatre employee reported, there was a line down the block waiting to buy tickets, although N.Y. laws prohibit the opening of the boxoffice until noon on the Sabbath.

Most interesting, the theatre man said, is the fact that "we're even selling the last balcony seats and those front row orchestra seats." The latter he called the "Purple Heart seats," in reference to their proximity to the on-screen battle action.

Spaniards' Ire Rises at Threat Of Mex Showmen

Madrid, Oct. 2.

Spanish producers may be forced to open cinemas in Mexico for the distribution of Iberian product if Mexican film-makers succeed in pressuring their government film authorities to restrain the three semi-official Mexican distribution networks—Peliculas Nacionales, Peliculas Mexicanas and Cimex—from releasing Spanish product as a competitive element harmful to the Mexican film industry.

According to the Madrid entertainment weekly, "Noche y Dia," the success of a Spanish import, "Fray Escoba," which opened its second premier house after holding for 20 weeks at the Orfeon, spurred charges in Mexico that Spanish product is taking key playing time from local product. On the other hand, precedent for establishing a circuit abroad was established by Peli-Mex in Spain by converting the music hall Madrid into a plush 1,200-seat showcase for the release of Aztec product here.

Taxing Film Houses, But Not Other Fun Spots, Held Discriminatory

Local theatre owners in Long Island proved a point courtroom-wise last week; they claimed a tax upon admissions would be discriminatory and the State Supreme Court upheld them.

Owners of the three film house in Glen Cove insisted they were being discriminated against when the city undertook to impose a 5% levy on admissions.

Sitting in Mineola, L. I., Justice Frank A. Gulotta agreed with the exhibitors, stating that the levy would be discriminatory because it did not obtain with bowling alleys, membership fees in private clubs and cabarets. So then, no tax on film theatres.

Sardou U's Paris Pub

Roger Sardou, continental publicist, has been named Universal's publicity chief for France, stationed in Paris.

Sardou's previous major company experience was with United Artists and Columbia.

Proceed as Told; Top Court Spurns Anti-Toll Brief

Washintgon, Oct. 9.

U.S. Supreme Court on Monday (8) refused to hear the last-ditch appeal of Hartford (Conn.) film theatre owners against pay-tv.

In refusing writ of certiorari the high court upheld the March 4 decision of the U.S. Court of Appeals in Washington which gave Federal Communications Commission authority to license feevee experiment on WHCT-TV. Rejected argument against FCC and RKO General-Phonevision was brought by Connecticut Committee Against Pay TV. Participants included Stanley Warner, Loew's Inc., Connecticut Theatres, Manchester Drive-In Theatre Corp. and Outdoor Theatres Corp.

Gist of the exhib group's argument was: "The power to utilize frequencies for technical experiments does not justify use of a frequency on a trial basis in which licensee for three year period will attempt to persuade 50,000 home owners to rent its equipment and pay for its programs."

FCC answered that there was nothing prohibiting commission from experimenting with tollvision. Commission said it had "an affirmative duty . . . to experiment with and develop the most desirable deployment and utilization of nation's communications facilities."

We'll Bury You

Documentary on the rise of Communism. Flashy trade and consumer selling could make it "sleeper" b.o. click.

Hollywood, Oct. 4.

Columbia Pictures release of Jack Leewood-Jack W. Thomas production. Written by Thomas; narrator, William Woodson; editors, Alan Presberg, Philip R. Rosenberg; sound, Continental Sound Corp.; special effects, Rex Mercer & Co. Reviewed at the studio, Oct. 4, 1962. Running time, 77 MINS.

Columbia's "We'll Bury You" could well be this year's boxoffice "sleeper," just as "Mein Kampf," the Swedish historical, came virtually out of nowhere last year to became a commercial click and launch a rash of imitations.

Underlying its inflammatory, bombastic title, the apparent fuse for what promises to be an explosive exploitation campaign, "We'll Bury You" is actually a kind of pocket-size illustrated history of the rise of Communism in Russia and satellite countries, beginning with its German creator, Karl Marx, and concluding with a plea for the free world to rise to the Red challenge. In between is an often fascinating and sufficiently informative study of the topic, marred only by the narrative's occasional tendency to waver from an objective, factual tone and lapse into an overly emotional disposition, particularly as the historical story advances toward the less detached, more ominous present. Facts themselves are stark and shocking enough to get the message over without such narrative embellishment.

The film clips are often altogether astonishing. Rarely seen crude footage of such figures as Lenin and Trotsky in action is priceless. There are also some extremely dramatic shots, such as that of a Russian warship sinking during the Russo-Japanese War, with hundreds of seamen pouring over the side like terrified ants. Periodic shots of mutilated corpses the result of various political purges and mass execution seem, however, almost needlessly brutal. Only twice, and then briefly, does the narration give way to the original sound-on-film—once the voice of Churchill, the other a portion of the Nixon-Khrushchev "Kitchen Debate."

Overall, it is an adroit and enterprising job of compilation and execution, from producers Jack Leewood and Jack W. Thomas on down. Thomas penned the narrative, spoken by William Woodson. Dr. Robert W. Lowe of Georgetown University served as script consultant. Especially strong credits are those of editors Alan Presberg and Philip R. Rosenberg and researchers Donald Armstrong and John Detra. *Tube.*

Le Bonheur Est Pour Demain

(Happiness Is for Tomorrow)

Paris, Oct. 9.

Prodis release of Fred Tavano production. With Jacques Higelin, Irene Chabrier, Henri Crolla, Jean Martinelli, Gina Manes. Directed by Henri Fabiani. Screenplay, Edouard Sergent, Henri Graziani, Fabiani; camera, Jean Pnezer; editor, A. Levi-Alvares; music, Henri Crolla. At Studio 43, Paris. Running time, 85 MINS.

Alain ..... Jacques Higelin
Annie ..... Irene Chabrier
Jose ..... Henri Crolla
De Guen ..... Jean Martinelli
Woman ..... Gina Manes

Somewhat schematic and surface in the treatment of story and characters, this pic is still one of the first to treat the acual worker problem here. It has a tendency towards forced poetics, but imbedded in it is a nice feel for youth coming of age and a little-seen part of French life. Film is primarily for special situations abroad.

A young man runs off from home and is helped by a shipyard worker. He gets enamored of a pretty young secretary and takes a job in the shipyard. But his unformed desires for something better, his inability to compromise, have him ready to run out on the girl and his new friend.

But she tells him off, in all of youth's brutality. So he runs off and climbs a high crane, presumably to throw himself off. But the girl's father climbs up and talks him out of jumping. He points out that study, work and his daughter are worth more than a pointless, rash act.

The late Henri Crolla, who was a guitarist and songwriter, shows a projection and humanity, as the friend, that would have probably made him a fine actor. The others also are good. Director Henri Fabiani displays a feel for the simple scenic unrolling of ordinary life.

It just lacks a more inspired, deeper insight into the characters. This remains on a literary level while the work itself has a ring of authority. When Fabiani melds his documentary flair with an ability to make real characters part of this he could emerge a new director of importance. As is, it is an okay first effort. Production aspects and technical qualities are good. *Mosk.*

La Plangue

(The Hideout)

(FRENCH)

Paris, Oct. 9.

Paramount release of CAF-Hoche Films production. With Moudoudji, Louise Carletti, Francis Blanche, Robert Porte. Directed by Raoul Andre. Screenplay, Yves Jamiaque, Andre; camera, Marcel Weiss; editor, Gabriel Rongier. At Elysees, Paris. Running time, 90 MINS.

Georges ..... Moudoudji
Giselle ..... Louise Carletti
Edouard ..... Francis Blanche
Doctor ..... Yves Vincent
Patient ..... Robert Porte
Director ..... Jacques Dumesnil
Mado ..... Maria Vincent

A good idea for an offbeat suspense item is not quite brought off because it lacks penetrating direction and playing. If it misses the foreign art house depth, this pic could still be a playoff item or specialized entry on its fairly well sustained tale.

A partisan in France during the occupation is hidden from the Gestapo by a friend who runs an asylum. But the friend is arrested and the partisan kills an informer planted among the patients. But nobody believes his story and he is almost driven mad himself except for the help of a young doctor and a patient's daughter who has taken a liking to him.

They try to find someone who can back his tale but fail. He escapes and his picture in the newspaper leads to someone showing up to clear him.

The thin borderline between madness and sanity is invoked, as well as the irony of almost martyred heroism. But director Raoul Andre has not been able to punch this up, and the film has a way of lagging its tempo and dramatics. Thesping also does not quite give the characters the edge they need.

Hence this shapes for the most part a neat second feature just missing the solidity and treatment of its clever plotting to make it offshore art house fodder. The asylum inmates and atmosphere are the plus portion of this fine little film. It has an okay technical envelope. *Mosk.*

Cielo Rojo

(Red Sky)

(MEXICAN—COLOR—SCOPE)

Mexico City, Oct. 9.

Peliculas Nacionales release of CICSA production. Stars Rodolfo de Anda, Patricia Conde, Sonia Furio; features Rita Macedo, Dagoberto Rodriguez, Felix Gonzalez, Pablito Marichal, Luis Aceves Castaneda and Fanny Schiller. Directed by Gilberto Gazoon. Screenplay by Raul de Anda, from play, "Wings of the Fish," by Fernando Sanchez Mayans. Adaptation by Fernando Galiana. At Alameda Theatre, Mexico City. Running time, 90 MINS.

This film is based on the prize-winning play "Las Alas del Pez" (Wings of the Fish), by playwright Fernando Sanchez Mayans. Action laid in Acapulco. Plot concerns one of the young Quebrada Cliff high divers. Rodolfo de Anda, youngest son of the elder de Anda, plays this role.

Rodolfo as son of a foundered marriage, which has embittered his mother (excellently interpreted by Rita Macedo), leaves home to try his wings in the world. His mother's attempts at directing him into a good, affluent citizen only irritate the lad who feels he can personally find love, maturity and the tenderness he has never known. But his impetuous youth makes him hurt the people he touches. Including a young girl (Sonia Furio), who also seeks love and understanding.

Direction by Gazcon is strong and full of realism at times. In other scenes he falters, and there is a tendency to overdo melodrama in certain sequences. There is some overacting, possibly due to the youth of the principal players. Patricia Conde is comely, but she carries off the role of a deceived girl. Standout is young de Anda, a natural actor. Sonia Furio, Luis Aceves Castaneda and others turn in satisfactory performances.

The star without credit is Acapulco itself. There are times when film has appearance of a tourist propaganda documentary. Raul de Anda Jr. produced.

A better than average Mexican effort, despite its faults, that should do well in Spanish language areas because of the stature of dramatic work on which it is based. *Emil.*

La Viaccia

Italo pic was rated an "elegant period drama with a top-notch cast and stylish direction . . . for prestige impact at home and abroad" by VARIETY's *Hawk*, May 10, '61. Stateside release is now via Embassy Pictures, with preem date current at the Normandie, N.Y.

Story concerns a farmboy arrived in the city who becomes enamored of a prostie, intertwined with family rivalry over the farm. VARIETY man judged film a visual "delight . . . reeking with period atmosphere. So much so that at times the action bogs down to give way to pure setting." Review suggested some trimming would help.

Of the stars Claudia Cardinale is "excellent" as the prostie, "ably seconded" by Jean Paul Belmondo as the bucolic youth. Aforesaid "stylish" direction was by Mauro Bolognini.

Little Humpbacked Horse

(RUSSIAN—COLOR)

Artkino release of Central Documentary Films Studio production. Stars Maya Plisetskaya and the Bolshoi Ballet. Directed by Alexander Radunsky. Music, Schedrin; conductor of Bolshoi Theatre Orch, Zhuraitis. At Cameo, N.Y., starting Oct. 6, '62. Running time, 85 MINS.

Queen Maiden ..... Maya Plisetskaya
Ivan ..... Vladimir Vasilyev
Little Humpbacked Horse ..... Anya Scher Binina
The King ..... Alexander Radunsky
(English Narration)

This ballet pic is probably the finest of its kind to come out of Russia in some time. Production should reap plenty of peace at the Cameo where a run of several weeks is in prospect. Production stars Maya Plisetskaya, new prima ballerina replacing Talina Ulanova now touring U.S. Plisetskaya is quite photogenic and is helped by some excellent camera work (lensman is not credited) in closeups.

Billed as a Fairy Tale in Magicolor, this is a filmed version of a Russo-concocted yarn, done at the Bolshoi Theatre. Many of the sets loudly proclaim that it is photographed in a theatre.

Starting quite slowly even for a Russian pic, camera and narrator attempt to explain how Ivan (Vladimir Vasilyev) obtained his humpbacked horse, which is supposed to bring him luck, and, of course, it does. The usual implausibile fairy tale has Ivan, because he's a nice guy, given three horses, including the lucky one (Anya Scherbinina). Ivan's two brothers steal two of the horses and try to sell them to the king (Alexander Radunsky).

Through Anya's guidance, Ivan circumvents the sale and becomes No. 1 stable boy, a sort of right-hand man to the king. But he winds up with the task of trying to locate the Queen Maiden because the crowned monarch falls in love with her. All of this brings plenty of dancing by Miss Plisetskaya and Vasilyev. Then there's an underwater ballet and, of course, the hero triumphs via the lucky presence of Anya, the humpbacked horse.

As long as this film sticks to dancing, it is great entertainment, despite the laborious plot. When the producers try to ring in miniatures and special effects that's exactly what they look like—minnies and arty effects. Color is a bit above par for Russian pix, being listed as Magicolor. *Wear.*

Dick Zanuck

Continued from page 3

York Friday (5), is the naming of Elmo Williams, who was associate producer of DFZ's "The Longest Day," as the prexy's rep for overseas production. This appointment is seen as indicating Zanuck's intention to implement his previously announced policy of "producing properties where the stories demand."

DFZ's First Coast Trip

Young Zanuck, whose producer credits include "Compulsion," "Sanctuary" and the soon-to-be released "Chapman Report" (which DFZ Productions made for Warner release after the previous 20th administration nixed the project), has already been submitting scripts to directors, actors, and other talent in preparation for the reopening of the studio, expected after the first of the year. The prexy himself is expected to visit the Coast at the end of this month for his first studio look-see since taking over the top 20th job.

The official announcement of the new appointments also revealed that the elder Zanuck has approved nine television pilot scripts for immediate production. It's understood the prexy is keeping a close and personal hand on all television activities, via William Self, in charge of tv production at the studio and George B. Shupert, tv sales chief stationed in New York. Although the actual prexy of 20th-Fox Television, Levathes, is now operating out of the N. Y. h.q. concerning himself with lining up potential tv packages, it is apparent that Zanuck is running the tv show too.

New York Sound Track

Dialog from the shortlived **Dore Schary** stage play, "Banderol" (Hollywood-themed) had the title character (played by **Ed Begley,** in a close carbon of **Louis B. Mayer**) in a pseudo-telephone scene to VARIETY, as follows: "Hello Abel, I'm fine. Well, Abel, there'll be a statement this afternoon. Off the record—the truth is I couldn't stand it any more. I'm sick of the way this company is being run. I'm sick of dirty pictures. I guess it's a crime to love the oldfashioned decent things. Yes, you can quote that. Why not? It's what I feel. Yes (he listens) thank you. Please, wait for the official statement. Yes. Thank you. Goodbye."

After last week's issue, **Tony Curtis** wired: "How come my name wasn't mentioned in VARIETY?" There was also a memo from **Earl Wilson** saying he enjoyed VARIETY's "Tony Curtis edition."

That noise emanating from 444 West 56th St. Friday (5) morning was the longest sigh of relief ever heard in the film industry—after 20th-Fox staffers read the newspaper reviews on prexy **Darryl F. Zanuck's** "The Longest Day." With the exception of the Post, whose **Archer Winston** had some reservations, all the dailies were unanimous in their raves . . . Curtis Distributing Co., a subsid of Curtis Publishing, is launching its new magazine, "Great Movies Pictorial," with an issue devoted entirely to "Longest Day." The second issue will be devoted to UA's "Taras Bulba." It's probably just to be a coincidence but **Milton S. Gould,** former star board member at 20th, is also a star Curtis boarder . . . Incidently, the 20th tubthumpers, pushing for breaks on the news pages on "The Longest Day" preem, faced a nightmare of competition: the Schirra six-orbit flight, the Mississippi crisis, an upper West Side boiler blast, to say nothing of latest developments on Cuba, Berlin, Mississippi etc.

Nat Cohen, managing director of Anglo-Amalgamated Film Distributors, has returned to London following the preem of his "A Kind of Loving" here . . . **Michele Morgan** due in for the Oct. 16 opening of "Crime Does Not Pay" at the Sutton.

Joe Levine favor: the Restaurant Associates' posh eateries—he did the hosting bit with **Ely Landau** last week at the Tower Suite for "Long Day's Journey Into Night," and next Monday he and the **Harold Robbins'** are hosting a prepublication dinner party in connection with latter's new novel, "Where Love Has Gone," also a Hollywood story, as is "The Carpetbaggers," which Levine's Embassy Pictures is filming.

John Frankenheimer and **Kirk Douglas'** Joel Productions have jointly purchased "Seven Days in May," novel by two Washington correspondents, **Fletcher Knebel** and **Charles W. Bailey II,** for indie production next year. **Rod Serling** to script. **Edward Lewis** produce, Frankenheimer direct, Douglas to play one of five star roles . . . **Polly Bergen** and **Hall Bartlett** acquired **Anne Helming's** new novel, "A Woman's Place," for joint film venture . . . **Roddy McDowall** to play Apostle Matthew in **George Stevens'** "The Greatest Story Ever Told" . . . **Joan Fontaine's** Oakhurst Enterprises bought **Norah Loft's** novel, "The Devil's Own," for indie production, **John Fulton** to coproduce . . . **Al Zimbalist** and **Philip N. Krasne** added "The Skirts of Sergeant McHugh," tome by **Guy Reed Ritchie,** to their Metro production slate.

Fred Hift, 20th's publicist in Paris, turned over batch of stills to Paris-Match on "The Longest Day" and discovered one of his own color shots was chosen for the front cover . . . he swears a total surprise to him.

Ingrid Bergman has been signed by Seven Arts to star in the film version of **Tennessee Williams'** "Night of The Iguana," which Metro will release. Pic doesn't roll until next September . . . The Museum of Modern Art, which is spotlighting Swedish films in a retrospective showing running from now until Jan. 5, hosted a reception last night (Tues.) for the Swedish Ambassador, **Gunnar Jarring,** and the director of the Swedish Film Archives, **Einar Lauritzen.**

Anne Marino, formerly with **Mike Merrick's** p.r. firm, has joined **Jim Mahoney's** firm as an associate. She'll be working with **Ben Halpern,** who heads the eastern branch of the Mahoney company . . . **Jean Goldwurm,** prexy of Times Film, will serve as chairman of the awards committee of IFIFA's annual dinner dance and awards banquet here next January . . . **Ed Morey Jr.,** son of the Allied Artists veep, was signed by producer **Herman Cohen** to serve as production manager on "The Black Zoo" . . . The United Nations Movie Club sponsored a benefit showing of Seneca International's "Yojimbo" Friday (5) night at the Dag Hammarskjold Library, with proceeds going to a special fund for earthquake victims in Iran. Another special preview of the pic was held last week for members of the Overseas Press Club.

Marion Billings has been named special press rep for Continental Distributing. For the past five years she's been with Blowitz, Thomas & Canton, working as assistant to veep **Arthur Canton** . . . **Michael de Lisio,** publicity coordinator for Millar-Turman's "The Lonely Stage," shot in Britain this summer, has returned to the local scene . . . French director **Gerard Oury** due in Oct. 15 for the American preem of his "Crime Does Not Pay," which Embassy Pictures is handling this side . . . Producer **Frederick Brisson** to the coast to resume preproduction work on Col's "Under The Yum-Yum Tree."

For services rendered above and beyond the call of duty, Playboy Mag gifted 20th-Fox mag contact **Greg Morrison** with something he thought he'd always wanted: a Playboy "bunny." Now he's trying to get rid of him (or her or maybe it). The animal, which isn't housebroken, is eating him out of house-and-carrots . . . U veeps **Ed Muhl** and **Dave Lipton** are cochairman for the Coast of the 1962 Pioneers Dinner Nov. 19 honoring U prexy **Milton Rackmil** as Pioneer of The Year.

Robert Hames, formerly branch manager for Paramount in New Orleans, has been named southeastern division sales manager for **Walter Reade's** Continental Distributing. He'll headquarter in Atlanta . . . **Janet Leigh** will campaign through six cities for UA's "Manchurian Candidate" . . . **Sam Baker** and his Associated Independent Theatres will host a special preview-cocktail party of their new Kips Bay Theatre Monday (15). House opens the next day.

Publicist **Lee Solters** points out this incidental intelligence, pertinent to the influence of names like Cinema I and Cinema II and Sigma Seven. There's a new eatery Broadway and 45th called simply Restaurant One.

Dubbing operator **Peter Riethof** was a quick local visitor last week. He's doing the English versions for such Embassy imports as "Madame," "Crime Does Not Pay," "Love at 20" and "Boccaccio '70," as well as supervising the separately shot English versions of the German "Hours After Midnight" and two Italo specs, "I Seramis" and "Nineva Vs. Babylon."

INFANTICIPATING LONG ISLAND

Van Heflin: Thesps Go Abroad Because Producers, With Quality Scripts, There and Money Benefits

Hollywood, Oct. 9.

In similar vein to that of Tony Curtis (last issue, p. 1), Van Heflin has come to the defense of actors "who have unjustly been picked out as the cause for so-called runaway production." Heflin, whose last film made in the U.S. was "They Came to Cordura" in 1959 for Columbia Pictures, said, "I would much prefer to make a picture in Hollywood but I still read a script for quality and the better scripts offered have been for pictures being made abroad."

Heflin currently has three offers, all for pix to be made outside of the U.S. Pix are "Toilers of the Sea," Victor Hugo novel, which Roy Rowland will direct starting next April in England; Samuel Bronston's "Fall of the Roman Empire," to go next year in Spain, and "Beirut," Lebanese-Italian-French coproduction, to be shot by International Films in all three locations. "Toilers" is to be released through Metro-Goldwyn-Mayer. He will do only one of the films, at this point is concentrating on "Toilers."

Heflin said foreign production came about principally as a result of the war "because of frozen funds." Earlier, he noted, "Hollywood became the film capital because we had the money to buy the best people in the field. We brought over any foreign filmmaker or technician that developed. Now, we are reversing the process because of our economic situation. We are sending our best people to Europe, training their personnel in Hollywood style and letting them make pictures as good and as easily as we do." Actor reminisced, "before we had to explain a foreign accent in a picture that used a foreign star, now we have to explain an American accent."

Heflin said foreign filmakers, in attracting American coproduction, affected the American actor because "they needed an American name to identify the picture with American audiences." He noted the result that many films which earlier would have played only the few art houses in the country "today play regular run theatres or theatres that have increased as art presentation houses."

Interest in the international attitude of films came because the war changed the interest of many people, according to Heflin. He noted many families became in-

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HILLBILLY IN BG

Only 10 Minutes of Real Score For 'Hud Bannon'

Elmer Bernstein, in scoring the Paramount pic, "Hud Bannon," actually is composing only 10 or fewer minutes of original music. Thus it is one of the shortest such chores on record.

According to the composer, much of the melody backgrounding the Paul Newman-starrer is a cacophony of hillbilly howls emanating from jukeboxes and radio. Yarn is located in modern-day Texas. After viewing rough cut with producer-director Martin Ritt, Bernstein agreed with Ritt little original lilt was required, so much is the juke-radio oatune background used.

Zanuck Pledges Best Efforts; Negro Pickets Desist

A pledge by 20th-Fox prexy Darryl F. Zanuck to meet with reps of the Hollywood Race Relations Bureau and Congress of Racial Equality, as well as a promise to bring the subject of the use of Negroes in films before the members of the Motion Picture Assn. of America, has forestalled plans of the racial groups to picket Zanuck's "Longest Day."

Reps of the racial groups actually picketed the Warner Theatre in New York last Tuesday (2), two days before "Longest Day" preemed at the house, but abandoned the idea Wednesday when Zanuck issued his statement. Bodies had earlier charged that the film did not properly make use of Negroes or reflect their participation in the historic Allied invasion of Normandy in 1944.

Zanuck promised that when the 20th-Fox studio reopens, he would implement his "avowed policy and make every effort to improve the accurate representation in the casting of Negroes." He said that when he returns from the London premiere of "Longest Day" this week he would meet with the racial groups' spokesmen to further explore the subject, and would "present this matter to my fellow presidents of the MPAA."

The 20th prexy also cited a statement he had made on the subject back in 1942, noting that Negroes should be used in films "in the same manner in which they occupy positions in life, some are heroic, some are not; some are industrious, some are lazy; some hold highly responsible positions, some, of course, are in menial occupations. In other words, they are just like all other human beings . . . All this should be done, of course, without any direct or indirect suggestions of propaganda."

Without specifically mentioning such films as "Pinky," "No Way Out" or "Island In the Sun," Zanuck noted too that since making that statement in 1942 he had personally produced a number of pix "which bear out my point of view and my deep interest in racial equality."

EUAN LLOYD BACK TO U.K.

Euan Lloyd, v.p. in charge of worldwide publicity for Carl Foreman's Highroad Productions, back to his London desk after 10 days in New York.

He had been in Gotham discussing the campaign for Foreman's latest, "The Victors," Columbia release.

Word on 'Word': Hold Until Court Decides Appeal

N.Y. State Supreme Court Justice Kenneth S. MacAffer, sitting in Kingston, N.Y., Monday (8) continued a stay of exhibition against Irvin Shapiro's Films Around The World junkie pic, "The Connection." The injunction remains in force until a hearing is held on the Board of Regents' appeal of an earlier court ruling which directed the Board to issue a license to the pic despite the four-letter word 11 times on the soundtrack. That hearing is expected in Albany the week of Oct. 22.

The picture opened at the D. W. Griffith Theatre, new Times Square artie, without a license last Tuesday (2), and was closed after two performances when a temporary injunction against its showing was obtained by the Regents.

The Griffith, meanwhile, will reopen Sunday (14) with the U.S. premiere of Films Around The World French import, "Lola," directed by "new waver" Jacques Demy, and coproduced by Carlo Ponti and Georges de Beauregard.

HERMAN: LOVE -WAVE OF BABIES

Although Adolph Herman estimates that perhaps 20 new theatres have been opened in the last year (or are planned) within the 30 mile radius of Port Washington, L.I., where his own new Sands Point Theatre opens at the end of this month, he is not particularly concerned about the question of "over-seating." Exhib bases his optimism not only on the assumption that his $300,000 establishment is in a posh class by itself, but also on the expectation that by 1970, that section of Long Island will have become one of the most heavily populated areas in the country.

Herman sees a sign of future health, too, the moves being made by United Artists (and, to a lesser extent, by the other distribs) to do away with old booking and clearance patterns in the greater New York metropolitan areas. For this reason he is confident that his Sands Point will get a crack at the top new product close to day-and-date with Manhattan. His new 600-seater is equipped to handle 70m, and various other inbetween processes, and so situated to throw off the kind of rentals which distribs want from longrun, hard-ticket engagements.

In addition to the upcoming Sands Point, Herman operates the Jewell Theatre, Brooklyn; the Fine Arts, Hempstead, and Far Hills, Dayton, O., all of which are making profits on class or art product. The exhib, who got his start at the downtown Brooklyn Albee ("We used to spend more time training ushers than is spent on training managers today"), is particularly impressed by his own success with the Brooklyn Jewell. The house was strictly a grind, several-changes-a-week house until he took it over and switched to an art policy.

Seven Mile Radius

Did it take some "educating" to get the Brooklyn neighborhood people to buy art product? "What neighborhood?" Herman asks in reply. "We found out that 90% of our patronage comes from at least seven miles away." Instead of several changes a week, the Jewell now can get 10-and-12-week runs from a hit pic.

Product Shortage

The oft-cited product shortage, however, is being felt in this kind of an operation too, he admitted. With major circuits such as Loew's (see VARIETY, Oct. 3) and RKO going further and further afield for product, the regular art houses stand to lose out on the very type of product which they helped publicize. As examples, he pointed to the Loew's booking Embassy's "Boccaccio 70" and Col's "Best of Enemies," two artie pictures which he would very much like to have had for his Jewell.

According to Herman, his new Sands Point is the first 600-seater in the New York area to be equipped for 70m, and this, he thinks, is the trend of the future. The big negative processes are shown to best advantage in the smaller, "intimate-type" houses, designed to cater the comforts of the selective audience.

B'NAI B'RITH CAMPAIGN

Johnston, Benjamin, Rosen, Tisch For Film Side

Eric Johnston, prexy of the Motion Picture Assn. of America, is serving as honorary chairman of the motion picture industry's participation in the annual New York youth service campaign of B'nai B'rith. Climax of this year's drive will be an awards banquet in New York Nov. 20, honoring Jack A. Goldfarb, chairman of Fruit of The Loom Inc. who'll be present the B'nai B'rith's President's medal for humanitarian service.

Assisting Johnston in the industry's participation are Robert Benjamin, United Artists; Sam Rosen, Stanley-Warner, and Larry Tisch, Loew's Theatres.

Preminger: Don't Spoil the Actors But Respect Their Rights and Stop Crying After Signing the Contract

"Why buy and then cry?" This is the question posed by producer-director Otto Preminger and the allusion is to the hiring of talent and, thereafter, beefs by the hiring parties of having been forced to spend too much.

His philosophy is that "actors are not malicious people, but don't spoil them." Producer Preminger thus goes on record as blaming producers, not the stars, for the big payoffs received by the stars. Also, he reasons, there can be little consistency in giving actors approval rights regarding story and script and then expecting the players not to exercise these same rights.

Preminger offers no sympathy to his fellow producers — specifying those tend to pad figures and thus hurt themselves. An item on Walter Wanger's production budget on "Cleopatra" was publicized as being $1,000,000 for Elizabeth Taylor. Actually it was $825,000. (This was her base pay. Via production delays and overtime, her salary, reportedly, was almost doubled.)

The net result is that others will be seeking the $1-Mil, not so much as for the money, which is terribly tax-diminished, but for the status symbol.

BRONSTON'S PARIS P.A.

John Nelson-Sullivan, Ex-Universal, Gets Berth

John Nelson-Sullivan, former European publicity rep for Universal, has joined Samuel Bronston Productions. He'll be based in Paris but will coordinate pub-promotional activities in London and on the continent for the further distribution of "El Cid," as well as for the upcoming "55 Days in Peking" and "The Fall of The Roman Empire."

In his new post, he'll be responsible for campaigns in 15 countries, working with local distribs and with the Bronston publicity office in Madrid.

Preminger's New Rap at Costly U.S. Distribution

Otto Preminger must be added to the list, and prominently added, of independent producers with a major beef about the selling of pictures. He repeats his point, "selling is too expensive, the whole apparatus of distribution should be simplified."

Preminger, in New York this week, advocates what appears to be the most drastic overhaul of distrib-exhibitor relationship advanced by an industryite so far. He calls for 100% of the film selling to be carried out in New York, the balance in the hinterland. "With today's faster means of communication you don't need all the branches," he believes.

The buyers in other fields as per tradition journey from their home bases to Manhattan to buy their product, contends Preminger, and there's no reason why theatremen can't do the same.

Thus the storm of criticism about distributor practices continues unabated. But the differences of opinion have taken on a new complexion, for never before have the indies been in so commanding a position. The big distribs still have their own studio ties but the lots now rely almost solely on deals with the indie producers. The voice of the latter consequently has become more meaningful.

Holds Press Conference

Back from a swing of European capitals in conjunction with the openings of his "Advise and Consent," Preminger revealed in New York yesterday (Tues.) he has picked up rights in advance of publication to "Harm's Way," a first novel by James Bassett which deals with the high command of the U. S. Navy during the first year of World War II. The action is in the Pacific, the book is to be published Nov. 22 by World Publishing.

Participating in a press conference with Preminger was author Bassett, who was Adm. William F. Halsey's press aide during World War II, has also been campaign director for Richard Nixon in 1956 and 1960 and is now political analyst for the Los Angeles Times.

Preminger said he intends to start production in Hawaii on "Harm's Way" following completion of the Patrick Dennis story, "Genius," in 1964. Prior to these on the Preminger sked are Henry Morton Robinson's "The Cardinal," set to go in January, 1963, in Rome, Vienna, Boston and the New England area; "The Other Side of the Coin," a story of the Malayan uprisings by Pierre Boulle, to be filmed in Malaya next summer, and "Bunny Lake Is Missing," suspense story by Evelyn Piper, slated for completion in the fall of 1963.

British to Irish: 'How About Milder Film Censoring?'

London, Oct. 9.

British film industry has been stirred into action over what is described as the "harsh" censorship system currently (and always) prevailing in Ireland. British Film Producers Assn. has made approaches to various section of the Eireann film biz to sound out whether or not it too, would like a different approach applied to censorship.

Ideally, British producers would like to see the Emerald Isle adopt a system similar to the "U," "A" and "X" certificate method used in England instead of its insistence that children must be admitted to all performances.

British Film Producers Assn. is expecting the Irish to welcome the suggestion that they jointly approach the Minister of Justice for a change in the censorship rule. BFPA is also expecting the Motion Pictures Exhibs Assn. to back up their thrust.

According to Arthur Watkins, BFPA prexy, too many good films have been turned down by the Irish censor. "It is ridiculous," he says, "that the people of Ireland can see on tv what they cannot see in he cinema."

OPERA FILM EXPERIMENT

'Der Rosenkavalier' Draws Good Advance Sale for Carnegie, N.Y.

"Der Rosenkavalier," made at the Salzburg Festival with Herbert von Karajan conducting, is playing Carnegie Hall, N.Y. four days (Tues.-Wed.-Thurs.-Fri.) this week as a showcasing for its American playoff, aimed for selected and art situations. Recent success of various opera features around U.S. (some houses have run 'em in cycles) is behind the present marketing strategy of the Rank Organization.

As of the weekend the Carnegie date's advance sale at $3.50 was $18,292, deemed exceptional for an offbeat special booking in a non-film location. Auspices are not selling the far side seats in big (2,700-capacity) hall.

L.A. Picks up; 'Young Man' Stout 19G, 'Window' Good 16G; 'Toreadors' Rousing 6G, 2d; 'Grimm' $21,000, 9th

Los Angeles, Oct. 9.

Biz at firstruns is up slightly this round although a flock of reissues and moveovers are keeping overall figures sluggish. Major trade still is with the hardtickets, with "West Side Story" holding with a handsome $20,000 in 43d week. "Brothers Grimm" shapes wonderful $21,000 in ninth frame at Warner Hollywood. "Music Man" is rated solid in 11th session at Hollywood Par.

"Adventures of Young Man," on first general release, looks trim $19,000 in four theatres. "Rear Window," out on reissue, shapes good $16,000, playing three spots.

"Waltz of Toreadors" is rated solid in second week at Music Hall. "Boccaccio '70" shapes snappy in 11th session at Fine Arts.

"Longest Day," as of Oct. 8, had $47,234 advance sale, according to 20th-Fox. Pic preems next Thursday at Carthay Circle on hardticket. Total of 47 group sales have been made, running into first of year.

Estimates for This Week

Four Star (UATC) (868; $1.50-$2)—"I Like Money" (20th). Okay $5,000. Last week, "Pigeon That Took Rome" (6th wk), $1,800.

Warren's, Hollywood, Loyola, Village (Metropolitan-FWC) (1,757; 856; 1,298; 1,535, 90-$1.49)—"Adventures of Young Man" (20th) and "Cabinet of Caligari" (20th) (1st general release). Fine $19,000. Last week, Warren's with Iris, "Young Lions" (20th), "Island in Sun" (20th) (reissue), $7,900. Hollywood with Hillstreet, "Trojan Horse" (Colo), "The Mongols" with El Rey, "Hatari" (Par) (3d wk), "My Geisha" (Par), $10,300.

Orpheum, Pix (Metropolitan-Phm) (2,213; 756; $1-$1.49)—"Miracle Worker" (UA) (1st general release) and "Wackiest Ship in Army" (Col) (reissue). Dull $10,700. Last week, "Pressure Point" (UA), "Dangerous Charter" (Indie) (2d wk), $6,600.

Hillstreet, Pantages, Wiltern (Metropolitan-RKO-SW) (2,752; 1,512; 2,344; $1-$1.50)—"Rear Window" (Par) and "Proud and Profane" (Par) (reissues). Good $16,000. Last week, Pantages, "Two Weeks in Another Town" (FGF), "Murder, She Said" (MGM) (2d wk), $4,800. Wiltern with Los Angeles, Hawaii, "Convicts 4" (AA), "Payroll" (AA), $14,600.

State (UATC) (2,404; $1-$1.25)—"Butterfield 8" (MGM) and "World of Suzie Wong" (Par) (reissues). Thin $3,500. Last week, "Diary of Nudist" (Man), "Girl in Bikini" (Cont).

(Continued on page 16)

Key City Grosses

Estimated Total Gross

This Week $1,565,900
(Based on 20 cities and 246 theatres).

Last Year $2,026,500
(Based on 22 cities and 248 theatres, chiefly first runs, including N.Y.)

'Advise' Good 9G, L'ville; 'Lions' 4G

Louisville, Oct. 9.

"Advise and Consent" is showing the way this week at the United Artists, in an otherwise quiet week but it's just good. "No Man Is An Island" at the Kentucky shapes fairish. "Rear Window" on reissue at the Ohio looms good. "Brothers Grimm" in 6th stanza at the Rialto is adequate.

Ideal fall weather and World Series on radio and tele are demanding attention of some patrons who would normally find their way into the firstruns.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"No Man Is Island" (U). Expecting fairish $4,000. Last week, "Miracle Worker" (UA), $5,000.

Mary Anderson (People's) (1,100; $1-$1.25) — "Young Lions" (20th) and "Long, Hot Summer" (20th) (reissues). Okay $4,000 or near. Last week, "Marco Polo" (AI), $4,000.

Ohio (Settos) (900; 75-$1.25) — "Rear Window" (Par) (reissue). Good $4,500 or near. Last week, "Tarzan To India" (MGM) and "Ride High Country" (MGM) (2d wk), $3,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Brothers Grimm" (MGM) (6th wk). Perked at weekend for oke $5,500 or slightly better. Fifth was $5,200.

United Artists (Fourth Avenue) (3,000; $1-$1.25)—"Advise and Consent" (Col). Good $9,000 or near. Last week, "Tales of Terror" (AI) and "Flight That Disappeared" (AI), $7,000.

'GALAHAD' LIGHT 7G, BUFF.; 'GRIMM' OKE 5G

Buffalo, Oct. 9.

Biz at deluxers here this session is dragging bottom, with the strong spots an exception despite some new screen fare. All newcomers are disappointing. "Kid Galahad" shapes soft on opener at the Buffalo while "Flame in Streets" is drab in first at Century. "Brothers Grimm" still is good in eighth round at Teck.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Kid Galahad" (UA) and "Concrete Jungle" (Indie). Soft $7,000. Last week, "Thank a Fool" (MGM) and "There's No Place Like Homicide" (Indie), ditto.

Center (AB-PT) (2,500; 90-$1.25)—"Rose Tattoo" (Par) and "Joker's Wild" (Par) (reissues). Fair $6,000 in 5 days. Last week, "Hell to Eternity" (AA) and "I Passed for White" (AA) (reissues), $7,000.

Century (UATC) (2,700; 90-$1.25)—"Flame in Streets" (Atlantic). Drab $5,000. Last week, "Damn the Defiant" (Col) and "Pirates of Blood River" (Col), $4,000.

Lafayette (Basil) (3,000; 90-$1.25)—"Come September" (U) (reissue). Mild $4,500. Last week, "No Man Is An Island" (U), $4,600.

Paramount (AB-PT) (3,000; 90-$1.25)—"The Mongols" (Indie) and "Trojan Horse" (Indie) (2d wk-5 days). Thin $5,500. Last week, $7,000.

Teck (Loew) (1,200; $1.75-$2.75)—"Brothers Grimm" (MGM) (8th wk). Good $5,000. Last week, $4,000.

Cinema (Martina) (450; 90-$1.25)—"I Like Money" (20th) (2d wk). Okay $2,000. Last week, Same.

'Holiday' Hep $6,000, Port.; 'Story' 4G, 30th

Portland, Oct. 9.

Firstrun trade here continues in the doldrums with weak product and too many overly-extended longruns taking the blame. "Rear Window" looks moderate for a reissue in first at Broadway while "Pressure Point" looms comparatively slower on initialer at Paramount. "300 Spartans" also is light at Orpheum. "West Side Story" continues to make the best showing although in 30th week at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Rear Window" (Par) and "Detective Story" (Par) (reissues). Mild $4,000 or over. Last week, "Thank Fool" (MGM) and "Reluctant Debutante" (MGM) (reissue), $3,800.

Fox (Evergreen) (1,600; $1-$1.49)—"Music Man" (WB) (12th wk). Nice $5,000 or under. Last week, $6,800.

Hollywood (Evergreen) (1,180; $1.49-$2) — "Cinerama Holiday" (Cinerama) (2d wk). Nifty $6,000. Last week, $5,600.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (30th wk). Solid $4,000. Last week, $4,100.

Orpheum (Evergreen) (1,536; $1-$1.49)—"300 Spartans" (20th) and "Demetrius and Gladiators" (20th) (reissue). Slow $4,500. Last week, "Panic in Year Zero" (AI) and "Eegah" (AI), $5,700.

Paramount (Port-Par) (3,006; $1-$1.50)—"Pressure Point" (UA) and "Season of Passion" (Par). Modest $5,000. Last week, "Convicts 4" (AA) and "Frightened City" (AA), $2,300.

'Enemies' OK $7,000 in Mpls.; 'Affair' Good 6G, 'Galahad' Okay 3G, 3d

Minneapolis, Oct. 9.

Holdovers number seven this week but they shape better than six newcomers. Among the fresh entries, "Best of Enemies" looks okay at State. Despite Brigitte Bardot's cast presence, and the heavy selling campaign received by it, "Very Private Affair" looks fairly good at the Century. Reissued "Rear Window" is only moderate at Orpheum. Most other newies are modest or worse.

"Kid Galahad" shapes okay for third at Gopher. "Brothers Grimm" looks great in eighth at Cooper. "West Side Story" is wow in 33d round at the Mann.

Estimates for This Week

Academy (Mann) (1,000; $1.25-$1.50-$1.75)—"Music Man" (WB) (11th wk). Fine $5,600 in 9 days. Last week, $5,000.

Avalon (Frank) (800; $1) — "Surfside 77" (Indie) and "Once Upon a Knight" (Indie) (reissue) (2d wk). Satisfactory $1,500. Last week, $2,000.

Century (Par) (1,300; $1.25-$1.50) — "Very Private Affair" (MGM). Good $6,000. Last week, "El Cid" (AA) (3d run), $4,500, at $1 top.

Cooper (CF) (808; $1.65-$2.50)—"Brothers Grimm" (MGM) (8th wk). Great $13,000. Last week, $13,500.

El Lago (Carisch) (600; $1) — "Eve or Apple" (Indie) and "Make Mine Mink" (Cont) (reissue). Satisfactory $1,500.

Gopher (Berger) (1,000; $1-$1.25) —"Kid Galahad" (UA) (3d wk). Okay $3,000. Last week, $5,500.

Lyric (Par) (1,000; $1-$1.25) — "Ring-a-Ding Rhythm" (Col). Modest $4,000. Last week, "Tartars" (MGM), $5,500.

Mann (Mann) (1,000; $1.50-$2.75) —"West Side Story" (UA) (33d wk). Wow $6,000. Last week, $6,300.

Orpheum (Mann) (2,800; $1-$1.25)—"Rear Window" (Par) (reissue). Smooth $8,000. Last week, "Panic in Year Zero" (AIF), $5,000.

Park (Field) (1,000; $1.50) — "Hatari" (Par) (9th wk). Sparkling $3,000. Last week, $3,500.

State (Par) (2,200; $1-$1.25) — "Best of Enemies" (Col). Okay $7,000 or near. Last week, "Convicts 4" (AA), $6,000.

Suburban World (Mann) (800; $1.25)—"Jules and Jim" (Janus). Modest $2,500. Last week, "Matter of Who" (Indie) (3d wk), $2,000.

World (Mann) (400; $1.25-$1.50) —"Damn the Defiant" (Col) (2d wk). Modest $3,000. Last week, $4,000.

'Boccaccio' Boff $35,000, D.C.; 'Waltz' Socko 10G, 'Island' 12G, 'Opera' 11G

Washington, Oct. 9.

Biz is beginning to perk again with some new fare catching fire. "Boccaccio '70" looks smash at two small houses, the Playhouse and Trans-Lux. "Waltz of Toreadors" is sock in first frame at the Apex.

"No Man is Island" looks strong in first round at Capitol. "Phantom of Opera" shapes okay in initial session at two houses. "West Side Story" is rated fancy in fourth stanza at the Warner.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Phantom of Opera" (U). Okay $9,000. Last week, "Guns of Darkness" (WB), sad $7,000.

Apex (KB) (940; $1.25-$1.40)—"Waltz of Toreadors" (Cont). Sock $10,000. Last week, "Taste of Honey" (Cont) (2d wk), $3,500.

Capitol (Loew) (3,240; $1-$1.49)—"No Man is Island" (U). Nice $12,000 or near. Last week, "Tartars" (MGM), good $10,500.

Dupont (Mann) (400; $1 $1.65)—"Shoot Piano Player" (Astor) (3d wk). Mild $3,000. Last week, $3,500.

Keith's (RKO) (1,839; $1-$1.49)—"Pressure Point" (UA) (2d wk). Light $6,500 after opening at $9,000.

MacArthur (KB) (900; $1.25-$1.40)—"Coming Out Party" (Union) (4th wk). Oke $4,000. Last week, $4,500.

Ontario (KB) (1,240; $1-$1.49)—"Rear Window" (Par) (reissue) (3d wk). Soft $2,500 in four days. Last week, okay $3,500.

Palace (Loew) (2,360; $1-$1.49)—"I Thank Fool" (MGM) (3d wk). Slow $5,700. Last week, $7,300.

Playhouse (TL) (459; $1.49-$2)—"Boccaccio '70" (Embassy). Smash $17,000 or close. Last week, "Best of Enemies" (Col) (7th wk), $2,000.

Plaza (TL) (278; $1.49-$1.80)—"Spit On Grave" (Indie) (7th wk). Okay $3,700. Last week, $4,000.

Town (King) (800; $1-$1.49)—"Damn the Defiant" (Col) (3d wk). Fair $3,500. Last week, $4,500.

Trans-Lux (599; $1.49-$2)—"Boccaccio '70" (Embassy). Sock $18,000 or near. Last week, "Interns" (Col) (7th wk), $6,000.

Warner (SW) (1,250; $1.25-$2.30)—"West Side Story" (UA) (4th wk). Fine $10,000. Last week, same.

Broadway Grosses

Estimated Total Gross

This Week $508,700
(Based on 30 theatres)

Last Year $517,300
(Based on 31 theatres)

'Town' Fairish 8G, K.C., 'Grimm' 9G

Kansas City, Oct. 9.

Mild boxoffice trend is following the pleasant fall weather, with new entries only moderate. "Two Weeks in Another Town" at Plaza is the best new entry, but only fair. "Phantom of the Opera" at Uptown and Granada looms light. "Carry On Teacher" at the Brookside shapes modest. Holdovers are topped by "Brothers Grimm" at Empire with a fast session.

"Stowaway in Sky" in the bandbox Kimo shapes strong. "Damn the Defiant" looms okay in second Paramount week. Weather is very mild after plenty of rain for about a week.

Estimates for This Week

Brookside (Fox Midwest-Nat. General) (800; $1-$1.25)—"Carry On Teacher" (Gov) and "Doctor in Love" (Gov). Moderate $3,500 but holds. Last week, "Miracle Worker" (UA) (6th wk), $1,800.

Capri (Durwood) (1,260; 75-$1.50)—"Best of Enemies" (Col) (3d wk). Fair $3,000. Last week, $3,500.

Empire (Durwood) (1,294; 90-$2.75)—"Brothers Grimm" (MGM) (9th wk). Fancy $9,000. Last week, $9,200.

Kimo (Dickinson) (504; $1.25-$1.50)—"Stowaway in Sky" (UA). Bright $3,000; stays. Last week, "Five Finger Exercise" (Col) (3d wk), $1,200.

Paramount (Blank-UP) (1,900; $1-$1.25)—"Damn the Defiant" (Col) (2d wk). Okay $5,000. Last week, $6,500.

Plaza (FMW-NGC) (1,630; $1-$1.25)—"Two Weeks in Another Town" (MGM). Fair $8,000, holds. Last week, "Interns" (Col) (5th wk), $4,500.

Roxy (Durwood) (850; 75-$1.50)—"Music Man" (WB) (11th wk). Oke $3,000. Last week, $3,500.

Saxon (Durwood) (1,600; 75-$1.50) "Touch of Mink" (U) (10th wk). Fair $3,300; holds. Last week, $3,500.

Uptown, Granada (FMW-NGC) (2,043; 1,217; $1-$1.25)—"Phantom of Opera" (U) and "20,000 Eyes" (U). Mild $6,000. Last week, "300 Spartans" (20th) and "Lisa" (20th), $5,000.

PROV. SLUGGISH WITH 'SWORD' SLOW $5,500

Providence, Oct. 9.

Waiting for heftier pix to help boost grosses hereabouts as gloomy fakes match that type of weather. State's "Sword of the Conqueror" is slow but getting top coin total. Majestic with "Trojan Horse" looms modest. Second of "No Man Is An Island" is rated fair. Elmwood is in seventh week of "El Cid," and okay.

Estimates for This Week

Albee (RKO) (2,200; 65-$1)—"No Man Is An Island" (U) and "East of Kilimanjaro" (Indie) (2d wk). Fair $4,500. First was $5,500.

Elmwood (Snider) (724; 90-$1.50)—"El Cid" (AA) (7th wk). Okay $3,500. Last week, $4,500.

Majestic (SW) (2,200; 65-$1)—"Trojan Horse" (Indie) "Mongols" (Indie). Modest $5,000. Last week, "Mata Hari" (MGM) and "Red Dust" (MGM) (reissues), $6,000.

State (Loew) (3,200; 75-$1)—"Sword of Conqueror" (UA) and "Mighty Ursus" (UA). Drab $5,500. Last week, "I Thank a Fool" (MGM) and "Devil Made Woman" (MGM), $6,500.

Strand (National Realty) (2,200; 65-$1)—"Two Tickets to Paris" (Col) and "Safe At Home" (Col). Sad $2,500. Last week, "Damn Defiant" (Col), $4,000.

'Sword' Mild $10,000 In Hub; 'Toreadors' Smart 12G; 'Grimm' Torrid 13G

Boston, Oct. 9.

Three days of heavy rains, flooding and roads under water will slough the firstrun boxoffice this week with small action at most spots. Snarled transportation cut deeply into normal patronage as backlash from hurricane Daisy struck Sunday (7). One new pic, "Sword of Conqueror" is mild at Orpheum. "Longest Day" opens at Astor tomorrow (Wed.) on hardticket after a preview tonight (Tues.).

"Brothers Grimm" was about the only pic in Boston to hold up. However, "Pigeon That Took Rome" is rated good in second week at the Paramount. "Very Private Affair" looms neat in second week at Beacon Hill. "Waltz of Toreadors" was smart on opener at the Exeter.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.95)—"Longest Day" (20th). Opens tomorrow (Wed.) on hardticket. Last week, "Music Man" (WB) (9th wk), $5,500.

Beacon Hill (Sack) (900; $1-$1.80)—"Very Private Affair" (MGM) (2d wk). Neat $8,500. Last week, $10,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "Brothers Grimm" (MGM) (10th wk). Hotsy $13,000. Last week, $14,000.

Capri (Sack) (850; 75-$1.80)—"Anna Karenina" (Indie) (reissue). Hep $8,000. Last week "Pressure Point" (UA) (2d wk), $3,500.

Exeter (Indie) (1,276; 90-$1.49)—"Waltz of Toreadors" (Cont) (2d wk). First week ended Friday (5) smart $12,000.

Fenway (Indie) (1,300; $1.50)—"Viridiana" (Indie) (3d wk). Oke $3,500. Last week same.

Gary (Sack) (1,277; $1.50-$3)—

(Continued on page 16)

'Angels' Lofty $14,000, Pitt; 'Toreadors' Lusty 5½G, 'Grimm' 15½G, 9th

Pittsburgh, Oct. 9.

The reissue of "Lady and Tramp" coupled with "Almost Angels" at Stanley is socko on first and helping general picture. Most of the strength is coming from "Brothers Grimm" in ninth session at the Warner.

"Waltz of Toreadors" in second at Squirrel Hill looks boff. "I Thank a Fool" rates okay at Penn on opener but "Marco Polo" is drab in first at Fulton. "No Man Is An Island" very much okay in second at Gateway.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50)—"Marco Polo" (AI). Limp $4,500. Last week, "Interns" (Col) (6th wk), $5,900.

Gateway (Assoc.) (1,900; $1-$1.50)—"No Man Is Island" (U) (2d wk). Okay $6,500. Last week, $7,100.

Penn (UATC) (3,300; $1-$1.50)—"I Thank a Fool" (MGM). OK $9,000. Last week, "Flame in Streets" (Atlantic), $6,000.

Squirrel Hill (SW) (834; $1.50)—"Waltz of Toreadors" (Cont) (2d wk). Boffo $5,500. Last week, $7,000.

Stanley (SW) (3,700; $1-$1.50)—"Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue). Loud $14,000. Last week, "Scarface Mob" (Desilu), $7,200.

Warner (SW) (1,516; $1.50-$2.75)—"Brothers Grimm" (MGM) (9th wk). Powerful $15,500 with extra show on school holiday. Last week, $15,000.

Chi Perking; 'Chapman' Wow $37,000, 'Angels'-'Lady' Sweet 17G; 'Boccaccio' Boffo 20G, 2d; 'Story' Big 13G, 33d

Chicago, Oct. 9.

Main Stem biz is registering another lacklustre round as longruns dwindle and recent holdovers are losing their punch. Brightest preem looks to be "Chapman Report," which is rated wow $37,000 at State-Lake. "Almost Angels" and reissued "Lady and Tramp" is debuting to a sweet $17,000 at the Woods.

"A Coming Out Party" shapes a sharp $5,000 at World. The Town's split-week of Ingemar Bergman reissues looks tidy. Monroe duo of "Portrait of A Sinner" and "Roadhouse Girl" should do nicely.

Second lap of "Boccaccio '70" continues socko at United Artists. "World of Comedy" is grabbing a frisky Esquire second round.

"I Thank A Fool" shapes slow in third Oriental frame. "Sky Above" is nailing a brisk fourth Surf session. "Waltz of Toreadors" looks nice in Cinema fourth. "Lolita" is excellent in its Loop 15th week.

"Brothers Grimm" is pulling a lively eighth round on hardticket at the McVickers. "West Side Story" continues sturdy in its 33d Todd canto.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"No Place Like Homicide" (Cont) and "Man In A Cocked Hat" (Cont) (reissues). Nice $2,500. Last week, "Taste of Honey" (Cont) and "La Belle Americaine" (Cont) (reissues), $2,200.

Chicago (B&K) (3,900; $1.25-$1.80)—"Music Man" (WB) (12th wk). Good $12,000 in 5 days. Last week, $16,500.

Cinema (Stern) (500; $1.50) — "Waltz of Toreadors" (Cont) (4th wk). Fine $4,000. Last week, $4,500.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"World of Comedy" (Cont) (2d wk). Fast $8,000. Last week, $9,000.

Loop (Telem't) (606; $1.25-$2)—"Lolita" (MGM) (15th wk). Excellent $7,500. Last week, $7,700.

McVickers (Cinerama) (1,100; $1.75-$3.50) — "Brothers Grimm" (MGM) (8th wk). Big $15,000. Last week, $15,400.

Monroe (Jovan) (1,000; 65-90) — "Portrait of a Sinner" (Indie) and "Roadhouse Girl" (Indie). Brisk $4,500. Last week, "Girl In Bikini" (Teitel) (reissue) and "Scarlet Week" (Teitel), $4,600.

Oriental (Indie) (3,400; 90-$1.80) "I Thank A Fool" (MGM) (3d wk). Fair $12,500. Last week, $13,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"No Man Is An Island" (U) and "Liston-Patterson Fight" (AA) (2d wk). Tame $6,500 in 3 days. Last week, $14,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Chapman Report" (WB). Wow $37,000 or close. Last week, "Rear Window" (Par) (reissue) (3d wk), $11,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Sky Above" (Embassy) (4th wk). Good $4,800. Last week, $6,500.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (33d wk). Brisk $13,000. Last week, $14,000.

Town (Teitel) (640; $1.25-$1.80) —"Wild Strawberries" (Indie) and "Torment" (Indie) (reissues), 3 days, and "Virgin Spring" (Indie) and "Devils Eye" (Indie) (reissues), 4 days. Busy $4,600. Last week, "Naked Night" (Indie) and "Secrets of Women" (Indie) (reissues), $4,500.

United Artists (B&K) (1,700; 90-$1.80)—"Boccaccio '70" (Embassy) (2d wk). Nifty $20,000 or near. Last week, $27,000.

Woods (Essaness) (1,200; 90-$1.80)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Bright $17,000 or over. Last week, "300 Spartans" (20th) (4th wk), $11,000.

World (Teitel) (608; 90-$1.25)—"Coming Out Party" (Cont). Slick $5,000. Last week, "Leda" (Indie) (2d wk), $3,500.

Weather Clips Bregenz

Bregenz, Oct. 9.

This year's Festival in this Austrian Alps resort was handicapped because of bad weather—as all performances are open-air, played on a float on the lake. Three performances had to be cancelled. Some 76,993 visitors nevertheless saw the Robert Stolz Musical "Dream Island" on the lake.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Island' Okay 8G, Cleve.; 'Point' 6G

Cleveland, Oct. 9.

Firstrun biz here current is as skiddy as an icerink, with few standout winners. "No Man is an Island" is rated okay at the Allen while "Marco Polo" looms average at the Hipp. "Pressure Point" shapes weak on opener at State.

This leaves the bulk of strength with the extended-runs. "Brothers Grimm," best of these, is nice in ninth week at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)—"No Man Is an Island" (U). Okay $8,000 or near. Last week, "Phantom of Opera" (U), $7,000.

Colony Art (Stanley-Warner) (1,354; $1.50) — "Boccaccio '70" (Embassy) (7th wk). Good $3,500. Last week, $4,000.

Continental Art (Art Theatre Guild) (900; $1.50) — "Never on Sunday" (Indie) and "Two Women" (Indie) (reissues) (2d wk). Routine $2,000. Last week, $3,000.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Macario" (Indie). Poor $1,400. Last week, "Best of Enemies" (Col) (2d wk), $2,700.

Hippodrome (Eastern Hipp) (2,700; $1-$1.50)—"Marco Polo" (AI). Average $7,500. Last week, "Damn the Defiant" (Col), ditto.

Ohio (Loew) (2,700; $1.25-$1.50) —"Trojan Horse" (Indie) and "Mongols" (Indie). Mild $6,000. Last week, "Guns of Darkness" (WB), $5,600.

Palace (F&A Theatres) (2,739; $1.25-$2.75) — "Brothers Grimm" (MGM) (9th wk). Nice $8,600. Last week, $8,800.

State (Loew) (3,700; $1-$1.50) — "Pressure Point" (UA). Weak $6,000. Last week, "Sword of Conqueror" (UA), $5,000.

Stillman (Loew) (2,700; $1-$1.50) —"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues). Okay $7,000. Last week, "I Thank a Fool" (MGM) (m.o.), $4,000.

Westwood Art (Art Theatre Guild) (955; $1-$1.50)—"Best of Enemies" (Col) (m.o.). So-so $1,700. Last week, "Tunes of Glory" (UA) (reissue), $1,500.

'ANGELS' FAT $15,000, FRISCO; 'GRIMM' 21G

San Francisco, Oct. 9.

Firstrun trade here currently is spotty with the World Series blamed along with some reissues which are not doing so well. "Almost Angels," paired with the oldie "Lady and Tramp," looks very big at Fox. "Bird Man of Alcatraz" looks lively in third at Esquire while "Rear Window" looks big in second at St. Francis. "Brothers Grimm still is wow in ninth at Orpheum.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Pigeon That Took Rome" (Par) and "Rider on a Dead Horse" (AA) (3d wk). Slow $6,000. Last week, $7,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Great $15,000. Last week, "300 Spartans" (20th), $8,500.

Orpheum (Cinedome) (1,439; $2.75-$2.95) — "Brothers Grimm" (MGM) (9th wk). Wow $21,000 or over. Last week, $23,900.

Paramount (Par) (2,646; $1.50-$1.75)—"Wild for Kicks" (Indie) and "Mania" (Indie) (6 days). Fair $10,000. Last week, "Paradisio" (Indie), $9,500.

St. Francis (Par) (1,400; $1.50-$1.75)—"Rear Window" (Par) (reissue) (2d wk). Big $7,000. Last week, $9,000.

United Artists (No. Coast) (1,151; $2.25-$2.75)—"West Side Story" (UA) (43d wk). Okay $7,500. Last week, $9,300.

Warfield (Loew) (2,656; $1.25-$1.50)—"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues). Fair $7,000. Last week, "Thank a Fool" (MGM) (2d wk), $6,500.

Vogue (S. F. Theatres) (346; $1.50)—"Devil's Wanton" (Indie) and "Night Is My Future" (Indie). Lusty $2,800. Last week, "Ashes and Diamonds" (Janus) (3d wk), $1,000.

Metro (United California) (1,000; $1.50-$1.80)—"Boccaccio '70" (Embassy) (11th wk). Nice $4,000. Last week, $3,500.

Stagedoor (A-R) (444; $1.50-$1.80)—"Anna Karenina" (MGM) (reissue). Good $5,000. Last week, "Lolita" (MGM) (14th wk), $3,500.

Esquire (No. Coast) (846; 90-$1.50)—"Bird Man of Alcatraz" (UA) and "My Geisha" (Par) (reissue) (3d wk). Lively $5,600. Last week, $6,000.

Coronet (United California) (1,250; $2-$2.50)—"Music Man" (WB) (13th wk). Steady $6,500. Last week, $7,000.

'Spiral' OK $10,000 In Cincy; 'Toreadors' Hot 8½G, 'Interns' 6½G, 4th

Cincinnati, Oct. 9.

"Spiral Road" shapes okay as an Albee entry and city's best in a modest Cincy film session currently. Week's total shapes better than last week. "Waltz of Toreadors" at the Grand rates hotsy. "Interns" looks okay in fourth frame at Keith's. "Portrait In Black" and "Midnight Lace" reissues bid for a pleasing change at the Palace. Longrun "Brothers Grimm" holds fairish in ninth stanza at the Capitol. "Miracle Worker" holdover at the Valley rates fair.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50—"Spiral Road" (U). Okay $10,000. Last week, "Music Man" (WB) (11th wk), $7,000 at $1.75 top.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75)—"Brothers Grimm" (MGM) (9th wk). Fair $9,000 with lift from first of extra shows for juve groups. Same for eight week.

Esquire Art (Cin-T-Co) (500; $1.25)—"Best of Enemies" (Col). Strong $1,500. Last week, "A Matter of Who" (Indie) (2d wk), $1,300.

Grand (RKO) (1,400; $1-$1.25)—"Waltz of Toreadors" (Cont) and "Jungle Fighters" (Cont). Fine $8,500. Last week, "Mata Hari" (Indie) and "Red Dust" (Indie) (reissues), $5,500.

Guild (Vance) (300; $1.25)—"Sky Above" (Embassy) (7th wk). Closing frame bids for oke $1,500. Last week, $1,600.

Hyde Park Art (Cin-T-Co) (500; $1.25)—"Laughter Then And Now" (Indie). Fair $1,000. Last week, "I Like Money" (20th) (subrun), $900.

Keith's (Cin-T-Co) (1,500; 90-$1.50)—"Interns" (Col) (4th wk). Good $6,500. Last week, $7,500.

Palace (RKO) (2,600; $1-$1.25)—"Portrait In Black" (U) and "Midnight Lace" (U) (reissues). Pleasing $7,000. Last week "Pressure Point" (UA), $7,200.

Twin Drive-In (Cin-T-Co) (800 cars each side; 90c)—West: "Boys Night Out" (MGM) and "Lolita" (MGM) (subruns). Okay $6,000. Last week, "Spit On Grave" (Indie) and "Payroll" (Indie), $6,500 at $1. East: "Hatari" (Par) and "My Geisha" (Par) (subruns). Nice $5,000. Last week, "Marco Polo" (Indie) and "Airborne" (Indie), $3,500 at $1 scale.

Valley (Cin-T-Co) (1,275; $1.25-$1.50)—"Miracle Worker" (UA) (2d wk). Fair $4,500 after $5,000 opener.

Reelect H. G. Meyer Jr.

Charlotte, N.C., Oct. 9.

H. George Meyer Jr. of Charleston, S.C., was reelected president of the Theatre Owners of North and South Carolina at its convention here.

Chosen chairman of the board of directors was R. E. Agle of Boone, N.C.

Additional Picture Grosses On Page 16

B'way Biz Marks Time Albeit 'Day' Capac. $44,000; 'Convicts' Good 30G, 'Affair' 25G, 2d; 'Grimm' Great 27G

With the World Series cutting into matinee business five days and rain added to the exhibitors' woes two days, Broadway firstrun trade is still offish in the current round despite four new bills. Big news, of course, is the terrific pace being set by "Longest Day" in opening session at the Warner. This war opus looks to hit a capacity $44,000 on preem week, with the advance soaring as a result of the rave reviews.

"Convicts 4" hit a good $30,000 on initial round at the Paramount and starts its second week today (Wed.). "Smashing of Reich" paired with "Kamikaze" did a nice $15,000 opening round at the Forum. "Secrets of Nazi Criminals" with "Battle of Stalingrad" came in with a trim $15,000 on first week at the Embassy.

"Gigot" with stageshow is pushing to a big $150,000 or close in second session at the Music Hall, and stays on. "Very Private Affair" looks to register a good $25,000 in second stanza, daydating the State and Beekman.

"Damn the Defiant" looks like trim $16,000 in third Criterion session. "Thank a Fool" did a good $9,000 or close in fourth week at the Victoria, where "Chapman Report" is scheduled to move in on October 17.

"Barabbas" preems on hardticket at the DeMille tonight (Wed.) with a benefit. "Pressure Point" also opens today at the Astor while "No Man Is An Island" is being launched today at the Palace.

"Brothers Grimm" on hardticket is picking up to solid $27,000 for ninth round at the Cinerama, topping the preceding week. "West Side Story" also is improving and should show a big $29,000 for current (51st) session at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Pressure Point" (UA). Opens today (Wed.), also playing Trans-Lux 85th St. In ahead, "Miracle Worker" (UA) (subrun) (3d wk), okay $11,800 after $11,000 for second.

Cinerama (Loew) (4,820; $1.50-$3.50) — "Brothers Grimm" (MGM) (10th wk). Ninth round finished Sunday (7) pushed to big $27,000 after $26,500 for eighth. Set to stay indef.

Criterion (Moss) (1,520; $1.25-$2.50)—"Damn the Defiant" (Col) (4th-final wk). Third session ended yesterday (Tues.) still limped along with passable $16,000 in prospect. Second was $18,500, below hopes despite added feature pic. "Requiem for Heavyweight" (Col) is due to open Oct. 16.

DeMille (Reade) (1,463; $1.50-$3.50)—"Barabbas" (Col). Opens on hardticket tonight (Wed.) with benefit. Regular run opens on Thursday (11). In ahead, "Pigeon That Took Rome" (Par) (7th wk-5 days), fair $8,000 after $10,500 for sixth week.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Secrets of Nazi Criminals" (T-L) and "Battle of Stalingrad" (T-L) (2d wk). Initial round ended yesterday (Tues.) was sturdy $15,000 or close.

Palace (RKO) (1,642; $1.25-$2)—"No Man Is an Island" (U). Opens today (Wed.). In ahead, "Marco Polo" (AI) (3d wk), was slow $8,000 or less. Second was $10,000.

Forum (Moss) (813; $1.25-$1.80) —"Smashing of Reich" (Indie) and "Kamikaze" (Indie) (2d wk). Initial stanza finished Monday (8) was good $15,000.

Paramount (AB-PT) (3,665; $1-$2)—"Convicts 4" (AA) (2d wk). First session completed yesterday (Tues.) was good $30,000 or close.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Gigot" (20th) and stageshow (2d wk). This week ending today (Wed.) is pushing to big $150,000 or near, aided by a soaring Monday's biz after $141,000 for opener. Now set to stay four weeks.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (51st wk). This round finishing today (Wed.) looks to perk to great $29,000 after $28,000 for 50th week. Stays on indef.

State (Loew) (1,900; $1.50-$2.50) —"Very Private Affair" (MGM) (2d wk). This week winding tomorrow (Thurs.) is heading for good $17,000 or near after $22,300 for opener. Stays on.

Victoria (City Inv.) (1,003; $1.25-$2)—"I Thank A Fool" (MGM) (5th-final wk). Fourth round (finished yesterday (Tues.) was good $9,000 after $11,500 for third. "Chapman Report" (WB) due in on Oct. 17.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th). Initial week ending tomorrow (Thurs.) looks like capacity $44,000 on 10 performances for teeoff on hardticket run. Stays on. Opened with benefit preem on Thursday (4) night completely sold out.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2) — "Loneliness of Long Distance Runner" (BL). Opened Monday (8), this pic launching the rebuilt house.

Fine Arts (Davis) (468; $1.80-$2) —"A Kind of Loving" (Gov) (2d wk). First round concluded Monday (8) was big $15,000.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Very Private Affair" (MGM) (2d wk). Initial holdover session finishing tomorrow (Thurs.) is heading for hep $8,000 after $10,000 for opener. Daydating with State.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Last Year Marienbad" (Astor) (31st wk). The 31st week ending today (Wed.) looks like okay $3,400. "Yojimbo" (Indie) opens Oct. 15.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Boccaccio" (Embassy) (16th wk). The 15th session ended yesterday (Tues.) was smash $12,000 after $12,500 for 14th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Devi" (Harrison). Opened Sunday (7). In ahead, "Cleo From 5 To 7" (Indie) (5th wk-5 days), fair $2,500 after $4,500 for fourth.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Mr. Hulot's Holiday" (Cont) (reissues) (2d wk). First round ended Sunday (7) was fine $4,000.

Normandie (T-L) (592; $1.25-$2) —"La Viaccia" (Embassy) (3d-final wk). This week ending today (Wed.) is heading for okay $3,000 same as in second. "Passion of Slow Fire" (T-L) opens tomorrow (Thurs.).

Little Carnegie (L. Carnegie) (520; $1.25-$2 — "Goddess" (Col) (reissue). Opened last Friday. In ahead, "Tales of Paris" (Times) (6th wk-6 days), okay $4,000 after $7,500 in fifth.

Guild (Guild) (450; $1-$1.75)—"The Island" (Zenith) (5th wk). Fourth round finished Sunday (7) was sturdy $10,000 after $13,500 for third.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Smashing of Reich" (Indie) and "Kamikaze" (Indie). Opened Monday. In ahead, "Operation Snatch" (Cont) (2d wk), was okay $5,000 after $8,000 for opener.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (4th wk). Third session completed Sunday (7) was wham $24,500 after $24,700 in second. Biz was so big over the past weekend that Saturday's take hit an alltime high for single day at this house, including holidays.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Waltz of Toreadors" (Cont) (9th wk). Eighth stanza completed Sunday (7) was big $6,500 after $7,000 for seventh.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Secrets of Nazi Criminals" (T-L) (2d wk). First session finished yesterday (Tues.) was good $9,500.

Tower East (Loew) (588; $2-$3.50)—"Long Day's Journey Into Night" (Levine). Opened last night (Tues.) on special preem. Nights on reserved-seat policy all one price of $3.50. Matinees unreserved at $2, except Saturday-Sunday matinees, reserved at $3.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Pressure Point" (UA). Opens today (Wed.), daydating with Astor. In ahead, "Miracle Worker" (UA) (3d wk), okay $5,000 after the same for second.

World (Perfecto) (390; 90-$1.50) —"Immoral Mr. Teas" (Mishkin) (3d wk). Initial holdover round ended Thursday (4) was great $16,500 after $18,000, near house high, for first week.

PREVIEW

AT THE NEW YORK AND LOS

THE QUOTES BELOW GIVE YOU

THIS UPROAR

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Produced by LAWRENCE WEINGARTEN

M-G-M

FCC Clears Teleglobe For Denver; Usual Theatre Group Opposition

Washington, Oct. 9.

A three year trial of tollvision over KTVR, channel 2, Denver, won the Federal Communications Commission's go-ahead by a 4-1 split of commissioners.

The Denver Committee Opposed to Pay TV, represented legally by Washington's Marcus Cohn, is pondering a court appeal. If so, it may be on the refusal of FCC to grant a hearing on the application, which is a different legal position than the court test of the Hartford tollvision test. The opposition committees in both Colorado and Connecticut are groups local of motion picture exhibitors.

Commissioner Robert T. Bartley dissented in the Denver case. Commissioners T. A. M. Craven and E. William Henry didn't participate. Chairman Newton Minow and three others, Robert E. Lee, Rosel H. Hyde and Frederick W. Ford, authorized the test.

The Denver trial, required to start within six months, will use the "teleglobe" system. It transmits the visual portion of the program normally, without scrambling, allowing reception on regular tv sets. The aural portion can't be received without divvying up a fee. For non-subscribers, good music is played, unrelated, of course, to what is on the tv screen.

For subscribers, the aural portion is sent over telephone lines to special speakers in the home separate from the tv set. A gadget in the speaker punches a tap to record how much the subscriber owes.

Under FCC rules, subscribers can't be required to buy special receiving equipment. Thus, the franchise holder will provide the speakers, etc.

The subscriber will, however, have to pay $10 for the wire interconnection (which must be refunded if the test ends in less than 12 months) and a monthly charge not to exceed $3.25 thereafter. Average charge per program will range from $1 to $2, but can go as low as 25 cents or up to $3.50, according to the presentation approved by FCC.

Plans are to serve 2,000 subscribers at the start in an area comprising about one-fourth of Denver under an agreement between the franchise holder and Mountain States Telephone Telegraph Co.

Current release feature films are expected to make up the major portion of initial programming.

At the outset, subscription programming will be in the 9:30-11:30 p.m. slot, with other KTVR programming (old feature films and re-runs) at other hours free.

Elroy McCaw, with Seattle and New York addresses, has owned KTVR, until now a Denver tv indie, but is authorized to sell control of the stock to Macfadden-Bartell Corp., licensee of five radio properties, for $350,000.

Franchise holder is the Teleglobe-Denver Corp., which is tied in with Teleglobe Pay-TV System Inc.

The Hartford feevee test (in WHCT, channel 18) uses "Phonevision" under Zenith Radio Corp. sponsorship, with RKO Phonevision Co. the operator. There, scrambled programs are transmitted, corrected by a decoder on the subscribers' sets.

Halt Referendum Which Might Open Blue Laws

Knoxville, Tenn., Oct. 9.

City Council here has voted to repeal the Blue Law ordinance which was passed in July. It called for a charter amendment referendum in the November general election. This means the limited Blue Law is killed for the present, and will not be on the ballot.

Theatre owners and others in the entertainment business put pressure on the Council seeking a stop on the referendum. Places of amusement would have been included if proper enforcement was exercised. The Council majority when passing the ordinance, said it only affected grocery stores and the general retail trade. Careful reading of the ordinance showed it could close almost anything if put to test.

National Boxoffice Survey

Trade Sluggish; 'Grimm' Still Champ, 'Story' 2d, 'Boccaccio' 3d, 'Angels' 4th

Continued shortage of new, strong pix is putting a crimp in firstrun biz this round. There are some big grossers in circulation but not enough of them to go around as witness the necessity of bringing in reissue combos. These oldies, generally, are proving weaklings at the wickets.

"Brothers Grimm" (MGM) again is taking No. 1 spot, being way out ahead of its nearest competitor. "West Side Story" (UA) continues in second position, same as last round.

"Boccaccio '70" (Embassy) is climbing to third place as against fifth a week ago. "Almost Angels" (BV), a new entrant, is capturing fourth money.

"Waltz of Toreadors" (Cont) is pushing up to fifth spot. It was 12th last stanza. "Music Man" (WB) is slipping to sixth. "Very Private Affair" (MGM) is landing seventh place the first week out to any extent.

"Pigeon That Took Rome" (Par) is finishing eighth. "Interns" (Col), which has been near the top for several weeks, is winding up ninth. "Thank A Fool" (MGM) will capture 10th place.

"Man Is An Island" (U), sixth last week, is finishing 11th while "Pressure Point" (UA) rounds out the top 12 films. "Rear Window" (Par) (reissue), "Damn Defiant" (Col) and "Sky Above" (Embassy) are the runner-up pix in that order. All three were higher last session.

Several new vehicles show promise. "Barrabas" (Col), which opens at N.Y. DeMille this week, was big in Toronto. "Longest Day" (20th) on preem week in N.Y. is heading for a capacity $44,000.

"Divorce, Italian Style" (Embassy), torrid in Boston, continues wow on longrun in N.Y. "Chapman Report" (WB, also new, looms sock in Chi. "Convicts 4" (AA), good in N.Y., is rated listless in L.A.

"Two Weeks in Another Town" (MGM), fair in K.C., looks good in St. Louis. "Tarzan Goes To India," from the same distrib, shapes good in Detroit.

"300 Spartans" (20th), light in St. Louis, is slow in Portland, Ore. "Miracle Worker" (UA), fair in Cincy, looms dull in L.A. and okay in N.Y.

"Coming Out Party" (Union), okay in Washington, shapes slick in Chi. "World of Comedy" (Cont), okay in Denver, is rated fast in Chi.

"Gigot" (20th), on second week at N.Y. Music Hall, is topping initial session with a big gross. "Spiral Road" (U), okay in Cincy, looks fair in Denver.

(*Complete Boxoffice Reports on Pages 8-9*)

Robert Rooney's UA Post: European Units Liaison

Robert Rooney, former newspaperman and currently unit publicity director on Woodfall Productions' "Tom Jones," shooting in Britain, has been appointed production publicity liaison for all United Artists pix being made in Britain and Europe. He'll headquarter in Paris and be directly responsible to Charles Juroe, supervising director of production and distribution ad-pub in Europe and Britain.

Rooney expects to wind up his "Tom Jones" assignment shortly and will report to Paris and his new post Nov. 1.

Swarming Reissues

Continued from page 5

chains. Circuit last week test-ran three Alfred Hitchcock films in San Diego, including "Rebecca," "Spellbound" and "Notorious," and this week will repeat in Phoenix with "Ruby Gentry" and "Duel in the Sun." Two Paramount reissue combos will be tried out in San Diego later in month, "Fancy Pants" and "Last Train to Gun Hill," and "Roman Holiday" and "Sabrina."

One theatre spokesman, asked if his house would hold a reissue for another week, replied, "we have to hold—there's nothing else to play."

"There are no decent new pictures," another theatreman tartly observed. But, he reported, "the reissue market is awfully soft." Singling out individual reissues in current or recently in release, he reported, "The two Jerry Lewis comedies, 'Delicate Delinquent' and 'Sad Sack,' didn't do par business; 'Island In the Sun' and 'Young Lions,' and 'Love Is a Many Splendored Thing' with 'Three Coins In the Fountain' dropped dead. So did 'Anna Karenina.' 'Les Girls' and 'Gigi' did an all-time three-day weekend low." He added, "The movies on the Late Show tv program are better than the reissues playing around."

Stressing that there would be many reissues playing not yet booked between Thanksgiving and Christmas, still another booker declared, "There's product during the summer time and holiday, but in-between time there's a famine. We're going to see lots more reissues."

Heflin on Migrants

Continued from page 7

volved with other countries because they had members who were sent abroad during the war, many of whom took their families or started new families there.

Heflin, in evaluating a remedy for the continued interest in foreign filmaking, says some means of governmental subsidy should be arranged. "They were smarter than us in Europe where the governments saw the importance of the motion picture industry and are supporting it." Heflin noted "any suggestion of a tax break for Hollywood would immediately be put down by our government, although other industries, like oil, are allowed as much as a quarter depreciation a year." He says "I see nothing wrong with actors who work only abroad for tax reasons because people in other industries do it with the approval of our government; why should Hollywood be picked out?" Heflin, however, said he has always maintained his home in Hollywood and never saves money on taxes by working abroad.

Actor asks the U.S. to evaluate the importance of Hollywood's name as a spokesman for the country. He feels "film actors enjoy a far greater place in public opinion than do ambassadors and this could be used more for informational services to the country." He suggests they could work in connection with the U.S. Information Service, which could mate them with diplomats who know the area of foreign diplomacy but who frequently aren't as familiar with public and press as is the actor. Two could work well together at foreign film festivals or other events involving national representation. "We are just giving up in this area," he asserted.

As far as his personal work abroad is concerned, Heflin says he is more popular in Europe than here because "Europeans evaluate the number and quality of films made and develop their interest in a star over a period of years. If you are associated with good films, you are a draw," he said. He noted four pix he has made away from the U.S. "Tempest," "Under 10 Flags," "Five Branded Women" and "The Wastrel" were big hits there but only moderately successful in U.S. "Wastrel" was his last and not yet released domestically. He also has completed "To Be a Man" in Manila, which so far has no U.S. release.

Amusement Stock Quotations

Week Ended Tues. (9)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	12⅜	ABC Vending	63	13¾	13½	13½	
47½	22¾	Am Br-P'r Th	119	30½	28⅞	29¾	+ ⅝
20⅝	10	Ampex	400	15¾	14⅞	15¾	+ ¾
43⅞	31½	CBS	124	36⅜	35¼	36⅜	+ ½
33⅞	11	Chris Craft	79	12	11¾	11¾	— ⅛
31	14	Col Pix	57	20½	19⅞	19⅞	— ⅛
51⅜	34½	Decca	16	39¾	39½	39⅝	+ ⅛
40⅝	24¾	Disney	43	26⅜	25½	26⅛	+ ⅝
115⅞	85	Eastman Kdk.	182	97½	94¼	96⅝	+ ⅝
6¼	4¼	EMI	121	4⅝	4½	4½	— ⅛
14⅝	8⅜	Glen Alden	136	9½	9⅛	9⅛	— ⅛
47½	19½	Loew's Thea.	141	23½	21⅝	21⅝	—1
78⅞	33	MCA Inc.	39	43	41¼	41⅝	+ ⅞
15⅞	10⅜	Metromedia	7	13⅜	13⅛	13⅜	
58⅛	27⅛	MGM	118	31	29⅞	3	+1
9¼	5⅞	Nat. G. Corp.	71	6½	6¼	6⅜	+ ⅛
25½	19	Outlet	140	20¾	20½	20½	— ¼
58½	36½	Paramount	52	39	36⅞	38¾	+1¼
221	81½	Polaroid	2366	126½	113	126½	+11⅝
63⅞	38⅝	RCA	344	50	45¾	49⅞	+3⅞
12⅝	6⅞	Republic	90	7¼	6⅞	7	
17	13	Rep., pfd.	8	14¼	14	14⅛	— ⅛
40¼	19½	Stanley War.	37	20½	20	20⅛	— ¼
33¼	27¼	Storer	17	30	29½	30	+ ⅝
39⅜	18	20th-Fox	139	22⅞	20¾	22⅝	+1⅞
35⅜	24⅝	United Art'ts	24	27	26¾	27	+ ¼
20¾	11¼	Warner Bros.	56	12¾	12	12⅛	+ ⅛
75⅝	44	Zenith	470	52⅝	50½	52⅜	+1½

American Stock Exchange

6⅝	2½	Allied Artists	8	3⅛	3	3	— ⅛
21⅜	10¼	Cap. Cit. Bdc.	26	16	15	16	+1
20⅜	9⅛	Cinerama Inc.	584	14⅜	13⅜	13¾	
12	6½	Desilu Prods.	4	7¾	7⅜	7⅜	— ¼
9⅜	4½	Filmways	35	4⅞	4½	4¾	— ⅛
14⅜	6	MPO Vid.	14	6⅜	6⅛	6¼	
2¾	1	Nat'l Telefilm	33	1⅛	1	1	— ⅛
5⅛	2⅜	Reeves Bdcst.	33	2⅝	2⅜	2⅜	— ¼
7½	2¾	Reeves Snd.	69	3¾	3½	3½	— ⅛
12¾	10¼	Rollins Bdcst.	3	11¾	11½	11½	+ ⅛
22¾	13	Screen Gems	8	16⅛	15⅝	15¾	+ ¼
26⅝	8½	Technicolor	93	10⅛	9⅝	9¾	— ⅛
16⅞	6⅛	Telepro'pt'r	23	6¾	6⅜	6⅜	— ½
3	1⅛	Tele Indus	15	1¾	1½	1¾	+ ⅛
18¾	10⅛	Trans-Lux	6	12⅛	12	12	

* Week Ended Mon. (8).
† Actual Volume.

(*Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.*)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1⅞	2¼	— ⅛
Commonwealth Theatres of Puerto Rico	7¼	8⅜	+ ¼
Four Star Television	12⅜	13½	+ ⅞
Gen Aniline & FA	270	299	+10
General Drive-in	8¼	9½	..
Magna Pictures	1¼	1⅝	— ⅛
Medallion Pictures	5	5¾	+ ½
Premier Albums	6¾	7⅝	— ¾
Rapid Film Technique	1⅜	1⅞	
Seven Arts Productions	7⅝	8⅜	— ¼
Transcontinent Television	9¼	10¼	+ ⅛
U. A. Theatres	6¼	7⅜	— ¼
Universal Pictures	57½	63½	..
Walter Reade-Sterling Inc.	1⅞	2½	+ ⅛
Wometco Enterprises	25¾	28	+1
Wrather Corp.	3⅝	4⅜	+ ¼

(*Source: National Assn. of Securities Dealers Inc.*)

Dont Just 'Throw In' an Import

Continued from page 5

these same pictures which we have played five and six years ago?"

He advocated campaigning on reissues. "We should do campaigns on reissues," he said.

"Paramount is doing it with 'Rear Window.' Disney does it every year. Each time, it has had a certain degree of success. Maybe we are missing the boat. Tv is doing what we should have been doing—plugging these old pictures."

Irwine Newmann, district manager of Interstate Theatres, told the group of Saturday afternoon promotions ranging from pumpkins to "crazy penny" auctions, all guaranteed to step up the boxoffice.

"Saturday afternoon can be the biggest day of the week," he said, outlining three "very successful promotions."

("1.) Giving away pumpkins. Stockpile 100 pumpkins or more in the lobby for the matinee. You don't have to wait for Thanksgiving. You can give them out right away, so you can do three before Thanksgiving. They cost about 20 to 30 cents each, and you can make a Halloween party matinee and run them all the way into Thanksgiving.

("2.) Grabbag promotion. Have a grab bag filled with popcorn and penny candy, advertise it, put the grabbags in paper barrels, several in a row and put passes in the bags.

("3.) Crazy Penny auction. Promote or buy prizes, stuffed toys, out of season merchandise. Sell pennies to the kids from the candy counter, six for five cents.

"All the pennies come back to the candy stand, anyway." In this promotion, he advised using a goldfish bowl on stage, and said in this type of an auction, "the kids will overbid, so you have to cut them off." Other promotions can involve gimmicks for the kids on stage, contests in sawing a plank, or driving a nail in a board, or whoever sticks his hand in the goldfish bowl and grabs the most pennies, he declared.

Jack O'Brien of New England Theatres, and a director of the National Assn. of Concessionaires, showed what he termed the "hottest item to come along for a long time," a plastic orange, in which an orange drink is inserted. He said NET has used 70,000 of the plastic oranges since July. "They lend themselves to a great deal of merchandising," he said, "but they must be pushed." Cost of the plastic oranges, which were obtained from Florida States Theatres, is 5.2c, he pointed out and refills of the drink are sold to customers for 15c, "profit of 72%."

TOA Directory Due

Theatre Owners of America's eighth annual Foreign Film Directory will be ready for distribution at the association's upcoming annual convention in Miami, Nov. 6-10.

The directory contains info on over 1,200 pix being handled this side by approximately 100 different distribs.

This is simply to express my thanks and appreciation to those who supported me in the production of "THE LONGEST DAY" at a time when I needed it most.

My D-Day came in mid-October 1961. I faced a vital decision – to quit and call it a day, or to gamble against enormous odds:

a. The notoriously bad Normandy weather in winter.

b. The uncertainty of obtaining further military cooperation.

c. The mounting production cost.

d. The refusal of several top film directors to participate in the operation. (This is how I got into the act).

e. The refusal of certain stars to accept cameo roles.

My first citation goes to Elmo Williams (my associate producer and right arm) who urged me on when almost all others predicted disaster.

My second citation to Robert Mitchum who was the first important star to accept a cameo role. This led to the "rush to get into the act."

My third citation to John Wayne who accepted a cameo role even after he knew the same role had been turned down by another star who considered it "insignificant."

My fourth citation to Richard Burton who flew back and forth between Rome and Paris to work over the weekends, without a complaint.

My fifth citation to all my First and Second Unit Directors, especially Andrew Marton, a stubborn, tireless work-horse who never flinched when I demanded the "impossible."

My sixth citation to my six production secretaries (American, British and French), who put up with me for ten hectic, sleepless months on thirty-seven locations; who patiently accepted my impatience, my rudeness and even my abuse.

And to all of the others, my gratitude and thanks.

Darryl F. Zanuck

DARRYL F. ZANUCK

Sex (Melina's) Saves Susskind Panel On Films From Its Own Excesses

Films were the theme Sunday (7) of another television panel discussion arranged by David Susskind, himself an arstwhile film producer. On "Open End" over WNEW-TV (N.Y.), Susskind quoted—and misquoted—the opening paragraph of the page one banner story last issue of VARIETY wherein Tony Curtis implied that blundering producers of unsuccessful films were "bum-rapping" the stars.

(Another arresting moment in the discussion came when the Greek actress, Melina Mercouri, whose knowledge of English is less than perfect, was asked to state what she regarded as "fulfillment." Pausing, she reflected that one wished to fall in love, then sleep with the one with which one had fallen in love. Various signals warned her to stop.)

Susskind ridiculed Tony Curtis' suggestion that stars are too often "bum-rapped" for mistakes made by management. Referring to Curtis as "that great industry mind," the panelmaster ignored the reference to bad management by producers and indicated that the star only thought that there was too much talk about "salaries, set temperament, personal behavior, etc."

This was typical of the sweeping (if lively) generalizations and only partially articulated ideas which dominated most of the telecast, devoted, Susskind promised at the outset, to exploring reasons for the sickness of the American movie business. Panel member Mike Frankovitch, veep of Columbia Pictures (which released Susskind's "probably unprofitable" "Raisin in The Sun" and has his upcoming "Requiem for A Heavyweight") performed yeoman service in straightening out his sometime biz associate. It was Frankovitch, a more careful reader, who pointed out that Curtis only was "blaming those people who blame actors" for all industry ills. The exec also, with refreshing frankness, suggested that management was sometimes directly responsible for production foulups.

It was not always easy for Frankovitch who had to sit there listening to Susskind belittle the talents and successes of a number of Columbia properties (the "Gigot" pix, as well as "Strangers When We Meet"). Other panel members, Jules Dassin, Melina Mercouri, Robert Preston and Anthony Perkins had an easier go, everyone getting in plugs for their forthcoming releases.

Dassin forthrightly stated his views against censorship ("Only the self-imposed censorship of the artistic creator is valid") while Perkins and Preston spoke as "working actors who have no desire to produce their own vehicles. At one point in the show, Susskind laid the blame for Hollywood's ills directly on the shoulders of the "actor-producers," the implication being that few actors (if any) are qualified to pick properties, directors, etc. This was questioned by Dassin, who pointed out that the legit theatre had been built by the successful "actor-managers" of old.

Unquestioned star of the two-hour session, however, was Miss Mercouri, and the show at last came alive in the final 30 minutes when Susskind dropped all pretense of exploring the "sickness" of the movies and concentrated on the Greek actress' views on men, love and life. She's all girl.

Addy.

TWO MADE IN ITALY HANDLED VIA TOPAZ

Los Angeles, Oct. 9.

Topaz Film Corp. has acquired U.S. distribution rights to two films made in Italy, "War of the Planets," starring Claude Rains, and "Atom Age Vampire."

Both will be released by Dec. 1, according to prexy Paul Schreibman, "to fill the current void of new pictures on the American market."

CARTERS' NERVE FALTERS

After Big Bally They Yank 'Liaisons,' Unseen by Atlanta

Atlanta, Oct. 9.

John and Ruth Carter, owners and operators of Capri Cinema and Fine Art Cinema in Buckhead, silk stocking suburb of Atlanta, decided Thursday (4) that legal discretion was the better part of valor and yanked Astor Pictures' "Dangerous Love Affairs" (Les Liaisons Dangereuses), scheduled to open following day at Fine Art.

Thursday display ad in both morning Constitution and evening Journal contained line "So controversial, even the French banned it." Also: "Some say it's overwhelmingly moral . . . others charge it's pornographic, lewd!"

In accordance with City of Atlanta's motion picture film rating ordinance, declared unconstitutional but ruled operable for 30 days by judge to give city chance to appeal, ad says: "Not recommended for the immature." (Customary usage is U.Y. (Unsuitable for Youth) and or (Objectionable).

DAVID BROWN, ZANUCK APPOINTEE, EXITS 20TH

Hollywood, Oct. 9.

David Brown, an executive with 20th-Fox for the past 10 years, is in negotiation to terminate the active, exclusive phase of his contract with the studio, so that he can be free to make a deal elsewhere, the exec confirmed here.

Brown said he instituted negotiations for a release because no production is planned at 20th before expiration of his contract next March. He will remain under pact to 20th in a non-exclusive, advisory capacity for the next four years.

Brown was brought to 20th by Darryl F. Zanuck, then production chief at the studio, in January 1952, as an exec in the story department. He was exec chief of the studio's story department, as well as general production exec to Zanuck and the late Buddy Adler. In September of 1960, after Adler's death, he asked to be relieved of his exec duties so he could become a producer.

He had developed four motion picture properties, including "The Battle of Leyte Gulf" and "The Chinese Room." He was the original producer of the late Marilyn Monroe's last film, "Something's Got to Give," but withdrew from it after she was announced for the film.

Before coming to Hollywood, Brown was managing ed of Cosmopolitan mag, editor-in-chief of Liberty mag, and in various showbiz and publishing positions.

Mexican Sensitivity

Continued from page 3

ments to fill for Dino DeLaurentiis, is trying to move up first one to first of the year to make him available for "Sanchez" in April. Should this be arranged, pic would start then. If not, DeSica must do both DeLaurentiis films, pushing his availability to October or November of next year. Miss Loren is commited to Samuel Bronston for "Fall of the Roman Empire," which she will try to move to January start on 16-week schedule to be free for possible April start.

Additionally, producer said he has now had to stop negotiations with George Chakiris and Rita Moreno which had been underway, due to lack of starting date.

Mann, in Rome awaiting decision from DeLaurentiis, is completing full screenplay which Mexican government now requires. Ruckus started when country's Film Bureau rep, Carmen Bacz, refused approval of treatment presented because of "distorted picture that would be harmful to its national publicity drive." Kastner refuted, saying "The picture will not be distorted; it is an honest depiction of a poor family which will treat the Mexican people with dignity." He said it could be made in other areas, but would not be as meaningful.

Ingmar's L.A. 'Fest'

Los Angeles, Oct. 9.

Ingmar Bergman Film Festival will start twoweek tenure at arty Vagabond Theatre Oct. 12, with 14 of Swedish director's top films packaged in twos for two days each.

Program includes "Torment" and "Three Strange Loves," kicking off fete; "Illicit Interlude," "Secrets of Women;" "The Naked Night," "A Lesson in Love;" "Dreams," "Smiles of a Summer Night;" "The Seventh Seal," "Wild Straeberries;" "Brink of Life," "The Magician;" "The Virgin Spring," "The Devil's Eye."

UA Showcase

Continued from page 5

let, so far denied them, in addition to the outlying Kingsway.

Be that as it may, the grosses on four of the first five UA "Showcase" releases are impressive, to wit: (1) "Hong Kong," running at 13 showcase theatres for three weeks, racked up a total gross of $335,619; (2) "Bird Man of Alcatraz," 11 theatres, three weeks, $490,249; (3) "Judgment at Nuremberg," 14 theatres, four weeks, $645,184; (4) "The Miracle Worker," first two weeks, 12 theatres, $257,880.

"Hong Kong," in addition, went on to bring in $178,000 in one week of its first subsequent run in 67 houses, and "Bird Man" to bring in $268,000 in its first subsequent release week in 66 houses.

The 12-week Premiere Showcase runs of these four pix accounted for a total gross of $1,728,932. Unmentioned by UA execs are the grosses on the two-week showcase run of the Elvis Presley starrer, "Follow That Dream," which opened Aug. 1. However, Presley pix have been consistently off in N. Y., though drawing well in other parts of the country.

Grosses, of course, mean little in themselves—it's the net rental to the distrib and the profits left for exhibs which spell the success or the failure of a booking. According to UA, experience so far shows the showcase plan to be successful on both counts. Though a bundle was spent on trade and daily copy to launch the plan, it is now functioning so that, for example, the company can spend less on ad-promoting the opening of "Bird Man" than it did on launching another Burt Lancaster starrer, "Elmer Gantry," but get added mileage out of the "Bird Man" campaign since returns were coming in from 11 houses, instead of just one (the Capitol) as with "Gantry."

The UA execs also contend that experience in the first 14 weeks has also proven their original contention that making the pix available throughout the city simultaneously has had not appreciable effect on the Broadway day-date grosses — the idea being that Broadway pic-goers are not necessarily coming in from the outlying areas. Thus, they say, "Bird Man" did something in the neighborhood of $37,000 in its first week at the Astor on Broadway—a top gross in pre-Premiere Showcase days—even though available at 10 other theatres.

It isn't a question of "syphoning off" grosses from Broadway by going day-date around the city; rather the plan has had the effect of attracting patrons who were not going to the Broadway outlet anyway.

Cervi Sues Ponti Over 'Boccaccio' Dispute

Rome, Oct. 9.

"Boccaccio 70" (Embassy), which has already been the subject of controversy during this year's Cannes Film Festival, is now involved in a $160,000 damage suit filed in Rome court against producer Carlo Ponti.

Complaint has been entered by producer Antonio Cervi, son of actor Gino Cervi. Cervi's citation, presented by his lawyer, claims that Ponti assumed the entire responsibility of the pic by removing (especially in foreign screenings) the Cervi name which no longer appears in film's credits or in publicity.

Cervi also complains that pic was shown at Cannes without the episode directed by Mario Monicelli, and that this action was taken without his (Cervi's) prior consent as coproducer of the film.

Elaborate System Devised by Spain For 'Classification and Censorship'

Madrid, Oct. 9.

Initial move to reorganize the government commission for classification and censorship was adopted last week at a meeting of Spain's Council of Ministers with approval of proposals submitted by the new Minister of Information, Fraga Iribarne.

In a preamble to his specific proposals, the minister explained that reorganization was overdue to insure procedural efficiency to meet the demands of the Spanish film industry.

The new classification-censorship commission will be presided over by the Director General for Cinema with the Secretary General for Cinema acting as vice-president. The commission secretary will be named by the minister of information on the recommendation of the director general and members of the commission. The ministerial decree then subdivides membership for classification and for censorship.

The censor group will now be composed of eight members named by the minister of information; representatives of the Ministry of Interior and the Ministry of Education, and an ecclesiastic to be selected from a list of film-wise candidates submitted to the information minister.

Forming the classification group will be representatives from the Ministries of Industry and Commerce; from the Entertainment Sindicato, representatives from production, distribution and exhibition branches of the industry and a member representing film directors. In addition, the National Film Institute, the official government newsreel agency, the Film Training Institute and the National Film Library will each have seats and votes. Finally, the minister will designate five members from among film critics, screen writers and outstanding film commentators.

While the announced intention of the decree is to expand commission strength to a point where it gives the Director General for Cinema discretionary power to create sub-groups to censor and classify throughout the year—including the almost totally inactive vacation months—the move is primarily interpreted as a means of padding the commission with new members prepared to judge and ballot in keeping with the minister's aim to soft pedal excessive censor policies of the past and meet out film subsidies with the firm aim to advance quality.

Pending State Council approval last week of the ministers' reorganization plan, it was learned that the Director General for Cinema had already appointed a new censor group secretary and six new members after accepting resignations from retiring censor veterans. The new secretary, Jose Luis de Celis, unlike his predecessor, has long years of experience as a screen writer and director of documentary films. All appointments were temporary but are expected to be confirmed shortly now that the government-approved decree has appeared in the official state bulletin.

PAUL ANKA CONDUCTING

Part of Special Stuff as 'Day' Opens In Philly

Philadelphia, Oct. 9.

"The Longest Day" (20th) will be given a full-dress premiere at the Goldman Theatre tomorrow (10) with members of the Fourth and 29th Divisions, who took part in the D-Day battle, serving as color guards.

Paul Anka, one of the 40-odd names in the film, will conduct the Artisans Band in front of the theatre in his own march composition "The Longest Day." Opening performance is a benefit premiere sponsored by the Philadelphia County Council, of the American Legion Auxiliary.

Maj. Gen. Norman D. Cota and Arthur B. "Dutch" Schultz, two Philadelphia area residents, whose stories figure prominently in the pic, will be guests at the premiere. Governor David Lawrence promises to attend.

Writing in Films in Review, organ of the National Board of Review of Motion Pictures, editor Henry Hart hailed Darryl F. Zanuck's "The Longest Day" as "not only an engrossing motion picture about a major historical event, but one of the great motion pictures of all time."

ACME BLUEPRINTING LAKE GEORGE HARDTOP

Lake George, N.Y., Oct. 9.

The booming summer resort village of Lake George will have a new, plush theatre, with a capacity of 500 to 600 and with ample parking facilities, if plans of Samuel E. Rosenblatt, Albany, president of Acme Theatres Inc., materialize.

Costing $300,000 and centrally located, it will be ready for operation during the summer of 1963. Promoter envisages seasonal operation of 16 to 20 weeks for the new hardtop.

Kallet Theatres, of Oneida, lessees of the Lake Theatre for the past two seasons, closed it Labor Day. Previously late Boby Yates conducted the theatre for years. His widow and the Yates Estate are now co-owners.

Rosenthal already owns the nearby Fort George Drive-in and the new Glen Drive-in, eight miles distant and controls the Cobleskill Drive-in, at Richmondville, the Park Theatre in Cobleskill, and the Catskill in Catskill.

The last-named, built by Rosenblatt around 1950, is now leased by Ben Resnick, Palestine-born operator of the Onteora Theatre in Fleischmanns (Catskill Mt. town).

Friends of France

Continued from page 5

has "Les Amours Celebres," a sketch film by Michel Boisrond.

Trans-Lux has Claude Chabrol's "Ophelia," a variation on the Hamlet theme, and George Lautner's suspenser "Le Septieme Jure." A new distrib firm, Merlyn Films, has Jacques Rivette's "Paris Nous Appartient" for early Nov. release.

Paramount will release "Malefices," Juliette Greco starrer, as "Where The Truth Lies." Metro has Brigitte Bardot-Marcello Mastroianna starrer, "Un Vie Privee," ready for release as "A Very Private Affair."

Currently, Gallic pix are holding their own at the N.Y. boxoffices with "Last Year at Marienbad" nearing sixth month at Carnegie Hall Theatre, Oscar-winner "The Sky Above—The Mud Below" setting records on the Loew's circuit, Agnes Varda's "Cleo From 5 to 7" set at Walter Reade's Cinema II and "A Very Private Affair" opening last Friday simultaneously at Loew's State and Beekman Theatres. "Tales of Paris" is in second month at Little Carnegie, Francois Truffaut's "Jules et Jim" and "Shoot The Piano Player" and Jean-Luc Godard's "Breathless" showing in subsequent runs. Even the old Gallic classics, "L'Atalante" and "Zero de Conduit" are getting commercial re-showing. Lafayette, they are here!

Go For 'Diamond Head'

Honolulu, Oct. 9.

Print of "Diamond Head" (Col) was shown to a small invitational group of Hawaii travel industry people Tuesday (2), with John C. Flinn Jr, studio's director of publicity and advertising, present. Photography (by Sam Leavitt) drew acclaim from the tourism group, who generally agreed Kauai island has never looked lovelier.

Print, as screened at the nabe Varsity theatre, ran 108 minutes.

Charlton Heston-starrer is based on Peter Gilman's best-seller book, which stirred a certain amount of controversy here because the key figure is, by Hawaii's standards, a bigot and "racial purist."

Film will have its world premiere here in January, probably in Consolidated Amusement Co.'s Waikiki theatre, with Mainland release following in February, presumably on a saturation bookings basis.

Hawaii Visitors Bureau, which unofficially sees "Diamond Head" as the biggest booster for Isle tourism since "Blue Hawaii" (Par) will assist in the premiere.

OCTOBER 1st —Fine Arts Theatre

A KIND OF LOVING

Screenplay by KEITH WATERHOUSE & WILLIS HALL
Produced by JOSEPH JANNI
Directed by JOHN SCHLESINGER

OCTOBER 3rd —Shubert Theatre

STOP THE WORLD— I WANT TO GET OFF

Book, Music and Lyrics
by
LESLIE BRICUSSE and ANTHONY NEWLEY

REPRESENTATION:
GREGSON AND WIGAN, LTD.,
Page House,
91, Shaftesbury Avenue,
London, W.1.

'Angels' Nice $12,000, Det.; 'Defiant' 11G, 'Grave' 14G; 'Grimm' Wow 16½G

Detroit, Oct. 9.

Rash of newcomers is sparking traffic at the wickets this week to give Detroit firstruns a look of prosperity "I Spit on Your Grave" looms good at Fox. "Almost Angels" shapes nice at the Michigan. "Damn the Defiant" looks okay at the Palms.

"Tarzan Goes to India" is trim at the Adams. "Brothers Grimm" continues as the town's leader with another wow gross in 10th week at Music Hall. "West Side Story" shapes okay in 34th round at Madison.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp. 5,041; $1.25-$1.49) — "Spit on Grave" (Indie) and "Ninth Bullet" (Indie). Good $14,000 or near. Last week, "Mothra" (Col) and "Queen of Pirates" (Col), $7,500.

Michigan (United Detroit) (4,026; $1.25-$1.49) — "Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue). Nice $12,000 or over. Last week, "No Man Is an Island" (U) 2d wk), $18,000.

Palms (UD) (2,995; $1.25-$1.49)—"Damn the Defiant" (Col) and "Pirates of Blood River" (Col). Okay $11,000 or close. Last week, "Panic in Year Zero" (AI) and "Burn Witch Burn" (AI), $8,000.

Madison (UD) (1,408; $1.50-$3)—"West Side Story" (UA) (34th wk). Oke $6,000. Last week, $6,700.

Grand Circus (U) (1,400; $1.25-$1.49)—"Smashing of Reich" (Indie) and "Kamikaze" (Indie). Slow $6,600. Last week, "World of Comedy" (Cont) and "Tillie's Punctured Romance" (Indie) (reissue), $7,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Tarzan Goes to India" (MGM) and "Tartars" (MGM). Good $13,000. Last week, "Two Weeks Another Town" (MGM) (2d wk), $5,500.

United Artists (UA) (1,667; $1.25-$1.50)—"I Thank a Fool" (MGM) (2d wk). Slow $5,000. Last week, $5,200.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "Brothers Grimm" (MGM) (10th wk). Sensational $16,500. Last week, $16,800.

Trans-Lux Krim (Trans-Lux) (930; $1.86-$2) — "Boccaccio 70" (Embassy) (9th wk). Good $3,000. Last wek, $4,000.

BOSTON

(Continued from page 8)

"West Side Story" (UA) (49th wk). Seven last days soaring to $14,000. Last week, $4,000.

Memorial (RKO) (3,000; 90-$1.50) —"No Man Is Island" (U) and "Hands of a Stranger" (AA) (2d wk). Oke $10,000. Last week, $13,000.

Music Hall (Sack) (4,300; 90-$1.80—"Interns" (Col) (4th wk). Okay $18,000.

Orrheum (Loew) (2,900; 90-$1.49) —"Sword of Conqueror" (UA) and "Explosive Generation" (UA). Mild $10,000. Last week, "I Thank Fool" (MGM) and "Watch Your Stern" (Indie) (2d wk), $8,000.

Paramount (NET) (2,357; 70-$1.65—"Pigeon That Took Rome" (Par) (2d wk). Good $12,000. Last week, $15,000.

Park Square (Indie) (300; $1.80) —"Divorce, Italian Style" (Embassy) (3d wk). Still hot with $5,000 in this tiny house. Last week, $6,300.

Saxon (Sack) (1,100; $1.50-$1.80) — "Damn the Defiant" (Col) (3d wk). Modest $8,000. Last week, $13,400.

State (Trans-Lux) (730; 75-$1.25) —"Tonite For Sure" (Indie) and "For Lovers and Others" (Indie) (3d wk). Oke $4,000. Last week, same.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
JACKIE GLEASON
as *GIGOT
*Presented CEE-GO
A Seven Arts Production • Filmed in Paris in COLOR
A 20th Century Fox Release
ON STAGE "SOUNDS" and "KOL NIDREI"

'Lancelot & Guinevere' Budget Upped by 150G

London, Oct. 9.

Universal has added $150,000 to the budget of "Lancelot & Guinevere" which Cornel Wilde is producing and directing, with Bernard Luber as producer, in England and Yugoslavia. The entire sum is to go toward the final battle scene in addition to $160,000 already in the budget.

The increase was voted by H. H. Martin, v.p. in charge of sales, after he received a report from George Golitzen, one of UI's top production executives, who was flown to London to view a rough cut.

The overall cost of the film, originally budgeted at $2,250,000, has gone up greatly, due partly to the worst weather in 50 years in Yugoslavia, and partly to feeling by Universal and Wilde that the subject matter demanded a big treatment. With this latest increase, the two-and-a-half-hour spectacle will come in at slightly over $3,000,000.

'Point' Nice $11,000 In Denver; 'Spiral' 8½G, 2d; 'Grimm' Solid 13G, 9th

Denver, Oct. 9.

Trade at arty houses and a couple of other spots is outstanding here this frame. "The Connection" is rated big at the tiny Capri while "Sky Above" looks lofty in third round at Esquire. "Brothers Grimm" still is solid in ninth session at the Cooper.

"World of Comedy" is rated okay on opener at the 750-seat Crest. "Pressure Point," also a newie, looms nice in first at Paramount. "Damn the Defiant" shapes slow in second at Orpheum. "Spiral Road" looks fairish in second at the Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.25)—"3 Coins In Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues). Good $4,500. Last week, "Boccaccio 70" (Embassy) (6th wk) with "Breakfast at Tiffany's" (Par) (reissue), $3,000.

Carpi Art (Art Theatre Guild) (238; $1.25)—"Connection" (FAW). Big $2,000. Last week, "Viridiana" (Indie) (m.o.), $900.

Centre (Fox) (1,270; $1.25-$1.45) —"Spiral Road" (U) (2d wk). Fair $8,500. Last week, $11,000.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (9th wk). Stout $13,000. Last week, $12,500.

Crest (Wolfberg) (750; $1.25)—"World of Comedy" (Cont). Okay $3,000. Last week, "Bird Man of Alcatraz" (UA) (m.o.) (2d wk), $3,200.

Denham (Indie) (800; $1.25-$2.50) —"West Side Story" (UA) (23d wk). So-so $3,000 in 6 days. Last week, $5,000.

Denver (Fox) (2,432; $1.25) — "Tartars" (MGM) and "Savage Guns" (MGM). Fair $9,000. Last week, "Rear Window" (Par) and "Proud and Profane" (Par) (reissues), $10,000.

Esquire (Fox) (600; $1.25)—"Sky Above" (Embassy) and "No Place Like Homicide" (Indie) (m.o.) (3d wk). Tall $2,900. Last week, $2,800.

Orpheum (RKO) (2,690; $1.25)— "Damn the Defiant" (Col) and "Shootout at Big Sag" (Indie) (2d wk). Slow $5,000. Last week, $5,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Pressure Point" (UA) and "Happy Theives" (UA). Nice $11,000 or near. Last week, "Marco Polo" (AI) and "Force of Impulse" (Indie), $11,500.

Towne (Indie) (600; $1.25-$1.45) —"It Happened in Athens" (Indie) and "Loves of Salambo" (Indie). Sad $1,700. Last week, "Flame in the Streets" (Indie) (2d wk), $1,500.

Doug Netter's Col Chore

L. Douglas Netter Jr. is resigning as exec veep of Astor Pictures to head up special sales unit working on Sam Spiegel's upcoming Col hardticketer, "Lawrence of Arabia." He'll be working with Col sales veep Rube Jackter.

LOS ANGELES

(Continued from page 8)

(Man) (reissues) (1st wk), $5,000.

Iris (FWC) (825; $1.25-$1.49)—"Carry On, Teacher" (Gov) and "Doctor in Love" (Ind) (reissues) (m.o.). Okay $3,800.

Music Hall (Ros) (720; $2-$2.40) —"Waltz of Toreadors" (Cont) (2d wk). Swell $6,000. Last week, $7,500.

Los Angeles, Hawaii (Metropolitan-G&S) (2,047; 1,106; $1-$1.25)—"Convicts 4" (AA) and "Payroll" (AA) (2d wk). Listless $6,400.

Warner Beverly (SW) (1,316; $1.49-$1.75)—"Anna Karenina" (MGM) (reissue) (2d wk). Slow $4,000. Last week, $4,700.

Egyptian (UATC) (1,392; $1.50-$2)—"Gigi" (MGM) and "Les Girls" (MGM) (reissues) (2d wk). Mild $4,000. Last week, $4,500.

Baldwin, El Rey (State-FWC) (1,800; 856; 90-$1.50)—"Hatari" (Par) and "My eisha" (Par) (m.o.). Fine $8,000. Last week, Baldwin, "Touch of Mink" (U), "Breakfast at Tiffany's" (Par) (reissues), $3,500.

Crest (State) (750; $2)—"Matter of Who" (Herts) (5th wk). Poor $2,500. Last week, $3,000.

Fox Wilshire (FWC) (1,990; $1.25-$1.50)—"Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues) (4th wk). Slow $2,500. Last week, $5,000.

Vogue (FWC) (810; $1.25-$1.49) —"Sky Above" (Embassy) (7th wk). Good $4,000. Last week, $3,200.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"Brothers Grimm" (MGM) (9th wk). Boffo $21,000. Last week, same.

Hollywood Paramount (State) (1,468; $1.75-$2.65)—"Music Man" (WB) (11th wk). Solid $19,500 or near. Last week, $20,000.

Fine Arts (FWC) (631; $1.49-$2) —"Boccaccio 70" (Embassy) (11th wk). Snappy $5,000. Last week, $6,000.

Beverly (State) (1,150; $1.49-$2) —"Lolita" (MGM) (16th wk). Nice $4,500. Last week, $5,500.

Lido (FWC) (876; $2)—"Taste of Honey" (Cont) (18th wk). Slow $2,500. Last week, $3,500.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (43d wk). Boffo $20,000. Last week, $18,000.

'Point' Dull 11G, Philly; 'Grimm' 13G

Philadelphia, Oct. 9

Not much activity here this stanza, with longruns dwindling as exhibs wait for a new product boost. "A Very Private Affair" is just okay on opener at Stanton while "Pressure Point" shapes weak on initialer at Fox. "Brothers Grimm" shapes big in 11th session at the Boyd. Elsewhere, biz is mainly offish.

Estimates for This Week

Areadia (S&S) (622; $1.20-$1.80) —"Two Weeks in Another Town" (MGM) (8th wk). Quiet $3,300. Last week, $4,000.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (11th wk). Holding at big $13,000. Last week, ditto.

Fox (Milgram) (2,200; 95-$1.80)—"Pressure Point" (UA). Weak $11,000 or near. Last week, "Panic in Year Zero" (AL), $9,000.

Goldman (Goldman) (1,000; $1.20-$1.80)—"Sayonara" (WB) (reissues). Dull $4,500. Last week, "Trojan Horse" (Indie), $5,000.

Midtown (Goldman) (1,200; $2.50-$2.75)—"West Side Story" (UA) (48th wk). Nice $5,500 in last six days. Last week, $6,000.

Randolph (Goldman) (2,200; $1.20-$1.80)—"Interns" (Col) (7th wk). Neat $6,000. Last week, $7,000.

Stanley (SW) (2,100; 95-$2)—"Music Man" (WB) (11th wk). Nice $10,000. Last week, $11,000.

Stanton (SW) (1,483; 95-$1.80)—"Very Private Affair" (MGM). Okay $10,000 or close. Last week, "Sky Above" (Embassy) (2d wk), $9,500.

Studio (Goldberg) (383; 95-$180) —"Lucky Pierre" (Indie) and "Have Figure Will Travel" (Indie) (2d wk). Hep $4,500. Last week, $7,000.

Trans-Lux (T-L) (500; 95-$2)—"Lolita" (MGM) (16th wk). Hot $5,000 in final week. Last week, $4,000.

Viking (Sley) (1,000; 95-$1.80)—"Damn the Defiant" (Col) (3d wk). Slim $5,000. Last week, $5,500.

World (R&B-Pathe) (499; 95-$1.80—"Best of Enemies" (Col) Trim $3,900. Last week, "Matter of Who" (Herts) (2d wk), $2,600.

'Barabbas' Mighty 47G, Tops Toronto; 'Toreadors' Tall 13G, 'Galahad' 32G

Sheds Film Lease When Elected Town's Mayor

Fairmont, Minn., Oct. 9.

Having been elected mayor of this town, John Brandenhoff decided it wouldn't be proper for him to continue as lessee of the Nicholas, the only film theatre here.

Accordingly, Brandenhoff disposed of the theatre to the Stillwater Amusement Co. circuit. The latter signed a 10-year lease for the showhouse with its owner, Charles Nicholas.

Cimex Sells Package Of 9 Pix to Unnamed American Distributor

Mexico City, Oct. 9.

Luis Anciola, head of Cimex, official distributorship in charge of the U.S. and European market, said the firm has sold nine pictures to an unspecified American firm.

Films include "Diana the Huntress," "Santa Claus," "The Smile of the Virgin," "The Swords of the Queen," "Little Red Riding Hood," "Little Red Riding Hood Against the Monsters," "Puss In Boots," "Little Red Riding Hood and Her Three Friends" and "Lost Paradise."

Films are to be dubbed in English at the buyer's expense for exclusive exploitation in U.S. Cimex reserves the rights for England and other English speaking markets. Exploitation of Spanish language versions in U.S. foreign language houses is also reserved by Cimex.

Meanwhile, the National Association of Actors claims it has put the damper on an alleged plan by Columbia to ship American actors to Mexico to do English sound tracks for a group of films the firm will release in the U.S.

For unexplained reasons Anciola refused to reveal the name of American firm buying the films. Local Columbia office refused to comment on matter.

'Spartans' Lean $7,000, St. Loo; 'Town' Hot 10G

St. Louis, Oct. 9.

Not many newcomers here this session, and few of them are getting far. "Operation Snatch" is rated good at the bandbox Shady Oak but "300 Spartans" looms light on opener at the St. Louis. "Damon and Pythias" shapes slow on first at State. "Two Weeks in Another Town" looks good in second at Esquire. "Pigeon That Took Rome" still is fast in second at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Music Man" (WB) (11th wk). Good $8,000 or close. Last week, $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Shoot Piano Player" (Indie). Okay $2,000. Last week, "Never Let Go" (Indie), $2,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Two Weeks in Another Town" (MGM) (2d wk). Good $10,000 or near. Last week, $12,000.

Fox (Arthur) (5,000; 90-$1.25)—"Pigeon That Took Rome" (Par) (2d wk). Fast $14,000. Last week, $17,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Interns" (Col) (m.o.) (3d wk). Okay $5,500. Last week, $6,000.

State (Loew) (3,600; 60-90) — "Damon and Pythias" (MGM) and "Savage Guns" (MGM). Lean $8,000. Last week, "I Thank a Fool" (MGM) (2d wk), $8,500.

Pageant (Arthur) (1,000; 90-$1.25) — "I Like Money" (20th). Nice $3,000. Last week, "Judgment at Nuremberg" (UA) (14th wk), $3,500.

St. Louis (Arthur) (3,800; 75-90) —"300 Spartans" (20th) and "It Happened in Athens" (20th). Slight $7,000. Last week, "Rear Window" (Par) and "Detective Story" (Par) (reissues) (2d wk), $7,500.

Shady Oak (Arthur) (760; 90-$1.25)—"Operation Snatch" (Cont). Good $3,500. Last week, "Carry On Teacher" (Indie) (2d wk), $2,500.

Toronto, Oct. 9.

North American preem of "Barabbas" is off to a socko weekend start playing the Carlton. "Pigeon That Took Rome," is solid at Imperial. "Waltz of Toreadors" shapes fancy at the University. "Kid Galahad" is rated fine playing seven houses. This new product was launched for Thanksgiving here which is some four weeks ahead of America's.

Of the holdovers, "My Geisha," in second stanza, is lively. "The Interns," in third frame, is doing swell.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2.25) — "Barabbas" (Col). Boffo with turnaways at $47,000. Last week, "Touch of Mink" (U) (9th wk), at $1-$1.50, $10,000.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 995; 1,082; 752; 682; 696; 50-$1)—"Kid Galahad" (UA) and "Clown and Kid" (UA). Fine $32,000. Last week, "300 Spartans" (20th) and "Broken Land" (20th), $31,000.

Danforth, Humber, Hyland (Rank) (1,328; 1,203; 1,357; $1-$1.50)—"Interns" (Col) (3d wk). Wow $18,000. Last week, $22,000.

Eglinton (FP) (918; $1.50-$2.75) —"Brothers Grimm" (MGM) (8th wk). Good $5,500. Last week, $6,000.

Hollywood (FP) (1,080; $1-$1.50) — "My Geisha" (Par) (2d wk). Strong $9,000. Last week, $11,000.

Imperial (FP) (3,216; $1-$1.75)—"Pigeon That Took Rome" (Par). Big $15,000. Last week, "Notorious Landlady" (Col) (5th wk), at combo Capitol and Imperial, $9,000 in 5 days.

International (Taylor) (557; $1-$1.25)—"Stowaway in Sky" (UA) (2d wk). Sad $2,500. Last week, $3,000.

Loew's (Loew) (1,641; $1-$1.50) —"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) (2d wk). Hefty $9,500. Last week, $10,000.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (21st wk). Healthy $7,500. Last week, ditto.

Towne (Taylor) (693; 90-$1.25)—"Sky Above" (IFD) (4th wk). Splendid $6,500. Last week, same.

University (FP) (1,393; $1-$1.50) —"Waltz of Toreadors" (Cont). Fancy $13,000. Last week, "Guns of Darkness" (WB), $9,000.

Uptown (Loew) (2,250; $1-$1.50) —"Magnificent Obsession" (U) (reissue). Fair $8,500. Last week, "Hero's Island" (UA), $5,000.

Set 5th World Review Of Film Fests For Mex.

Mexico City, Oct. 9.

Invitation to the fifth World Review of Film Festivals have been sent out by the Film Bureau via the Dept. of Foreign Relations. Allegedly some pictures are already on the way.

Hollywood's contribution is "West Side Story" and "Birdman of Alcatraz." Both United Artists releases.

Brazil's entry is "The Payer of Promises," winner of the Gold Palm at Cannes, directed by ex-actor Anselmo Duarte.

Italian films include: "Numbered Days" of Elio Petre; "The Island" of Arturo de Damiano Domicini and "Familiar Chronicle" of Valerio Zurlini.

The Greek entry is "Electra." Russia plans to send "The Infancy of Ivan" by Audrey Tardovski. Mexico's entry definitely is "Tlayucan," the Antonio Matouk production which won a prize for best screen adaptation at Karlovy Vary; and Luis Bunuel's "The Exterminating Angel."

A selection of the French entry is to be made from among nine prize winners. England will probably send "A Taste of Honey."

Only 10 countries will participate in the event this year, including Argentina, Brazil, Czechoslovakia, France, Greece, Italy, Russia, England, the U.S. and Mexico.

According to the Bureau, if difficulties prevent the sending of especially invited films, respective governments are authorized to make changes. Only regulation being that entries must have obtained an international prize. A slot is also open for prize winner of the San Francisco Festival.

Little Messages to Film Producers

COUNTING BLUENOSES

In 1907 the bluenoses raised so much fuss over Richard Strauss' opera, "Salome," that the Metropolitan Opera faced a national scandal.

In 1908 New York's Mayor G. B. McClelland was forced by reformers to close all film theatres on Sundays.

In 1910 the San Francisco board of censors summarily banned 32 films as unfit for public exhibition.

In 1922 reform agitation against films (and the private lives of certain actors) forced the industry to set up the "Hays Office" to cope with the problem.

In 1927 a clamor arose to purge the legitimate stage of Broadway.

In 1935 the Women's National Radio Committee blew up such a hullabaloo that CBS blossomed out with "new program policies"

And today — well, today, the war of values goes on. Almost any issue of VARIETY is replete with news stories about bluenoses and reformers, and often enough with the same kind of absurd aftermaths which marked earlier events.

After the 1907 "Salome" whoopdedo at the Met Opera, vaudeville burst forth with a rash of "Salome" dancers. After the Sabbatarian crackdown of 1908, theatre operators reopened on Sundays with educational films. Unfortunately showmen have ever since played down educational films like the week before Christmas—a result the reformers had not intended.

The foregoing little recital of forgotten incidents, culled from VARIETY, serves, as a reminder that we have been reporting the news of show business for a very long time now. In the process of digging, collating, clarifying and relating facts, pertaining to the whole area of entertainment, VARIETY has become accepted as the primary source of basic information on amusements.

Coincidentally, there has been, from the outset, a recognition of the advertising value implicit in paid display space *placed* alongside the lively, realistic, bunk-free accounts which are the stock-in-trade of

VARIETY

The Trade Weekly for Telling Selling

Irwin Shaw—Writer To Producer

Paris-Based Writer Is Producing His First Pic, Director Robt. Parrish Partnered in Col Deal

By GENE MOSKOWITZ

Paris, Oct. 9.

Noted Yank writer, Irwin Shaw, a longtime Paris resident, has turned pic producer for the first time. He is enjoying the new chore and intends to do it more often, but only once every two years since he can not write while producing. His new effort is a self-scripted pic version of two of his short stories called "In the French Style" which stars Jean Seberg and Stanley Baker and is being directed by Robert Parrish.

Shaw, who has won awards for his short stories, penned plenty of best sellers, and has a few solid plays to his credit, has rarely been happy in his pic writing jobs. He has removed his name, or tried to, from several pix he scripted and is now giving himself the acid test, namely disproving to himself that he may have been wrong in fighting alterations in his scripts. He does not deny having made changes during the shooting of "Style," but he maintains that at least he is altering his own work and it still keeps the same style and balance that only one man, the one who conceived it, can give. Up to now he has usually run into rewrites against his will or without knowing about them. The problem, to him, seems to be that most directors are primarily frustrated writers.

With Parrish, partnered in Casanna Productions, the work setup has Shaw writing, and producing, Parrish directing. Of course they talk over plot points and Shaw has written additional scenes for good actors or to smooth out a characterization. He recommends that more writers turn producer, but as for direction he, for one, finds he does not have the aptitude for it and has no hankering to try his hand.

Package Deal

Shaw is also content with the package deal he has made with Columbia. He and Parrish have deferred their takes, except for some expenses, have complete freedom in making the pic and also get the final cut. Columbia puts up the coin, well below $1,000,000, says he, and gets a finished pic with a percentage deal for himself and Parrish.

With Hollywood working this way, Shaw states that they will be getting more original pix without the factory finished quality that usually comes when the studio has the last cut. It is a good gamble to him and if it does not pan out it is his fault, but at least his name on the credits will mean he had had his writing say in the matter.

Shaw, who intends living on here, has an article called "Paris in the Winter" in the December Holiday and will also produce a video spec documentary on the subject via his new company.

He says that this pic has been a satisfactory experience so far and he hopes to do others in the same manner. But he has a play coming to Broadway later this season, "Children From Their Games," which Roger Stevens is producing and which takes first priority. Any future scripting will have to include the producers job as well, but he will naturally have no control over properties bought by other companies.

"Style" began shooting Aug. 27 and has an eight week shooting sked around Paris, Southern France and in the Paris Billancourt Studios. Director Parrish is delighted with working conditions and would like to do other pix here.

Toho's 6 Mos. Net

Tokyo, Oct. 9.

Toho's total revenue for the period Feb. 1 through July 31, 1962 was $16,829,000 of which $1,792,000 were profits. Dividends totaled 25% including 15% regular, 5% special, and another 5% in commemoration of the company's 30th anni.

A meeting of the directors elected Tatsuro Matsuoka to succeed Hireo Sato as board chairman. Iwao Mori and Takeo Mabuchi were elected vice presidents and Kuzuo Kikutt and Masumi Fujimoto managing directors.

Paris Premiere of 'West' Draws Spanish Exhibs

Madrid, Oct. 9.

Showcase exhibitors from five key Spanish cities joined Metro and United Artists toppers and four ranking executives of Cinerama in a junket to the Paris world premire last week of "How the West Was Won" (MG).

Playing host were Jose Arquer, president of CINESA (Cinerama concessionaire in Spain), Alfredo Matas, general manager, Valentin Toscas and Maximiliano Garcia, board members of CINESA.

Distribs included Cesar Alba, Metro rep, Joseph Goltz, UA rep and Casimiro Bori, head of CB Films of UA franchise company.

Exhibs were represented by Rafael Mateos for Sevilla, Emilio Pechuan for Valencia and Francisco Parra for Zaragoza. Arquer and Matas doubled as exhibs for the two cinerama sites operating in Madrid and Barcelona.

Rounding out the junketers were Ribeiro Belga and Americo Covoes, from Lisbon.

'West Was Won' Given Wild West Sendoff in Paris; Cinerama Lauded

Paris, Oct. 9.

Big gala nights are being handed Paris firstnighters these days by Yank producers. After the preem and party for "The Longest Day" (20th) on Sept. 25, a private preem Tuesday (2) night of the Metro-Cinerama coproduction, "How the West Was Won," at the L'Empire-Abel Gance, was followed by a giant party in true old west style.

Exhibs from all over Europe plus Cinerama and Metro Continental reps, and a task force from the U. S. headed by Cinerama prexy Nicholas Reisini and "West" producer Bernard Smith, and a batch of Continental Press people, crammed the theatre for a preem of the better than two-hour epic without subtitles.

Though estimated that only 10% to 15% of the audience had a good English flair, the film won applause throughout for its visual beauty and derring-do as well as its stars. Then a party was put on in the Cinerama Restaurant in the confines of a big room which is to retain its wild west decor as a sort of oater Disneyland for kids and adults.

Saloons, old banks and landscapes dotted the room with a series of stages that housed many bands, acts and well rehearsed knockabout fights plus a stripease. The latter was for one night only. Festivities went on till dawn.

A short consensus showed that visitors felt the storytelling potentialities of the Cinerama process had reached a peak, and also that those dividing lines on the three panel screens were just about invisible.

Also present was a VIP group from United Artists which will utilize Cinerama on two forthcoming pix. The actual "West" world preem is at the Casino Theatre, London on Nov. 1. The film press and trade people at the "West" preem also were joined by Culture Minister Andre Malraux, a bevy of stars and French names from all walks of show biz and diplomatic channels.

Embassy's Morey Marcus To N.Y. for H.O. Confabs

London, Oct. 9.

Morey Marcus, Embassy's foreign sales manager, who has been setting up his h.q. in London, returned to New York last Thursday (4) for urgent confabs with prexy Joseph E. Levine and executive v.p. Lenny Lightstone.

Levine and Lightstone, who had been visiting Europe, had intended to come to London to see Marcus after their Paris and Rome stopovers, but a last-minute change of plans necessitated their immediate return to their New York h.q. Marcus was, therefore, recalled to New York for discussions, but is expected to return to London in the near future.

Exit Alberto Reig

Madrid, Oct. 2.

Continuing the clean sweep of key entertainment and information posts in the Ministry of Information, Alberto Reig was relieved as director of the official Spanish newsreel agency, No-Do, and replaced by Manuel Garcia Vinolas.

Reig had over 20 years of service with No-Do when the shift took place. Sworn in by the Undersecretary of Information, new director Garcia Vinolas founded the first National Dept. of Motion Pictures and Theatre under the Franco regime in Burgos some 25 years ago. He was later assigned as cultural attache in Brazil and Portugal and has also directed documentary films. One of these, "Wedding in Castile," won honors at a Venice film festival.

Berlin's 12th Cultural Festival Winds With No 'Crisis' B.O. Drop

Berlin, Oct. 9.

West Berlin's 12th Cultural Festival ended today with no lack of talent or patrons due to the continuing political crisis. Hotel beds have been in very short supply and the number of outside newsmen covering the event has been around 200 from the fest's inception on Sept. 23. This is approximately the same number that covered the proceedings last year.

The highlight of the first festival week was Hans Werner Henze's opera, "Elegy for Two Young Lovers opened at the Deutsche Opera. It's always unusual when a modern opera clicks right away, but that's what this one did, and it was a personal triumph for the 35 year-old Henze, Germany's most successful contemporary composer. In addition to composing, he also staged, and provided the settings and costumes for the production.

London's Royal Ballet scored heavily in its six day guest stint and the ensemble, headed by Svetlana Beriosova and Donald Macleary, were especially well-received.

In line with the festivals tradition, drama was again heavily accented. Willi Schmidt's treatment of two Kafka pieces, "A Report for the Academy," and "In the Convict Settlement," were outstanding. Schmidt's versions were experimental and he hired composer Erwin Hartung, conductor Richard Kraus, choreographer Tatjana Gsovsky, plus two of Berlin's best-known actors, Ernst Deutsch and Klaus Kammer to portray the leads. Reactions varied, but it was the most talked about entry in the legit portion of the festival.

Of the guest groups, the Municipal Theatre of Frankfurt clicked with Heinrich Von Kleist's classical "Penthesilea." Henrich Koch staged and star, Lola Muethel, won acclaim for her portrayal.

Two French performers scored heavily. Juliette Greco got good reaction to her Gaelic warblings and Zizi Jeanmaire's show at the Deutschlandhalle was well-received.

Resignations Plague Mex Assn. of Indie Exhibs

Mexico City, Oct. 9.

Blas Lopez Fandos and the group heading up the production division of the National Assn. of Independent Exhibitors have resigned en masse.

The Association had earlier announced an ambitious program of 30 films, authorized by the Dept. of State. According to inside sources project was the casualty of a lot of good will, too many divergent views on production plans, and very little money.

Initial plan had been to raise $400,000 via levies on exhibitors. Only a small part of this money was raised and just one picture made.

Juan Lance, head of the Association, insists that a reorganization is planned within the Association framework. After that a statement will be made whether or not independents will continue with plans to produce pictures.

With production plans lagging since the closing months of 1961, it will take both money and forceful direction to reactivate the industry.

International Sound Track

London

Terry-Thomas back from Hollywood to take up his role in **Walter Shenson's** comedy satire on the Russo-American space race, "The Mouse on the Moon." After he finishes this chore, he will return to America to complete his work on "It's a Mad, Mad, Mad, Mad World." Incidentally, **Margaret Rutherford**, who has a role in "Mouse," is leaving the cast of "The School for Scandal," now running at the Haymarket, next Saturday (13) . . . American actor, **Thomas Aldredge**, now playing in "The Premise," at the Comedy Theatre, says that he and other members of the cast hope to shoot a feature, "The Troublemaker," in New York and London for two months, starting this month. It will be produced and directed by "Premise" star, **Theodore J. Flicker** . . . **Tutte Lemkow** cast for a feature role in **Carl Foreman's** "The Victors," now filming at Shepperton studios. He will play a Sikh soldier in a sequence with **Vincent Edwards** and **Rosanna Schiaffino** . . . **Stirling Moss's** manager, **Ken Gregory**, signed as technical advisor on racing sequences on the Mirisch-Barbican production "Summer Flight," now rolling at Shepperton, with **Susan Hayward**. It's for UA release . . . A Pathe News unit is filming the Independence celebrations in Uganda in Technicolor . . . **Cliff Richard** who left for the U.S. last week on a pa. tour, has written "Big News," which he sings in his latest Elstree musical, "Summer Holiday."

Paris

Jean-Luc Godard, says that he never has script trouble for he is never interested in depicting situations but only the interior aspects of his characters. His latest, "Live Her Life," which copped a prize at the recent Venice Fest, opened to solid reviews, and probably good biz. It is about a series of incidents in the life of a girl who slips into prostitution but only lends herself to others and gives herself only to herself . . . The Paramount firstrun release setup here of three theatres getting two more added, Montroug and Bosquet, both Gaumont houses, for the coming releases of "The Man Who Shot Liberty Valance." "The Counterfeit Traitor" and "Hatari" . . . Actor **Charles Vanel** celebrating his 50th year in pix and his 20th film on his presently shooting "An Honorable Young Man" being directed by **Jean-Pierre Melville** . . . **William Wyler's** daughter, **Catherine**, working as a production assistant on "In the French Style" (Col) a Yank pic starring **Jean Seberg**, being directed by **Robert Parrish** and produced by **Irwin Shaw** here . . . Film mag chronicler **Gilbert Guez** publishing his first novel "The Multiplication Table" . . . After one year newsreels are now again part of film programs in Algeria . . . A Yugoslav pic "The Signal," a war thriller, getting a firstrun release only in a dubbed English version with French titles. Leo Lax dubbed and is releasing . . . **Anouk Aimee** slated for a legit return, after many pic chores, opposite **Curt Jurgens** in a French theatrical version of the Yank legiter "The Far Country." It is due in December.

Ingrid Bergman to do a pic with Swedish namesake director **Ingmar** to be based on a play by the late Swedish playwright **Hijalmar Bergman** called "Ingeborg." This Bergman bonanza will be after she does Hendrik Ibsen's "Hedda Gabler" in French at the Theatre De Paris in December and her two slated, but postponed, 20th-Fox pix, "Promise of Dawn" and "The Visit". . . . Pic director **Denys De La Patelliere**, now does one with an unknown Belgian actress **Monique Bertho** based on her true adventures in Paris. Called "Pourquoi Paris," it has real taped talks she had in her attempts to find her way at various jobs in Paris. It is all being shot on the spot with many non-actors . . . "Harold Lloyd's World of Comedy" (Col) finishing a four month run at one firstrun and then in to two houses for a prolonged run.

Rome

Gina Lollobrigida signed for an episode opposite **Jean Paul Belmondo** in **Renato Castellani's** upcoming "Mare Matto" (Mad Sea), being produced this fall by Cineriz . . . she follows up with "Il Disgelo" (The Thaw), with **Richard Burton** being paged as her partner under **Franco Rossi's** direction . . . Columbia's "Gidget Goes to Rome" to be shot here in a few weeks time . . . according to producer **Enrico Bomba**, quoted locally, **Jayne Mansfield** to shoot India-located hunting pic for him, followed by "Italian Lover," slated for local lensing.

George Paul Solomos' "Echo in the Village" will be screened at Frisco Festival this fall . . . 25-minute short was shot near Rome by an all-American outfit. Solomos' "Natika," with **John Barrymore Jr.** may also make fest . . . "Il Mare," Italo pic directed by **Patroni Griffi**, reps Italy at Canary Island "young director" festival, which starts Nov. 15 . . . **Monica Vitti** shooting her first pic in a while sans her usual mentor, **Michelangelo Antonioni**: "The Hare and the Tortoise," directed by **Alessandro Blasetti** . . . 256-man "The Leopard" unit now shooting at Ariccia, near Rome.

Steven Garrett of Rome English Language Dubbing group (ELDA) wound recording stint on Anglo version of "Mondo Cane" (Cineriz) . . . in new Italo censorship move, all information relative to controversial features will be sent to courts presiding over areas in which pic had its first run in Italy.

Tokyo

Italian film "Mondo Cane," distributed here by Towa scored smash $233,000, in first two weeks of dates at Sacala-za here and three theatres in Osaka . . . After escorting prez MGM **Joe Vogel** on Far East swing, Metro v.p. **Seymour Mayer** winged back to New York. He'll return in November with veeps **Robert O'Brien** and **Maurice Silverstein** . . . "The Judo Tree" (AA) slated to roll here last month with **Sessue Hayakawa** and **Pat Suzuki**, has been postponed. Producer-director **Dennis Kane** returned to N.Y. . . . "Lolita" (MGM) only okay at Hibiya despite personals by **Sue Lyon** . . . Theatre Tokyo being remodeled for Nov. 12 opening of "How West Was Won" . . . Towa prez **Nagamasa Kawakita** returned from Europe where he attended Venice Fest and screened potential imports . . . Buena Vista prez **Ned Clarke** and wife visited.

Harold Lloyd due in mid-November to bally "World of Comedy" (Col) . . . To cash in on **Vince Edward's** fame here from "Ben Casey" telecasts, Columbia dusted off "Murder by Contract" which the then unknown Edwards made four years ago, for first release in this market . . . "West Side Story" (UA) continues fantastic at Piccadilly, It grossed more in 36th week than in opening stanza . . . After operating for many months without a publicity section, 20th-Fox local office restored drumbeating department . . . "The Innocents" (20th-Fox) in strong early showing at Miyuki-za, with some patrons bewildered by film's inconclusive ending. One girl asked manager if there would be a sequel . . . "Can-Can" (Fox) had another roadshow, this time at Togeki, in order to promote film for subsequent releases. Biz was so-so. Picture was originally shown here at Piccadilly in 70m a coupla years ago.

Charlton Heston will make publicity tour of Nippon for about 10 days from Dec. 14 to bally "Diamond Head" (Col) . . . **Peer Oppenheimer** back for 10 days. He's doing interviews for his "Here's Hollywood" NBC-TV show with **Yul Brynner, Richard Widmark** and **George Chakiris** from the "Flight from Ashiya" locations in Kyoto and also additional spadework on his projected "Kelly-san" tv series, which may have its pilot lensed here next spring . . . "Hell Is for Heroes" (Para) did strong biz at New Toho . . . Towa will import 70m "Antarctic" from Russia for release next summer . . . Disney's "101 Dalmations" did terrific over $555,000 in first 38 days in Nippon keys. Together with roadshows of "Moon Pilot" and general release of "Parent Trap," Disney had very strong summer.

Inside Stuff—International

Japan's top stage actor, Kanbi Fujiyama, earned $40,000 last year, but his film counterpart, Okawa made double that, reports Financial Post (Toronto) in a special section on Japanese industry. A popular author, Seicho Matsumoto, however, was reported by tax authorities to have made $180,000—with a 62% tax bite. His nearest rival, Keita Genji, made $125,000. Tokyo nightclub hostesses earned up to $10,000 each in 1961, the report adds, and many are actually on company payrolls.

The German-French amity, after the recent Adenauer-De Gaulle confabs, has also been intensified on cultural basis. In particular, this applies to the import of French stage plays into (West) Germany. Hans Woelffer, the director of West Berlin's Komoedie, points up that he started this French-German rapport already earlier referring to the fact that five of the last six items performed at his theatre were of French origin: Robert Thomas "Eight Femmes," Francoise Sagan's "Castle in Sweden," Alexandre Breffort's "Irma La Douce," Marcel Achard's "L'Idiote" and a guest performance of the Freres Jacques.

European Film Industries Committee Talks Taxes, Aid at Paris Meet

Paris, Oct. 9.

The meeting here this week of the Committee of European Film Industries, made up of members from distribution, production and technical organizations of the Common Market countries, discussed two pressing objectives deemed necessary before the film industry can function easily under the ECM.

Main problem was to devise a plan that could lead to the abolition of all national taxes on film grosses, and the replacing of federal film aid (mainly France and Italy via percentage rebates on local and foreign grosses) by an overall common market aid fund whose coffers would be filled from a small admission tax at all ECM theatres.

It is understood that ECM exhibs may go along with the CEFI if they can get a tax reduction which would swell their takes. And tax reduction also looms as the main problem. Right now, France has a 25% tax on grosses, Italy 20%, Belgium and Luxembourg 18.5% and West Germany 8%. Britain, which may come into the ECM, has no tax on grosses anymore.

Germany has the best of it, but if Britain joins there may be further troubles since their industry has said it wants to be a part of the setup only if Britain maintains a film quita, the Eady Plan, and production aid. So with Britain's membership imminent, and Germany with practically no taxes, the CEFI will push hard to get the other ECM countries in line.

Another problem is that Italy and France deem aid essential and want a fast agreement for overall ECM aid. All these problems will be reviewed in Brussels to see how they fit in with the basic industrial outlook of the Treaty of Rome.

So this meeting is grappling with these problems and promises concrete results soon. Additionally, the questions of greater coproduction and better quota exchanges between ECM members are also being discussed.

The Grosses

Figures show that West German pix gross $75,000,000 yearly at home, $5,000,000 in France, $4,000,000 in Italy and $9,000,000 in the Benelux countries.

France takes $18,000,000 in Germany, $70,000,00 at home, $5,000,000 in Italy and $10,000,000 in the Benelux area.

Italy gets $12,000,000 in Germany, $5,000,000 in France, $83,000,000 at home and $1,500,000 in Benelux. The latter shows about $1,400,000 on home grounds.

The U.S. gross in these countries: $70,000,000 from Germany, $39,000,000 from France $85,000,000 from Italy and $20,000,000 from Benelux. Naturally American film makers are watching to see if ECM quotas will effect them or if new taxes may make them support overall production. Many Yanks think a healthy Common Market means more room for all films. The growing U.S. investments in ECM productions also bodes well for distribution.

Toho's Theatre Deals

Tokyo, Oct. 9.

Toho will begin construction of a new film house in Honolulu opposite the Shirokiya Dept. Store early next year. The company is also negotiating for an art theatre in the Times Square district of N.Y. for opening next year and for another in San Francisco. With the LaBrea Theatre in Los Angeles, acquisitions would give Toho four houses on U.S. soil.

Donald Flamm's Coprod.

London, Oct. 9.

Donald Flamm has departed London after completing preliminary negotiations for a coproduction with Ben Arbeid which is regarded as a pilot venture and the forerunner of further projects in the years ahead.

The initial property is "The Gilt Merchant" by Ronald Harwood, which is to be published by Jonathan Cape in London in the New Year and which will be issued in the U.S. later in 1963.

Harwood, who is to write the screenplay, left for Copenhagen over the weekend with Casper Wrede, who is assigned to direct the film, and they will stay there until they have a finished shooting script. No casting has yet been set, but a distribution deal will be finalized at a later date with a major company.

Italian Cinema Biz Perking Up

Rome, Oct. 9.

The Italian boxoffice picture is perking after a slow summer-fall transition period.

"Man Who Shot Liberty Valance" (Par) is currently the far-front leader in the national first-run race. "Bird Man of Alcatraz" (UA-Dear) is coming up fast to give Dear Films runnerup status while Titanus is in the top brackets mainly cue to the lively showing racked up here by Titanus-Metro's fall entry "Cronaca Familiare" (Family Chronicle). Last named is showing very strongly on its initial Rome exposure.

"Mamma Roma" (Cineriz), and "Una Storia Milanese" (Italian-Paramount), are doing surprising biz in the Italo keys.

The perennial "Gone With the Wind" (MGM) is hitting top averages both on Rome and Milan reissue showings, topping many new pix. "West Side Story" (UA-Dear), is proving an exception to the Italo jinx against Yank-styled musicals, with a fancy figure for its initial Milan screenings.

Huge Vatican Conclave To Be Made Into Color, Documentary Pix Prod.

Rome, Oct. 9.

The Italian communications media is planning fullscale coverage of the Vatican Ecumenical Council, which gets under way here this week.

Local reports are that a feature documentary in color and widescreen will be produced on the massive Vatican gathering, with historical inserts to further illustrate the background of the Church gathering.

Antonio Petrucci is the reported director of the venture, with Diego Fabbri compiling the screenplay. Twenty cameramen would be employed on the projected film, which would be produced using the facilities of the Luce Institute, the same that put together the feature pic on the 1960 Olympic Games.

Also in the Vatican orbit, RAI-TV, the Italo telenet, plans to cast live pickups of the Pope's visits to Loreto and Assisi.

Producer Hits Hard at Mexican Films, 'Can't Compete,' 'No Talent'

By EMIL ZUBRYN

Mexico City, Oct. 9.

In a hard-hitting, realistic statement to the press, Jesus Grovas, veteran producer said that since hit pictures such as "Maria Candelaria," "Hidden River" and "The Pearl," the Mexican industry has been deluding itself if it thinks it can conquer the European market.

Grovas categorically stated that the Mexican industry cannot compete with Hollywood, because it cannot afford multi-million dollar budgets. Nor can it compete with European producers because of a lack of talent and culture. There are no outstanding writers, actors or directors. And producers, who went on the merry-go-round of turning out quickies for the home and Spanish language markets have been caught in their own trap. They were not far-sighted enough to change with the times and adapt new trends. Today quickies are not even well received in nabe houses because of the influx of foreign product.

Forget Europe

Grovas advised the industry to forget about Europe as a base market. Limited sales can be made, and have been made, Grovas admitted, including his own "Sins of Youth" which he sold in Italy. But he denied that he had any thoughts that his film had possibilities in the Italian or other European markets.

Grovas counseled a "feet on the ground" policy in making films for "natural markets," the Spanish language areas. But he stressed that quality levels must be boosted if Mexico is to recoup in these traditional markets.

The Mexican producer said that international rights should bring at least $200,000 to $300,000 dollars. The isolated sales in certain countries for $2-3,000 is not worth the bother, Grovas concluded.

Naturally, a realistic statement such as this opened Grovas to attack by fellow producers, industry executives and federal officials. The hard truth is a bitter pill to swallow and majority of industry here refused to accept it.

The Other Side

Luis Anciola, manager of the official Cimex distributorship, as spokesman for a group taking the opposite view said that while not all material produced in Mexico is saleable abroad a defeatist attitude should not be fostered. While admitting limited financial resources of most producers, Anciola pointed out that this year Cimex has sold 14 films to France; 10 to Germany; five to Italy and in private dickerings outside the official distributorship, 11 films have been sold to Russia, Czechoslovakia, Red China, Thailand and Rumania.

Anciola admitted that sums obtained have not been staggering, but at least the doors have been opened in markets which heretofore have shown no interest in Mexican films. As an example, Anciola cited "Tragic Cabaret," a quickie starring Kitty de Hoyos, which was sold in 17 areas and produced only $33,000.

Actors, directors and writers look askance at Grovas for his alleged slight of their talents, but Grovas stands pat on his ill-received statement, an expression of his personal views. "If the industry does not take stock of itself and make a radical about face and adopt to current conditions, it will face an even more severer crisis" said Grovas.

Stuntmen Vs. Nepotism

Mexico City, Oct. 9.

Mexican stuntmen and stand-ins are again attempting to pressure the National Assn. of Actors to assign them the category of "specialized actors." A group of approximately 15 stuntmen have been holding talks with Rodolfo Landa, ANDA head, presenting their point of view. They don't want to form a separate section, since they are members in good standing of the union. But what stuntmen want is similar deal to the one effecting choreographers who obtain displacement pay in event other persons are contracted in their place.

Currently stuntmen are given small bit parts in exchange for undertaking difficult scenes for stars. Actually stuntmen get no pay for taking risks.

Main beef is that stars take relatives or friends for scenes that are not too risky. What they seek is elimination of these relatives who cut in on their earnings.

Next BFPA Prez To Be Appointed From Membership

London, Oct. 9.

As predicted in VARIETY, the British Film Producers Association has decided to appoint a voluntary president from among its own members, to replace Arthur Watkins, who will be retiring at the end of the year. This decision was taken at the Association's monthly executive meeting last Wednesday (3) and the appointment is expected to be made when the council holds its next monthly sesh on Nov. 7.

Though there is a month to go before the appointment is made, it is being confidently predicted in local trade circles that Robert Clark, a director of Associated British Picture Corp. will be invited to take the chair.

He was president of the Association for some time prior to the appointment of the first paid prez, Sir Henry L. French, who had previously been the BFPA's Director-General.

It's common knowledge in the industry that BFPA members are reluctant to make a new paid appointment in the hope that before long a merger will be effected with the Federation of British Film Makers. That get together is a dead duck at the moment, but there is widespread feeling that sooner or later a modus vivendi for an amalgamation, acceptable to both organizations, will be found. The merger, which has been a major talking point for some months past, was negated only a few weeks back by FBFM members after a nine to eight vote in favor of continued talks. That narrow majority was interpreted as not being a mandate for continued discussions.

Italo TV Crix Vote 'Road Back' Top Prize

Rome, Oct. 9.

The $1,600 Premio Marconi, annual Italian video critics award, went to Alessandro Blasetti for his "Lunga Strada del Ritorno" (The Long Road Back), after a tight race with such contenders as Federico Zardi's "Giacobini," Enzo Biagi's "Rofocalco TV," and Dario Fo's "Chi L'ha Visto."

Other "Marconi" awards went to Gianni Bisiach for his lensing of a documentary on the Mafia at Corleone, Sicily; for Biagi's "Ratocalco TV" (recently purchased for the U. S. by ABC), to Alberto Lupo for his commentary to the Blasetti series, and to Emma Nasti for her video reporting in Rome's evening daily, Paese Sera.

Axe the Tax

Sydney, Oct. 2.

The Victoria government will eliminate admission tax covering all cinemas and live theatres as of the first of the year.

All Victorian showmen, with Melbourne the keyer, will benefit from the long-overdue wipeout. Showmen have pleaded with the government for several years to remove the heavy tax burden, pointing out finally two weeks ago that unless the government gave a quick greenlight, many cinemas would be compelled to close.

C'rama Deal For British Theatres

London, Oct. 9.

As a result of confidential negotiations by Nicolas Reisini, both Rank and Associated British Cinemas are to make a limited number of key provincial theatres available for showing Cinerama.

As a first step, deals are being closed in eight situations including, in all probability, two theatres in Birmingham and two in Manchester. Additionally, other houses are to be equipped in Glasgow, Bristol, etc.

These theatre deals will enable Cinerama to show their two current feature attractions in Britain. "How the West Was Won," which had its world preem last week, is due at the Casino Theatre on Nov. 1 and will now be booked into some provincial cities. "The Wonderful World of Brothers Grimm," now current on Broadway, will be shown at the other theatres.

For the time being, Cinerama has only its Casino showcase in London, but negotiations are actively afoot for the acquisition of another theatre to facilitate earlier presentation of "Grimm." Otherwise, it is felt that "Grimm" may be held up for two or three years until "West" has played off.

It is understood that Rank and ABC top execs were invited by Reisini to last week's Paris gala, and the deals were concluded immediately thereafter.

Mex Film Production Crisis Forces Many To Seek Other Jobs

Mexico City, Oct. 9.

As the Mexican motion picture crisis shows no sign of improvement, instead gives evidence of further deterioration, performers are turning to other means of livelihood, at least temporarily.

Singer Lola Beltran has set up a chain of beauty parlors. Ema Arvizu is designing and selling baby clothing, and dresses for expectant mothers. Elmo Michel is an advertising salesman; Octavio Arias sells cooperative apartments and office space.

Mexican performers who formerly had a certain status in the republic, and regular engagements in motion pictures, theatre, night clubs, personal appearance tours and tv now must do a hard sell to latch on to the few existing opportunities.

Stars who have gained a certain amount of recognition outside Mexico's borders are not as badly affected. Thus Silvia Pinal, Pedro Armendariz, Ignacio Lopez Tarso, Katy Jurado, Arturo de Cordova and several dozen others don't feel the pinch as acutely as lesser known personalities. But even for them the pickings are not as rich as in former years.

Technicians and stage hands are also turning to other employment, anything from taxi drivers to government employees. Some are going into business for themselves if they managed to save a bankroll.

There are cautious outcries against the muddled official and industry policy that apparently is leading the industry to the brink of death.

Jorge Duran Chavez, head of the technicians and stage hands section, has been able to place some unemployed union members in Dept. of State government posts.

Floods Drown Fest

Madrid, Oct. 9.

Cloudbursts and floods that took almost 1,000 lives and caused millions of dollars in damage in Barcelona province, brought that city's annual Fiesta to a halt two days after the Sept. 22-Oct. 7 fete got under way.

The overnight calamity brought about postponement of the Int'l Film Congress and limited the Opera House ballet concerts by Antonio and his Spanish dance company to a single, mournful benefit performance.

The entertainment industry in Barcelona, as well as many parts of Spain, shut down tight on Monday (Oct. 1) when the Spanish government decreed a day of mourning for the flood victims.

Time Inc. Joins Mestre, CBS As Proartel Pards

Buenos Aires, Oct. 9.

Time Inc. has acquired an interest in Producciones Argentinas De Television, S. A. (Proartel), it was disclosed today (Tues.) by Goar Mestre, president of Proartel. In acquiring an interest in this company, Time will join with present Argentine stockholders, CBS and Mestre & Asociados in the ownership of the successful television program production organization, which has its studios in Buenos Aires.

Proartel's programs are now seen on Channel 13 in Buenos Aires and Channel 12 in Cordoba, Argentina. They are also being released to all Spanish-speaking countries.

Negotiations were concluded in Buenos Aires at the time of the second anniversary of the founding of Proartel. Present for the anniversary were, in addition to Mestre, Frank Stanton, CBS president; Merle S. Jones, president of CBS Television Stations; Weston C. Pullen Jr., vice-president of Time; and Sig Mickelson, president of Time-Life Broadcast International, Inc.

Mestre & Asociados and CBS are founder-stockholders of Proartel.

Arthur Godfrey's Plugs For Chesterfields Figure In Pitt Cancer-Cig Suit

Pittsburgh, Oct. 9.

Arthur Godfrey was brought into testimony in an important $1,250,000 damage case here as one of the factors that convinced the plaintiff, Otto Pritchard, 64, a Pitt carpenter, that he could smoke Chesterfield cigarettes without suffering harmful effects.

On the witness stand last Thursday (4), Pritchard testified he remembered Godfrey's commercial of several years ago. "Godfrey said that Chesterfields do not harm your nose, throat and accessory organs." Asked by his attorney what he understood the statement to mean, he replied, "My lungs."

While Godfrey is not part of the action, his commercials and others seen on tv will be a important part of the trial. One of the questions asked prospective jurors is if they had ever seen tv programs relating to the connection between lung cancer and smoking.

This is a retrial of Pritchard's earlier case against Liggett and Myers which ended on May 4, 1960 after a month of testimony when Federal Judge John L. Miller granted a directed motion in favor of the tobacco firm and refused to let the case go to the jury.

However, James McArdle, Pritchard's attorney, appealed and the Third Circuit Court of Appeals ordered a new trial.

While Godfrey rated the headlines here and other show personalities will be mentioned as the trial progresses, it is the scientific talent that is the real stars of the show. Medical experts from the United States and England have been brought in to testify for both the plaintiff and defendant. Attorneys for both sides said they expect to call six medical authorities to develop their cases. McArdle has the expert from England.

A rough estimate in legal circles has the trial costing both sides around $250,000 before the case goes to the jury next month and it will be the living testimony of tv, newspaper and mag ads that is expected to be a vital part of the trial. No matter which side wins, the case will almost certainly go to the Circuit Court of Appeals again.

Jean Dalrymple Maps Emily Post TV Skein

Pinafore Productions is a new company formed by legit producer Jean Dalrymple, who has secured tv rights to the Emily Post books, columns and tiles on etiquette.

Company is blueprinting production of a video show titled, "Emily Post Says," which will have a q. and a format on etiquette and good taste.

TV: THE BEST OF GAUCHO

By GEORGE ROSEN

Buenos Aires, Oct. 9.

In the less-than-three-year period since Goar Mestre fled Cuba (he literally was forced to run to the airport with his two children to avoid being slapped in prison by Castro) the ex-"Mr. Television" of Havana has emerged as the undisputed tv giant of Argentine. He did it in exactly the way it's done in any country of the world — by demonstrating anew his unerring instinct as a showman.

Last week marked the second anniversary of the Mestre-sparked Channel 13 (far and away the No. 1 station among the four channels competing for the Buenos Aires audience, with nine of the Top 10 shows; 21 out of the Top 30), plus the second anniversary for Mestre's Producciones Argentinas de Television, S.A. (Proartel), in which Mestre is partnered with CBS and a group of Argentinians, each controlling about one third of the operation.

(Coincident with the second anni observance, negotiations were completed last week whereby Time-Life Broadcasting is also pouring fresh capital into Proartel, as a minority stockholder, with Time-Life's chief broadcast factotums, Wes Pullen and Sig Mickelson on deck for the ceremonies, along with CBS corporate prexy Frank Stanton and Merle Jones, president of CBS International.)

Last week's ceremonies to mark Channel 13's preeminent leadership in Buenos Aires tv was strictly low-key; although it had not originally been planned that way. But this is not a time for major hoopla or untoward rejoicing in Argentine, with the economy at perhaps its lowest ebb (Government employees haven't been paid in the last two months) and in view of the current political unrest (described here as "42 generals shooting craps in the street with loaded dice, winner take all, including the Presidential Palace.") It's a city full of tensions and anxieties for tomorrow, its people bathed in gloom. And that's why, aside from a Mestre-hosted luncheon in honor of Frank Stanton, attended by Buenos Aires' most prominent "hidden persuaders," including publishers, bankers, industrialists, head of agencies, etc., and a cocktail party for all 475 employees at Channel 13, with the awarding of two-year emblems, it was anything but ostentatious.

But the 1,000,000 set owners in this city of 6,000,000 are fully aware of the contributions of Mestre to tv in Argentine—as attested to by the ratings and the billings. (That one-set-for-every-six-persons is one of the amazing Ripleys in the economy here, considering the fact that a tv set cannot be purchased under $300, even as a car costing $1,700 in the U.S. costs $3,500 here, none of which squares with low wage standards and the tough-to-get-a-buck situation prevailing)

But this a city where tv has become more than a way of life — it's a day-in-day-out imperative in helping the people to forget their troubles. Plus the fact that a tv set has become a status symbol. There's hardly a home, no matter how poor the district, that doesn't boast an antenna. But a closer examination discloses that in many instances there's no set to go with the antenna.

Plunged In Darkness

The key to why Buenos Aires is virtually plunged in darkness at night, even in the busiest downtown sectors, is to be found in the people's dedication to tv. A couple months back when fire destroyed a main power plant, the Government threatened to shut down all of tv to economize on electric power—a shutdown or at best a drastic curtailment in service that could have lasted perhaps two years. But tv mobilized its forces and pleaded that power be preserved in other areas than tv. The populace responded pronto with a "save power" campaign, including the darkening of streets and establishments, that rescued tv and permitted for a continued 10 a.m. to 1 a.m. broadcast schedule.

When Mestre began operations here his chief rival (Channel 9) in which NBC, incidentally, has a minority ownership stake) virtually had the play all to itself. There are two other stations, Channel 11 (in which ABC has an investment) and the Government-owned Channel 7.

When Mestre came into the picture Channel 9 had been in operation for several months. It had 100% monopoly on the Top 10 shows—and all vidfilm imports from the U.S. Within a year, Mestre had changed the whole picture. The people wanted to laugh—and Mestre gave them Latino-inspired comedy, music, and more comedy and music. Today it dominates the whole Channel 13 success story. Only one filmed import gets into the Top 10—"Route 66." In the Top 30, only a handful of others get a crack at top viewership — "Hong Kong," "Tightrope," "Naked City," "Laramie," "Untouchables" and "Bonanza." Otherwise everything's locally-produced music and comedy—and it's all live. Channel 13 programs eight hours live every day, its two big studios a whirlwind of activity. It's top comic, No. 1 in the rating sweepstakes with his Friday night half-hour, is Viendo Biondi, with a 50.5 rating last time out as the Argentine counterpart of what Milton Berle was to U.S. tv a decade or better ago.

Ford's "The Falcon Family" situation comedy, the Sunday night Kaiser sponsored musical hour hosted by Antonio Prieto (a combination of Ed Sullivan and Perry Como rolled into one, but which adheres more to a revue-type format; last Sunday's show was a musicalization of an advertising agency and its various media departments); the comicalities of Felipe, or Vervagues, or Dr. Candido, or Taito Bores over on Channel 11—these are the shows they dig the most and they're SRO all the way, with the list of sponsors reading like NBC or CBS in the States—Colgate, the aforementioned Ford and Kaiser, Sterling, P & G, etc.

Daytime Like Nighttime

Daytime is no different than nighttime—the hour "Midday Show," which approximates the Ed Sullivan show, gets them at lunchtime, for most of the people go home for the midday meal and everybody watches. Features films don't go on until 11:30 p.m., until signoff time, which is usually about 1:15 a.m. There's hardly any time allocated for news or public affairs—after all these are the people who are tragically involved in making the news, what they require is entertainment.

The sponsor situation here is quite unique. Scattered throughout the day are 36 station breaks for the slotting of spots, each of three minutes duration. They comprise, 60-second, 40-second 20-second and 10-second commercials (a minute commercial costs $120; 40-second $90; 20-second $60, 10-seconds $30.) A half-hour of prime time (8:30 to 10:30 p.m.) costs $500—but this is only for time, exclusive of programming, with about $300 going to Mestre's Proartel for studio use and facilities and $200 to Channel 13.

Proartel's relation to Channel 13 is in itself revealing. Both are separate and distinct corporations. The Channel 13 owners (under the corporate title Rio de la Plato TV) is wholly-owned Argentine (coincidentally Mestre's wife, an Argentenian, is one of the major shareholders.) On the other hand, Mestre's Producciones Argentinas de Television in which CBS and now Time-Life have a stake) is the operation which feeds the programming to the channel.

But Mestre's ambitions go far beyond Channel 13—actually it's the programming center of an Argentine network, for as new licenses are issued and more stations take to the air, he's acquiring a taped library of live programming to feed the country for years to come. Nor is his present or future endeavors restricted to Argentine. In collaboration with CBS, he's also entrenched in Lima, Peru, (Channel 12) with his Pantel programming operation (as a counterpart of Proartel) and with Colombia and Venezuela about to open up, Mestre's far-flung Pan-American tv ambitions encompass these as well—with both CBS and Time-Life endorsing "count me in" promissory note. They're not letting go.

When Mestre fled Cuba he left behind some 22 companies (in partnership with brother Abel) valued at $25,000,000. All of it was confiscated. Along with other Cuban big wheels, Mestre was one of the supporters of Castro in the days when he was still in the hills, for the Commie taint at that period was obscured; the primary motive was to rid themselves of the Batista iron hand.

In the intervening period Mestre has managed to bring in many of the key men, like him-ex all political exiles, who helped him establish the two leading networks in Cuba, comprising seven stations each, along with the major independent station in Havana. Mestre personally has sunk $8,000,000 into their development. Today a dozen of his ex-Cuban associates are playing key roles in Proartel, another dozen in Lima and others are in Miami, where Mestre controls a major film dubbing company.

Obliged to start from scratch two years ago, Mestre today has already entrenched himself as "Mr. Television" of Latin America. And CBS and Time-Life, with global video aspirations, have put themselves on record with Mestre: "You name it we'll buy it."

SKELTON SUES NBC OVER PAAR REPEAT

Hollywood, Oct. 9.

CBS' Red Skelton is suing NBC for $500,000, in Hollywood Superior Court on grounds that Jack Paar, the host of NBC-TV's "Tonight," rebroadcast without permission a tape in which Skelton appeared.

Suit was filed this week, after a long pre-court hassle over whether NBC had any right to air the Skelton seg, made on Nov. 13, 1961 and repeated the following March 12.

The sum asked by Skelton, who is only suing NBC, is $25,000 for actual damages and ditto for exemplary damages. A question over NBC's authority for a rerun is the crux of the suit.

Request Channel 14-15 For 2-Way Mobile Radio

Washington, Oct. 9.

Electronics Industries Assn. has asked Federal Communications Commission to assign channels 14 and 15 to two-way land mobile radio service. EIA said police and fire departments and health services are being hampered by present restrictions. In asking FCC rulemaking, EIA said mobile systems would be forbidden in areas with existing 14 and 15 tv stations.

The two channels are being used sparsely and the proposed change would "involve a minimum of shifting," EIA said. EIA's petition added that use of higher frequencies for land mobile "is not practicable within the forseeable state of the art." Assn. pointed to an increase in land mobile transmitters from 86,000 in 1948 to 700,000 in 1962.

SUSSKIND TO ROLL N.E.T. CUBAN REPORTS

Extending his liaison with educational television, David Susskind is preparing two half-hour filmed documentaries on the Cuban situation. Deal involves Susskind's company, Talent Associates-Paramount, National Educational Television & Radio Center and the U.S. Information Agency.

One half-hour will concern itself with the escape of Cubans from Castro's dictatorship. The other will focus on the refugees' settlement problems in the U.S.

FCC's New Logging Rule

Washington, Oct. 9.

The Federal Communications Commission amended its rules to allow automatic logging under prescribed conditions.

Other proposed changes in logging requirements were deferred

BBC Lays Heavily On 'Light' Shows In Weekend Hypo

London, June 9.

Following the sucess last season of the Saturday night alternaters, "The Black And White Minstrel Show," which according to BBC pulled in an average of 16,500,000 viewers, and the "Billy Cotton" show (average: 14,000,000), BBC-TV is putting more emphasis this fall on the fortnightly show at the weekend.

The song-and-dance Minstrel outing is continuing its twice-monthly role in a new Sunday berth but in future will be alternating with a new comedy skein "Raise Your Glasses." Cotton's entry is again booked for Saturday nights but this time sharing the honors with comedian Ken Dodd.

Although many producers believe a show benefits production-wise from not having to make a weekly deadline, BBC's caution in developing a format along these lines is easily understood. The commercial boys burned their fingers last semester when they alternated both action shows and serious programs.

However in the case of the dramatic skeins, "Armchair Theatre" and "Drama '62," which went out every other Sunday in the same timeslot, the indies have welded a firm audience-holding bond. But it's said around the networks that this is probably due to the fact that the audiene put both the anthological series under one heading—"the Sunday night play."

Whether BBC-TV can turn the trick in the light entertainment field and successfully pair-off its song-and-dance shows and comedies without losing viewer-loyalty is one of the big questions that will be answered in the next couple of ratings charts.

At 2G Per Day, Lee J. Cobb Now Drops Objections To Staying With 'Virginians'

Looks as if Lee J. Cobb, who made it clear that appearing in eight "Virginian" episodes would be quite enough, has changed his mind. It is reported now that the actor, who pulls down $2,000-a-day for the NBC-TV show, is available to do perhaps as many as 10 more.

NBC-TV is definitely commited to 16 of the 90-minute programs, and, from all reports, is very likely to go to a commitment with producer Revue of 20 stanzas and probably even 26. If it goes to 26, Cobb is expected to shoot as many as 18 of them. Sources in N. Y. say that besides his very strong artistic objections to "Virginian," the actor was concerned whether the tv stanza might not get in the way of his appearance in Frank Sinatra's featurization of "Come Blow Your Horn." Last report is that the feature and the tv work won't conflict.

In the first 16 weeks of shooting, Revue reports that 12 "The Virginian" episodes have been completed. That gives Revue a production ratio of completing three 90-minute "Virginian" episodes every four weeks, a production pace of keen interest to the trade for "The Virginian" represents the first 90-minute western series in American tv.

NBC-TV's Wednesday night entry frequently has two or three segments shooting concurrently, with separate producer-director units functioning on indoor-outdoor sets on Revue sound stages and outdoor locations. Charles Marquis Warren is series exec producer. Functioning with him in this unique multi-producer setup are such vets as Warren Duff, Winston Miller, Maxwell Shane, Roland Kibbee, Doug Heyes, Mort Fine and David Friedkin.

Davis' New AFTRA Slot

Hollywood, Oct. 9.

Allan Davis, who has been tv rep for AFTRA here for the past two years, has been upped to the post of exec administrator of the union's recording department.

Davis replaces Georgia Hannie, who exited to join the Composers & Lyricists Guild as an exec.

TV'S '60 DAYS OF DECISION'

80-100 New Pilots in Works

Eighty to 100 pilots for the '63-'64 season is forecast at this time. This compares to about 150 estimated to have been produced for the '62-'63 season.

Reduction in the number of pilots has been occuring each successive year for the past number of years. Some of the factors causing this reduction are these: growth of network participation in pilot production, increase in the hour series form, the decline of "freeball" pilots, projects which don't have either network financing or network partnership, the high cost of pilot production and the tough competition no longer permit the semi-pros to operate, nor does it attract the speculative money of years ago.

High Ct. Gives More Muscle to FCC In Kayo of Sole License Applicant

Washington, Oct. 9.

The Supreme Court yesterday (Mon.) in effect wrote a new doctrine of "community needs" for radio station applicants.

The high tribunal refused to hear the appeal of Patrick Henry, owner of Suburban Broadcasters against the March 29 ruling of U.S. Court of Appeals in Washington affecting a new FM in Elizabeth, N. J.

The Appeals Court upheld Federal Communications Commission's thumbs-down decision on Suburban on grounds that its "program proposals were not designated to serve the needs of Elizabeth," even though Suburban was the only station applying for a FM license. Metropolitan Broadcasting objected on grounds of technical interference with WNEW-FM in New York.

WNEW later broadened its objection on basis that Suburban's programs for Elizabeth were the same as station offered in Berwyn, Ill., and by two of its partners in Alameda, Calif.

Suburban's argument before the Appeals Court was that FCC's licensing powers only cover an applicant's legal, financial and technical qualifications. And if there is one applicant and he meets these qualifications, the license is his.

This argument was rejected by the FCC and the Court of Appeals over Henry's objections that freedom of speech was being impinged by Commission censorship.

The censorship issue was only vaguely referred to by Appeals Court and with Supreme Court refusing to hear the case, that broad issue will be left to future contestants.

Appeals Court in ruling on Suburban case, used a 1943 Supreme Court decision upholding FCC's programming prerogatives when NBC challenged Commission's chain broadcasting rules.

With the Supreme Court fait accompli, commission now has given light in its stepped up activity on the programming front.

Combined with new impetus on making applicants live up to promises, FCC now has a second trump to play, realizing it is backed by the law of the land.

NBC, Color TV Peak RCA Net

RCA reports an all-time sales and earnings record for the first nine months of '62. Profits after taxes for the first nine months rose 44% to $34,300,000 from $23,800,000 for the first three quarters of '61, says the corporation. After tax earnings in the third quarter '62 were up 66% over same period '61.

Earnings per common share were $1.88 for the first nine months of '62. For the entire year of '61, earnings per share were $1.29, only 7c. more than the first nine of '62. Third quarter '62 net profits were $10,300,000 or 55c. a share.

Company officials attribute the boom to sales of color tv sets and other home appliances and the "record pace" being set by NBC. Home instrument sales have risen 36% so far this year, says RCA, and color video has shown a 110% gain.

NBC's Orbital Rating

NBC News led CBS and ABC News in the size of the tv audience it had watching the 8-10 a.m. coverage of the Walter Schirra flight last Wednesday (3).

Arbitron, in those hours where all three networks offered continuous coverage of the orbiting (they cut away at about 10 a.m. for other programming), reported a 14 rating and a 54 share for NBC-TV, an 8.1 and a 31 for CBS-TV and a 2.8 and an 11 share for ABC-TV.

Ask Congress, Courts to Polish Image Via TV

Washington, Oct. 9.

National Assn. of Broadcasters prexy LeRoy Collins has renewed his pitch for an open door policy for radio and tv newsmen in Congress and the Federal courts.

Broadcasting "cannot carry on its back the handicap of censorship of the news," Collins told the Indiana Assn. of Broadcasters.

In a speech released here, Collins emphasized that radio and television have "unique ability to illuminate and intrepret major events of the day." He pointed to Ole Miss and Cape Canaveral as examples.

Collins said it was the duty of Government to allow freedom communications and government "must resist any temptation to substitute its taste and judgment of programming for that of the licensee."

In a veiled hint at Congress to catch up with the times and regain its lost political luster, Collins averred that Presidents have used fireside chats and other broadcasting foremsics. Because of this Collins added "the people have developed a far better understanding of the executive than of any other branch of Government!"

Collins made another thinly disguised hint that the Supreme Court and other Federal courts are having image worries, which could be helped by televised proceedings.

Collins added in a remark which raised the question as to whether he was speaking as a southern governor or as NAB prexy, "our courts generally are grossly misunderstood and often are actually feared by our citizens."

Collins backed Sen. Estes Kefauver (D-Tenn.), who recently suggested special televised Senate sessions to question Cabinet members.

ABC'S DAYTIME BIZ GETS DETROIT RIDE

ABC-TV's daytime schedule picked up its first business from Detroit last week when the Lincoln-Mercury division bought some assorted minutes in the web's daytime plan. The buy was limited to the period of the introduction of the new car models.

General Foods Corp. has come into "Discovery '62" on a three-day-a-week schedule for its Post Division.

CRITICAL NEED FOR SCRIPTERS

By MURRAY HOROWITZ

Next 60 days form the most critical period for network programming execs, with new shows in trouble needing to be fixed, and with pilots for the '63-'64 season up for decision. In short, two seasons hang in the balance—the one that just had its debut and the '63-'64 season.

The stakes are high and the pressures are hard. That's the reason for the hurried N. Y. to Coast calls, the Coast to Coast flights, the frantic search for ways to salvage an entry.

In many series, in the large bulk of the filmed entries, little can be done in immediate repairs. The mistakes already are in the can. If, however, the series is considered salvagable, alterations now are being made in the episodes in production even though these episodes may not hit the screen until weeks and months later. The hope is that the alterations may turn a maybe entry into a promising one for another season's ride. The salvage job on filmed series admittedly is risky, but if nothing is done now, the paralysis of the series could only spell death. The risk is preferable.

In the midst of the "fix-it-or-wedie" operation, pilot decisions, deals which will shape the programming of '63-'64, must be made. The forecast is that 90% of the new pilots will be made between Oct. 15 and Jan. 15. All programming people, within and outside the confines of the network, now are going at full blast. These are the "60 Days of Decision" on pilot projects, if they are to be completed by the January selling season when the pilot fever is the highest.

Mike Dann, CBS-TV programming v.p., N. Y., reports a critical need for writers in this period. What's happened in the scripting field since the advent of the hour form is that the need for better writers has grown, a need hardly ever matched by the pro, available talent. If there's a show to be fixed, if there's a new project underway, the scripter is the first one called. In this period, good writers agents are said to be being "pestered to death" by production people.

It takes six weeks to two months to film a pilot of the hour variety. The stakes are so high that in some instances four or five scripts are commissioned, with the best one selected. The top 40 writers on the Coast and N. Y. are said to be currently to be so busy that they won't agree to a new assignment until after the first of the year. With the top 40 busy, other writers are being tapped.

These "60 Days of Decision," though, doesn't only pertain to programming exees and writers. It pertains to producers, as well. Good producers too, are in short supply, and whereas a writer from another field can be trained for tv, a man seasoned in tv is considered vital for a producer.

The fate of the seasons aren't told by the ratings alone. What happens in the next 60 days, in front of and behind the cameras, determines in a large measure what the ratings report tomorrow and in 1964.

ROD ERICKSON EXITS AS PREZ OF FILMWAYS

Rod Erickson is out as prexy of Filmways with Lee Moselle, board member and partner of the film production firm's general counsel, Katz, Moselle & Schier, now taking over the post, effective immediately.

Moselle reportedly will assmue more of the company's administrative duties to free chairman Marty Ransohoff for concentration on the Coast feature film and tv series production. Along with other major tv blurb producers, the New York end of Filmways experienced a dip in business this year.

New Season Shaping Into Hot Race For Ratings; 'Kildare' Tops 'Mason'; 'Beverly Hillbillies,' 'Jetsons' Click

ABC's Man in D.C.

Washington, Oct. 9.

ABC-TV, which had been put through a rough Congressional mill here for its one-time heavy stress on action-adventure shows, is getting a newly polished image in the Capital via the efforts of Clark Gifford. Gifford was the White House counsel during the administration of former President Harry S. Truman and has done legal work for Joseph P. Kennedy, father of President John F. Kennedy.

Gifford was taken on by AB-PT, parent company of ABC-TV, at the recommendation of Jim Hagerty, the web's news chief and press secretary under President Dwight D. Eisenhower's regime. To all intents and purposes, ABC's Washington office is now in Gifford's hat.

TA-Par Perking With Pilots For '63-'64 Season

Hollywood, Oct. 9.

Talent Associates-Paramount, which has revitalized Par's telefilm-operatioin under the guidance of exec veepee Martin Leeds, is pitching five half-hour vidfilm series, two 60-minute projects and a 90-minute series to the networks for the 1963-64 season.

Leeds disclosed that TA's prexy David Susskind and he have blueprinted for season-after-next "Mystery Loves Company," an hour anthology series in which eight stars will rotate, forming a repertoire group, with all the stars in each seg although only one will have the top role each week; hour-long, "Once Upon a Crime," created by Don Martin, the story of a mystery writer and his publisher, the adventures he gets into looking for mysteriosos.

Also on the agenda: "Alonzos' in Town," half-hour situation comedy created and written by Howard Emmet Rogers and Chris Bose; "His and Hers," situation comedy localed at an Army post, created by John Auer and Jerry Adelman; "Crime of the Cenutry," 60-minute series which Alexander Scourby will narrate. This can be done live or film.

"Marty and Me" is a situation comedy developed by Ray Singer

(Continued on page 45)

Rule Rep. Powell Blast On TV Immune From Libel If Based on House Talk

New York Congressman Adam Clayton Powell Jr. this week won a move in the $1,000,000 libel suit brought against him in N. Y. Supreme Court by a woman he called a graft collector for police in a tv interview March 6, 1960.

Court ruled that Mrs. Esther James' attorneys could not question Powell about a speech he made in Congress, on which Powell says his video remarks were based. His defense was Congressional immunity. Justice John L. Flynn said a formal trial would be needed to determine whether the tv remarks went beyond the limits of qualified privilege.

In explaining his ruling, Flynn said, "A legislator has a qualified privilege of informing his constituents of remarks made by him in Congress so long as the communication to the constituents is made in good faith and without malice."

More significance is being attached to the Nielsen multi-market report for Sept. 23-30 than to previous returns because, by then, a number of key shows had already been "shopped" and were going into their second week of competition.

The 30-market rating by Nielsen revealed a close race for supermacy by NBC's "Dr. Kildare" and CBS' "Perry Mason," with the NBC incumbent getting a faint edge. It revealed also that in preeming a new season in a new time, Mitch Miller at 8:30 Fridays, couldn't make it against the stet "Route 66" on CBS. And, too, NBC's Jack Paar in primetime was less than the perfect match for the tailend of "77 Sunset Strip" on ABC. The Wednesday night battle between "Wagon Train" and "The Virginian" went to the former, now an ABC airer.

Starting with the key "Train" story in this sampling, that show, like "The Virginian" was in its second week on Sept. 26. From 7:30 to 8:30, "CBS Reports" ran a weakish third; ABC's "Train" got 18.8 to roughly 10 for the first "Virginian" hour. Last half-hour of the 90-minute "Virginian" showed strength, however. It ran to 17.8, a point better than the preem of CBS' returning "Dobie Gillis" at 8:30. The preem of CBS 9 o'clock "Beverly Hillbillies" doubled—at over 28 average audience—anything either network rival could muster that night.

Even preeming in its new time slot, Thursdays at 8, CBS' "Mason" could not beat "Dr. Kildare," although it was feverishly close. The night of Sept. 27 saw CBS begin at 7:30 with a small edge, via "Mr. Ed," over the others. But the 17.4 for "Ed" became a 21.4 when "Mason" started at 8. At 8:30, when "Kildare" began its night on NBC, it suddenly got a 20.6—over 7 average rating points better than the second half of its own "Wide Country" at 8 p.m.

(By getting the 20.6, "Kildare" beat the closeout half-hour of "Mason" by six-tenths of a point. And at 9, "Kildare" cut up "Nurses" on CBS by a 25.1 to a 16.9. At 9:30, NBC's "Hazel" edged the second-half of "Nurses." From 10 to 11 on Thursday nights, NBC's "Andy Williams Show" edged the second week of the new CBS hourlong "Alfred Hitchcock Presents." The singer got just over 20, three points better than Hitchcock.

The Friday picture ran this way: Second week of CBS' "Rawhide" at 7:30 ran only a fairish second to NBC's rival in the hour—"International Showtime." Forinstance, in its second half-hour the NBC variety stanza peaked out a 20.9 against "Rawhide's" 18.6. Yet when "Route 66" started at 8:30 it hit about 19.2 while NBC's Mitch Miller, in premiere per-

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CBS-TV Cooking Beaucoup New Biz

New sales at CBS-TV range from Kiwi Shoe Polish which bought participation in "CBS Reports" to Houblein, Inc., which bought the web's morning minute plan for eight weeks.

Falstaff Brewing, in the midst of this period of World Series fever, signed for half-sponsorship of "Baseball Game of the Week," starting next April.

The Cotton Council bought alternate quarter hours in web's daytime "House Party" and "Secret Storm," starting March 11. Kiwi's minute buy in "CBS Reports" extends from Jan. 16 through May 29.

More Chicago-Style Hearings Due For Another City in FCC Roulette

Chicago, Oct. 9.

Commissioner Robert E. Lee, here last week to address the triannual constitution covention of National Assn. of Broadcasting Employes & Technicians, disclosed that the Federal Communications Commission would hold public hearings on local television service in another market after the first of the year. Lee declined to name the market but did say that Chicago wouldn't get a repeat. (He had conducted the FCC's "experimental" hearings in Chi last spring).

Implicit in the disclosure is the fact that the Chicago hearings must have been of some value to the FCC (something the trade has been debating ever since) and, presumably, worth the time and expense. At the NABET convention, Lee expressed pleasure that the Chicago stations had responded to much of the criticism leveled at them in the public forum last spring. He said the Commission hadn't heard from the stations about it but that he had been following the stories in the trade press documenting the post-hearing developments in local Windy City programming.

In particular he noted the switching of certain public affairs and religious shows to better time periods, the preemption of prime-time network shows for local specials, and the increases here in documentary production. These, he felt, all resulted directly from the hearings.

The commissioner spoke mostly on the matter of developing the UHF band so that commercial television could offer more service. It was a topic dear to the NABET hearts because more channels would obviously mean more jobs. Lee opined that the present system of UHF's and VHF's in the same market does not suffice because it's clear now that the U's will never be able to compete with the V's. "The present system does not encourage the growth of independent stations and is stifling educational tv," he said. "Local affairs are being crowded out of the schedule, and local advertisers can't find sufficient access to prime time, which doesn't benefit a growing economy."

He submitted that the need for more facilities grows greater with the population explosion, with the expanding tv set count and with the probability of the shorter work week, which afford more leisure time. He said he would like to see the range of tv stations shortened, with more communities having their own outlets.

Indicating that the all-channel legislation would help to make the shift come about more smoothly, he stated that he would like to see a shift to all-UHF after a period of five to eight years. "If you agree with my assumption that the status quo (intermixture) is intolerable, I'm sure you'll agree with my conclusions," he said.

Aussie Market Overlap Blocks TV Show Sales By American Distribs

Some country stations in Australia, those claimed to overlap the bigger markets, are proving out to be kingsized headaches to American distributors. The overlap situation has come to a head in Sydney, and hearings have been held and will continue to be held on the problem.

Country stations in New Castle and Wollongong, claimed to overlap the Sydney market, have complained that they cannot buy American product, or other product, Sydney stations, it's said, block the sale to the New Castle and Wollongong markets, contending to the distributor that if a deal is made with the country stations, the distributor not only will be shut out of the larger market of Sydney, but in other key Australian markets as well. The Australian communications laws attempts to keep open all channels of programming to all stations. It is these laws which currently are being "tested" in the Sydney situation, on which hearings have been held, with CBS Films of Australia being the first called.

Fete WGN's Carl Meyers On 50 Yrs. in Electronics

Chicago, Oct. 9.

Carl Meyers, veepee of operations for WGN Inc. and its chief engineer for more than three decades, was feted at a luncheon last Thursday (4) for his 50 years in the electronics biz—in wireless, radio and tv.

Meyers had built WLIB, the Elgin, Ill. station that the Tribune Co. purchased in the Twenties, and is credited by WGN exec veepee Ward L. Quaal as one of the forces that has distinguished the call letters for the past 30-odd years. It was recalled at the testimonial luncheon that Meyers engineered WGN's historic remote broadcast of the Scopes (Evolution) Trial from Dayton, Tenn. in 1925. Stars of that event were Clarence Darrow and William Jennings Bryan.

Radio Code Gets Tough, Expels 9

Washington, Oct. 9.

Radio Code Board has recommended expulsion of four stations for carrying hemerrhoidal remedy advertising. Nine other stations resigned to avoid Code action.

In what it calls its new "get tough" policy, Code Board approved recommendation of Code Authority director Robert Swezey to bounce the stations from Code cover.

Originally, 34 radio stations were up against Code action on hemorrhoid advertising. But 21 of these stations cancelled the ads which are prohibited by Code.

Final action on expulsion will come on Jan. 16 when the National Assn. of Broadcasters Radio Board of Directors meets in Phoenix, Ariz.

7 ARTS DIVERSIFIES INTO AMATEUR BOXING

Seven Arts is diversifying syndie production. First the distribbery decided to package the Boston symph hours on tape and now it's putting together "The World's Amateur Boxing Championships."

Filming AAU fisticuffs, the Seven Arts people are going to lay out a batch of half-hours. Les Keiter will be host of this series, built about an invitational tourney in the 10 sanctioned weight divisions. Sandy Howard is producing for the distrib.

Bruce Gordon to Head Desilu Sales of Aussie

Hollywood Oct. 6.

Bruce Gordon has been named director of the newly organized company of Desilu Sales of Australia.

Opening of the Australian office provides Desilu Sales with representation in virtually every major foreign area in addition to its six domestic sales offices. Other foreign branches have been opened previously in London, Tokyo, Munich Toronto Vancouver, Montreal, Mexico City, Buenos Aires, Sao Paulo and San Juan.

Gordon formerly was with TCN, Sydney, and was managing director of the Tivoli Theatre, also in Sydney. He will represent Desilu in New Zealand, Malay Peninsula and other Asian points as well as in Australia.

Blaze Destroys WAZA, Ga.

Bainbridge, Ga., Oct. 9.

Radio station WAZA was destroyed when struck by a lightning bolt last week which set fire to the structure housing the mill. No one was in building at time since station signs off at 6:15 p.m. and Ray Reed program director, left premises about 10 minutes before lightning struck.

WAZA was able to resume broadcasting toward end of week from temporary studios set up at station's transmitter site in another part of town.

Chi Radio Execs Baffled By Sharp Rating Boost Of McLendon's New WYNR

Chicago Oct. 9.

The local radio trade is puzzling over the results of a special Hooperating survey ordered by Gordon McLendon's new WYNR by which the station allegedly leapfrogged a dozen established stations to at least fourth place in the market less than three weeks after it switched call letters and format.

What the other station operators here find hard to believe is that WYNR, according to its study, should take audience away from all stations save the two whose format it most closely resembles, namely WLS and WIND. "Do they expect us to believe that the more reserved and mature audiences who listen to WBBM, WGN, WMAQ, WAIT and WFMT have suddenly dropped us to listen to that noise, just because it's a new station and operated by McLendon?" one competitor wanted to know. His point is that it would seem more likely for devotees of a pop station like WIND or a rock 'n' roller like WLS to go one step beyond and switch their affections to the more frenetic WYNR.

But the special Chicago Hooper study gives the McLendon station third place in the afternoons, behind WIND and WLS, and fourth place in the morning behind the same two and WGN. This would seem to mean that WIND and WLS got by unscathed in McLendon's 17-day opening burst while the more subdued stations lost audience.

McLendon had also ordered a pilot survey of the Negro market here from Hooper, with WYNR coming up first in the ayem with a 26.7 share versus WIND's second-place 11.3, and ditto in the p.m. with a 28.4 share vs. WCFL's second-place 15.1.

KMEX-TV, L.A., to Unreel Foreign Language Films

KMEX-TV, Los Angeles, the new UHF all Spanish-language tv station, plans for its second phase of programming to include the telecasting of foreign-language features, with or without subtitles.

In its first phase of programming, station will televise six hours a day of Spanish-language programming. As part of its second phase of programming, station also is seeking European tv programs of sufficient stature to appeal to that section of the public which regularly patronizes the art film houses.

Station made known its programming plans in a letter to cinematic distributors.

Wisc. Candidates Meet in Debate on WTMJ, AM-TV

Milwaukee, Oct. 9.

Milwaukee Journal stations WTMJ and WTMJ-TV are staging an hourlong debate between the Wisconsin gubernatorial candidates on Oct. 22 that will focus on a single subject, the state fiscal and tax policies, which has become the dominant issue of the campaign. It's being offered to other radio and tv stations throughout the state.

Wisconsin Public Affairs Forum arranged the meeting of the candidates. John W. Reynolds (Dem.) and Philip G. Kuehn (Rep.), and the debate will take place in a WTMJ-TV studio sans audience. Charles L. Goldberg, past prexy of Wisconsin Bar Assn., will moderate.

3 Buy 'Lone Ranger'

Telesynd reports three new sales on "The Lone Ranger," half-hour teleseries featuring the masked rider.

New markets are KELP, El Paso, and WKST, Youngstown, both in for 166 stanzas, and WLOS, Asheville, N. C., which pacted for 60 episodes.

'TRUE ADVENTURE' SALES

Teledynamics Corp., distributing "True Adventure," has clicked off four more markets, putting the series in 33 markets.

New markets include WPIX, N.Y.; WLW-TV, Cincinnati, WGN-TV, Chicago; and WAVE-TV, Louisville. WPIX, WGN and WLW-T licensed 78 episodes of the skein.

Community Antenna TV Marches Thru Georgia for Showdown With Local Ops

Atlanta, Oct. 9.

This burg, scene of some of the bloodiest fighting in the War Between the States, could well become the battleground for a no-holds-barred encounter between broadcasters and proponents of Community Antenna Television, which numbers among their ranks a goodly number of owners and operators of AM-FM and tv mills.

Showdown will come Tuesday (16) when Georgia Assn of Broadcasters sponsored Southeast Radio TV Seminar on CATV convenes at Dinkler-Plaza here.

Advance registrations have been received from broadcasters in New York, Tennessee, North and South Carolina, Louisiana, Florida Pennsylvania, Alabama, Kentucky and, of course, Georgia.

Since this meeting will follow right on heels of National Assn of Broadcasters Fall Regional Conference, also at Dinkler-Plaza, delegates attending this parley surely will stay over for the Donnybrook Fair encounter expected when CATV champions meet headon with organized registers of system.

Lighting the fuse for these pyrotechnics is the fact that last week the first CATV system began operation in the Fitzgerald, Ga., area and that between 20 and 30 additional franchise applications have been filed in Georgia.

Raymond Carow, WALB-TV, Albany, Ga., moderator for the CATV Seminar, summed it up:

"Just this week the first CATV system began operation in Georgia . . . Community television has made a wild invasion of this state. We're not saying this is good or bad, but a lot of the telecasters, and many radio operators are afraid of CATV and don't know what it means. The way CATV has come marching into our area makes Gen. William Tecumseh Sherman look like a piker.

"All we want to do is provide information on both sides of the CATV question so broadcasters can make up their minds whether or not they are for it or against it.

"Our seminar presents exponents of both points of view and we will have the valuable Counsel of Federal Communications Commission Broadcast chief Kenneth A. Cox, and a leading attorney (Russell Eagan). No one is left out and an invitation is open to every

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Fred Niles Moves Into Program Syndication

Chicago, Oct. 9.

Fred Niles Communications Center, which has been specializing in blurb production and industrials, is branching into program syndication for both radio and tv. Niles' program department plans to concentrate on shows for women and children, although the first new property is to be a radio sports series with well known sports figures.

Program operation is to be headed by Larry Spangler, former sales rep for a trade publication, who will be looking for properties that can be adapted for low-budget sponsorship to meet specific local marketing needs. Sales force will operate out of Niles' New York, Hollywood and Chicago offices.

Niles has been syndicating "Ed Allen Time," a health and exercise show, for a number of years and until this year had produced "It's Light Time," public service kid-series which the National Lutheran Council is distributing.

Screen Gems, ABC In 'Archie' Pact

Hollywood, Oct. 9.

Screen Gems has signed a co-production deal with ABC-TV for the pilot of its half-hour situation comedy, "Archie," based on the cartoon strip. SG already has two cartoons-to-tv series, "Hazel," on NBC-TV, and "Dennis the Menace," on CBS-TV.

John Simpson has been signed for the title role, and Cheryl Holdridge and Roland Winters have also been set for the series. Harry Ackerman is exec producer, and Winston O'Keefe the producer. Pilot will roll Nov. 19.

FCC 3 TO 2, GRANTS HIGH POINT CHANNEL

Wahington, Oct. 9.

The Federal Communications Commission divided three to two in granting High Point, N.C., channel 8, to Southern Broadcasters Inc., provided the company and its stockholders divest all interest and connection with WTOB-TV, Winston-Salem, and WNAO-TV, Raleigh. There were three losing applicants, Jefferson Standard Broadcasting Co. and TriCities Broadcasting Co., both of Greensboro, and High Point Television Co., High Point.

Newton Minow, chairman, and Frederick W. Ford dissented. T. A. M. Craven and E. William Henry didn't participate. The majority was composed of Rosel Hyde, Robert E. Lee and Robert T. Bartley. Bartley wrote a concurring statement.

New Jersey Broadacsters Elect Fred Wood Prexy

Atlantic City, Oct. 9.

Fred Wood, station manager of WMBV in Millville, was elected president of the New Jersey Broadcasters Assn. last week (4). He replaces Glenn Jackson, of station WTTM in Trenton, who was named to the executive board.

Ron Hickman, of station WNNJ in Newton, Sussex county, was elected vice president. Also named to the executive board were Paul Alger of WSNJ in Bridgeton; Howard Green of WOND in Pleasantville; and Frank Matrangola of WCMC in Wildwood.

WMAQ UPS KEEGAN

Chicago, Oct. 9.

Howard Keegan, a producer-director at WMAQ since 1935, has been upgraded to program manager of the NBC radio o&o. He succeeds Bob Brown, who had held the post slightly over a year.

Keegan's directorial credits include a number of NBC network radio shows, among them "Guiding Light," "Cavalcade of America," "Road of Life" and "First Nighter." He spent three years in New York, in the Forties, as director of "Lights Out."

KTLA Gets Six Winners In 'Golden Mike' Awards Of So. Cal. Radio-TV Assn.

Hollywood, Oct. 9.

KTLA led the list of winners with six, when the 13th annual "golden mike" awards of the Radio & Television News Association of Southern California were handed out at a banquet at the Biltmore Hotel last week.

Special awards were given the Armed Forces Radio & TV Service, "for a consistently superior news job for the benefit of both U.S. troops and civilians throughout the world," to KDHI, Twentynine Palms radio station for community service in providing "excellent" news coverage of the demise of the L.A. Mirror and L.A. Herald-Express.

Other KTLA winners: Ed Clark, best tv news film; Bill Stout, "They Walked in Darkness," best tv documentary; KTLA, best special news report for its coverage of the Bel Air fire; station management award for most outstanding support of tv news operation; Clete Roberts Commentary, best tv commentary.

KNX won the best overall radio news operation; Hugh McCoy, KNX, for best regular radio newscast; KMPC, best special news report (Bel Air fire); KNX, best radio documentary, to Roger Sprague and Bob Ferris for coverage of racial tension in L.A.; Tony Kent, KPOL, best radio commentary (steel crisis); Carroll Alcott, KNX, "Today in L.A.," best radio newswriting; "Sportside With Tom Kelly," KNX, best regular sports news program; KMPC, station manage-

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N.Y.'S 'FOR REEL' RATING WAR

Seen Any Good Pictures Lately?

WCBS-TV, N. Y., has 1,200 feature bookings on its station yearly. CBS-TV o&o station has a library of 2,300 features. Since February, 1951, more than 2,700 features have been presented by WCBS-TV as "First New York Telecast." WOR-TV, N. Y., which pioneered multi-showing of features, with its "Million Dollar Movie," has acquired the two packages of Metro pix and the Sterling-Reade bundle. N. Y., of course, has the ABC-TV and NBC-TV web telecasting of pix on the respective web o&o's.

On the local level, here are some of the pix upcoming for N. Y. telecasting: WCBS-TV, "From Here to Eternity," "Sayonara," "Auntie Mame, "Mr. Roberts," "Battle Cry," "No Time for Sergeants, "Eddie Duchin Story," and "Man in the Gray Flannel Suit"; WOR-TV, "Friendly Persuasion," "Pay or Die," "The Entertainer," "All the Brothers Were Valient," "Make Mine Mink," and "The Mark"; WABC-TV, "Sweet Smell of Success," "Anna Lucasta," and "A Kiss Before Dying."

WCBS-TV, with the largest pix library among N .Y. stations, claims to have the most top grossers, those that grossed $4,000,000 or more according to VARIETY's annual countdown. Station, using last January's VARIETY's compilation, states it has either telecast or will telecast 60 in the VARIETY '62 list of 246. That compares with 39 top grossing entries, either telecast or to be telecast, from all other sources, stations or networks, according to WCBS-TV researchers.

TV Blurb Producers, In Biz Bind, Wary of JWT No-Bidding Proposal

New York commercial film producers have a doubtful eye cut for the J. Walter Thompson ad agency's new blueprint for doling out blurb production assignments.

Members of the New York Assn. of Film Producers, in fact, asked by their pressagent to get up a statement on the JWT plan, failed to come forth with one. The majority favor a "wait-and-see" tack. Some view the plan as a possible way for the agency, which is the biggest blurb producer, to cut the buck. Others think it may serve its stated purpose of stabilizing an industry that has been in somewhat of a price-cutting, kick-back panic recently.

JWT's plan would eliminate competitive bids by having the agency blurb producers select the production company they think best suited for a particular job. Producer's proposal would go to JWT's new top blurb man, Arnold Leeds, who would then huddle with agency and outside producer. Outside producer would submit his budget. JWT would have figured its own costs, with a final tab then being negotiated.

JWT has met with the major blurb makers and received from most a breakdown of their production costs so that the agency has a base for future estimates. In the case of animation, producers meeting with the agency suggested submission of a reel of representative work with explanations on the cost of each.

If the singling out of producers works as hoped, it could eliminate the fierce competitive bidding that has the agency wondering why a job costs $2,000 in May and $5,000 in September (when the rush is on—or used to be).

Sorry state of the film producers

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TPEA Disclaims Move To Compel Countries To Adopt Import Quotas

Action by Television Program Export Assn.'s directorate on a number of fronts, ranging from television festivals, general agreement on Tariff & Trades (GATT), and TPEA membership, was reported by TPEA prexy John G. McCarthy.

Application of Peter Robeck, distributor to join TPEA was unanimously approved. Robeck is in the initial stage of marketing "Death Valley Days" abroad.

The directorate reportedly approved cooperation of TPEA in helping clarify any misapprehension that tv is attempting in any way to persuade GATT to compel countries to adopt quotas for imported programs. The Working Party on Television, earlier designated by GATT, may meet again in Geneva on Oct. 23. TPEA prexy stated that as the European Broadcasting Union session opens in N.Y. at about the same time he may find it necessary to be represented at

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Les Keiter to WFIL As Sports Director

Sportscaster Les Keiter was named sports director for WFIL-plus-tv in Philadelphia. He shifts from WINS, N.Y. radio indie.

Keiter, who at WFIL-TV will do two daily afternoon sports wrapups plus game coverage, is a vet of the sportcasting ranks, having worked major sports on ABC, CBS and Mutual.

Four-Star Profit Hits Peak 734G

Hollywood, Oct. 9.

Four Star Television's consolidated net profit after taxes for the fiscal year ended June 30, 1962 totaled a record $734,077, equal to $1.20 per share on the 611,250 common shares outstanding as of June 30, '62.

In the previous fiscal year, net profits after taxes totaled $647,422 equal to $1.06 per share on the same number of common shares then outstanding.

Gross revenues for the '61-'62 fiscal year were $19,962,980 compared with $24,193,715 in gross revenues registered in the previous fiscal year.

WGAN RADIO, MAINE, EXITS CBS, GOES INDIE

Portland, Me., Oct. 9.

Radio station WGAN will drop the CBS network and go indie effective Nov. 28. Thus ends 24 years of association between the 5,000-watt Portland station and the network. It also leaves the CBS net without an outlet in Maine.

Station's decision to go indie followed a change in music format. Six months ago it acquired the "rainbow sound," dumping rock n' roll and twist disks for pops, standards and light classics. During the summer months it went 24-hours. Owned by the Guy Gannett Broadcasting Services, an affiliate of the Guy Ganett Newspapers of Maine, the station will concentrate on music and news.

Meanwhile CBS officials have been in Maine attempting to replace its lost outlet. Several stations in the Portland area have been visited but no decision has been made.

Ira Beck Exits UAA

Mexico City, Oct. 9.

Ira D. Beck has resigned from United Artists Associates as Latin American sales manager to go into business for himself.

Beck was originally Venezuelan film sales manager for the parent UA, stationed in Caracas, until shifted into the tv arm.

PIT OFF-WEB VS. FEATURES

In the nation's top market, New York, a film war is shaping up this season for the local ratings, with some stations betting heavily on features and others on vidfilms, especially the off-network hour entries.

What's happening in New York is duplicated in many key markets around the country, as the fresh supply of new pix is dwindling and a relative avalanche of off-network hours are making the selling rounds.

WCBS-TV, N.Y., kingpin pix buyer in the Metropolitan area, continues to bet heavily on cinematics, avoiding the buying of off-network hour vidfilms at this time. CBS-TV o&o bought the last three packages offered to the market, the Screen Gems bundle of 73 post-54's, and Seven Arts Volume 4 and 5, consisting of 93 Warner Bros. and 20th-Fox features.

Also very active in the cinematic front is WOR-TV, which bills convenient viewing time, plus some kingsized features, as its drawing power.

WNBC-TV is betting on "Desilu Playhouse" late Sunday night, instead of pix. NBC o&o for its Saturday night pix showcase has run out of first-run pix and is in the market for more pix. WABC-TV, N.Y., has a "Night Show" and a "Goodnight Show" as cinematic showcases. ABC-TV o&o has bought United Artists Associated package of 32 pix, 13 of which already have played the ABC-TV network, in addition to 60-odd pix from Allied Artists Television. WABC-TV, which didn't have much rating success last season with its hourlong reruns "Hong Kong" and "Five Fingers" against weekend features of other stations, has shied away from the off-network hour series this season. WABC-TV, like WNBC-TV, is in the market for cinematic product.

WPIX, WNEW-TV and to some extent WOR-TV have the fresh off-network hours. WPIX, among other new product, has "Checkmate," "Thriller" and "Adventures in Paradise." In addition, Daily News indie which bills itself as the station with the "network look" has "The Steve Allen Show," "The Best of Groucho" and "The Honeymooners."

WNEW-TV, the station which mixes rerun pix, prestige outings such as "Festival of Performing Arts," and vidfilms, has invested heavily in off-network hours. Being telecast now are "Cain's Hundred," "Outlaws," "Bronco," and "Bourbon Street Beat." WNEW-TV has on its shelf such series as "Target," "The Corrupters," "Roaring 20's," "Robert Taylor, the Detectives," "87th Precinct," and "Stagecoach West."

WOR-TV, with its accent on features, has bought "Maverick" and "Surfside Six."

No matter how the ratings go, this situation seems to be shaping up. Television, as an industry, is building up the available pool of hour series, increasing the size of its vault in this category, as networks continue to unspool more hour skeins. This product, ultimately, finds its way into syndication.

Features on the other hand face a dwindling supply situation, as more of the post-'48's are made available to the market. Only kingsized post-'48 holdouts among Hollywood studios continue to be Paramount Pictures and Universal. When the post-'48's of those studios go, the supply of Hollywood product will be much smaller.

In the meantime, the fight for the local ratings is on, with stations taking their choice, cinematics or vidfilms, or a pix-vidfilm combination.

George Reading Joins WNEW

Schenectady, Oct. 9.

George Reading, WRGB-TV newscaster for 30 months, has left to join the news staff of WNEW, N. Y.

WABC-TV Launching 'The Big News,' One-Hour Strip With Local Accent

WABC-TV, flagship of the ABC television web, is launching an ambitious one-hour across-the-board news show Oct. 22, titled "The Big News." The first venture of its kind by a New York o&o station, the project has entailed the establishment by WABC-TV of a full news staff under the direction of David Schefrin.

The one-hour Monday-through-Friday news stanza, according to WABC-TV general manager Joe Stamler, was mapped in response to a clear audience demand for more informational programming during the 6 to 7 p.m. slot. In the works for some months, the kickoff was delayed until Schefrin was able to assemble a full news staff and eradicate all the operational bugs. The greenlight was given by Stamler and Jim Hagerty, ABC news chief who will be intensely interested in the progress of the local operation. Commercially, it's shaping up solidly with $16,000 in weekly business already in the till.

Stamler and Schefrin stated that the one-hour stanza will heavily stress new developments in New York, New Jersey and Connecticut, the WABC-TV coverage area. Rather than hit the highspots, such as fires, collisions or routine political handouts, Schefrin plans to dig into the local scene in fullscale journalistic essays on community affairs.

Included in the one-hour layout will be ABC-TV's regular 15-minute wrapup with Ron Cochran. Usually telecast at 6 p.m., it is being shifted to 6:30 p.m. in the New York area. Preceding it will be hard news about the metropolitan area, weather reports and women's angles, sports news by Howard Cosell and features. From 6:45 to 7 p.m., there'll be a special report on subjects like school integration, traffic, etc.

Besides Cosell and Cochran, on-the-air personalities will include Bill Beutel, Jim Burnes and Rosemary Haley. Madeleine Karr is producer with Jack Walters as assistant producer and writer. Bill Barron and Steve Siporin will be director and associate director respectively while Albert Chambers will be an editorial associate. Arthur Alpert is a writer on the show and Charles Kavenaugh is the graphic artist.

Twin Cities' Educ. TV Gets 28G Ford Grant

St. Paul, Oct. 9.

Educational television in the Twin Cities has been granted a $28,500 Ford Foundation grant.

It's aired on non-commercial educational station KTCA-TV here. A number of courses now are being offered via video by the U. of Minnesota.

Jerry Lester In 10-Station Bow

Comedian Jerry Lester's syndicated weekend variety hour is slated to premiere on 10 stations Oct. 27, and Arrowhead Productions prexy Ted Gruenwald says he expects another 10 will be pacted for the cross-country Saturday night opening.

Already signed are stations in New York, Chicago, Los Angeles, Denver, Detroit, Norfolk, Baltimore, Richmond, Minneapolis and Altoona.

First stanza will be vidtaped Oct. 14 at the 41st Street Theatre. Lester arrived in New York Sunday (7) after a string of nitery engagements and host chores for President Kennedy's recent Minneapolis rally.

Arnee Nocks will direct and Nancy Carter has been named talent coordinator (both are ex-Mike Wallace production staffers). Negotiations are underway with Woody Herman and Nancy Walker for the initialer. Richard Wess will conduct the show's regular orch, the Society Six.

WOR-TV will be carrying the show in New York and word is that the outing has been 90% sold.

TEACHVEE IN CONN. LAUNCHES OPERATION

Hartford, Oct. 9.

First teachvee station in the state, WEDH, began operations last week under the sponsorship of the Connecticut Educational Television Corp. group of public spirited citizens. Station is operating from the campus of Trinity College and sharing transmitter facilities with WTIC-TV in nearby Avon.

Two other ETV stations are scheduled for the state, one in Brodgeport and one in Norwich. Use of WTIC facilities allowed WEDH to get on the air earlier than would have been possible because it reduced by some $124,000 the sum that would have had to be raised for transmitter site tower and other facilities. Studios are at Trinity.

General Manager of WEDH, operating on Channel 24, is Ben A. Hudelson, a former teacher, and later a radio and tv director for Westinghouse. Program manager is Douglas G. Leonard, an alumnus of WBZ-TV, Boston, and former actor. Chief engineer is Samuel C. Edsall, formerly with WHNB-TV, New Britain, Conn.

GE Picks Up Air Tab For Louisville Symph

Louisville, Oct. 9.

General Electric will pick up the tab for the second successive year, offering a complete season of the Louisville orch concerts, to be aired on WAVE Radio. Orchestra's 26th season series will be aired Wednesdays at 8:30, originating at Columbia aud. Robert Whitney will again conduct, and Richard Wangerin, orchestra manager, will do the commentary.

In addition to program notes, Wangerin will interview guest personalities and musical celebs.

Public Officials Can't Find Common Ground In Rating 'Al Capone'

Public officials, when they turn critics and, in a sense, become reviewers find themselves holding opposing views at times—just like the pro critics.

Case in point revolves around Allied Artists' "Al Capone," a pic now making the tv rounds. Pic, along with "Untouchables," had been the subject of a suit in Chicago, by attorney Harold Gordon, representing the heirs of Capone. Gordon, in a separate action, in a letter to FCC chairman Minow, cited a remark made in the last court sortie against the picture in which the judge ruled against the Capone kin claim, but commented that he found the film to be "crude, worthless trash, utterly lacking in any of the accepted values of our society."

Same pic, different official commenting—Senator John L. McClellan, chairman of the anti-racketeering committee in labor and management when Robert F. Kennedy was chief counsel. "I was forcefully impressed with its penetrating and powerful portrayal of an era of gangsterism and crime in our nation's history that should never be permitted to recur. This picture should be shown throughout the land. Every citizen of this country should have the opportunity to see it. In my judgment it will have a potent influence for the maintenance of law and order and for the preservation of a decent society in our country," said Senator McClellan in a letter to Allied Artists after seeing the pic in 1959.

All-Music, All-Talk Radio Formulas Rapped at Minn. B'dcasters Meet

Minneapolis, Oct. 9.

At the Minnesota Broadcasters Assn. annual convention here, members were told they have the choice of being "a wireless juke box or a full-sized radio station."

If they wish to be the latter, it was emphasized there must be "full-size, complete radio programming."

The whole thing was brought up by Val Linder, program director of WCCO Radio, highly successful CBS affiliate here. The convention's principal speaker, he presented what he considered a challenge to this state's radio stations.

At WCCO Radio Linder directs a staff of 36 air personalities who participate in every conceivable type of radio programming. His talk featured—a potshot at those radio stations which confine themselves to music.

"To me the all-music station is a radio jukebox, not a broadcast operation," Linder told the broadcasters. "And I make no differentiation as to the kind of music that the station grinds out. That goes for Brahms or boogie-woogie.

"The all-music stations are radio stations only in the sense that they have transmitters and the radio waves instead of wires to connect their turntables to loud speakers.

"I feel very strongly that the single-program operator has removed himself from the general stream of modern radio and overwhelming public acceptance that the industry has achieved in spite of him."

Linder put all talk, too, whether it's all news or all-interview and discussion, in the same category as all-music. A Minnespolis radio station recently abandoned an all-news policy.

"I believe in full-size, complete radio programming because it is this sort that best serves the public needs as I see those," declared Linder.

At the same time, however, Linder said he's not about to invite Congress, Newton Minow or any other government employee to dictate what should or shouldn't be broadcast.

Full-time service, as WCCO offers it, includes programs devoted to music, complete news, farming, opportunities for the public to participate in news and other discussions, women's activities, the weather, health, sports broadcastings, recreation and conservation, public forums and the station's participation in the community's life, the convention heard.

American Forces Radio Network Abandons Plan For Expansion Into Italy

Frankfurt, Oct. 9.

It looks as if there's no hope for the expansion proposed for AFN (American Forces Network) to broadcast in Italy.

Negotiations that have been going on for the last six years to bring the soldier radio network into Italy have come to a halt, probably as a result of President Kennedy's latest "flow of gold" orders.

Original plans had called for the Italian government to build, install, own and operate stations as part of the American Forces net, which has its world headquarters at Hoechst, a Frankfurt suburb.

But it was going to cost the Americans about $134,000 for building transmitters and installing the lines, and there would have been added expenses of about $85,600 yearly to operate and run the stations, it has been learned here.

Right now, AFN is beaming out a mixture of news broadcasts, record shows, and repeats of American radio programs to servicemen and their families in France and Germany. And closed-circuit radio is available on the American military installations at Verona, Vicenza and Leghorn.

But the current word is out that all negotiations to bring some American-run stations into Italy is out of the picture completely at the moment.

4 Star Inks Davidson For Fave Prexy Series

Stories dealing with favorite U.S. Presidents has been launched as a tv series project by Four Star with the first step signing of a contract with William Davidson, author of "Six Great Presidents."

Four Star veepee Thomas McDermott says Davidson's job as a mag writer will prevent his working full time on the Coast, but he will do research and provide story lines for the series.

McDermott winged to New York Sunday to pitch the series to network and agency execs.

ABC Int'l Plugs Global TV Biz

ABC International Television will be promoting the potential of global tv at the Americana Hotel, N.Y., Oct. 31 with the screening of "Worldvision—Your Passport To The Future." Broadcasting and advertising execs have been invited to the Visualscope presentation along with government officials and reps from foreign tv interests.

Donald W. Coyle, ABC International Television prexy, said: "The launching of Telstar has ushered in a new era of communications—the era of global television. By the end of 1962 there will be more television sets outside the U.S. and Canada than there are in those countries. Right now there are nearly 50,000,000 tv sets in the free world. Forty-seven nations have some form of commercial television."

ABC International Television, a subsid of AB-PT, is associated with 21 stations in 14 countries around the world.

BERT GRANET JOINS CBS AS EXEC PROD.

Hollywood, Oct. 9.

Bert Granet has been signed by CBS-TV to an exclusive pact as exec producer, CBS-TV coast program chief Robert Lewine confirmed last week. Granet, he said, will first produce some pilots for CBS-TV, then will submit pilot properties for the network's okay for production by his own company.

Granet was formerly exec producer at Desilu studios, and while there was producer of "Desilu Playhouse," the Lucille Ball-Dezi Arnaz specials, and of the "Walter Winchell File" pilot. Prior to that, he had produced "The Loretta Young Show." Granet was repped by Ziegler, Hellman & Ross in the negotiations with CBS-TV.

Chi's WMPP, In Dutch, Gets One-Year License

Washington, Oct. 9.

A one-year license was granted by the Federal Communications Commission to Seaway Broadcasting Co. Inc., for WMPP-AM, Chicago Heights, Ill.

The company got in dutch with FCC because of an unreported 40% stock transfer after obtaining a construction permit. Seaway blamed the goof on a misunderstanding.

NEW ANGLE: 'NURSES' MORE MALE APPEAL

Greater male appeal will be accented in future segments of "The Nurses," CBS-TV's Thursday night entry bucking the last half of NBC-TV's "Dr. Kildare."

Edward Binns, for one, has been signed as a doctor, in an episode, titled 'The Private Affair." Six of the 12 initial episodes have been finished. Some of the initial six also have strong male leads.

Ethical Culture Society Criticizes Webs for Lag In Upgrading of Negroes

Another blast was taken at the tv industry for minimizing the use of Negro performers. This time it came in the form of a report "on the frequency of appearance of Negroes," written by The Committee on Integration of the N.Y. Society for Ethical Culture.

"The Television industry," said the report, "is not keeping abreast of the changing American social scene." It was pointed out that tv's "factual programs reflecting the national scene" have Negroes appearing on more than half of them, but this "is in sharp contrast to the fictional presentation of the Negro as a menial or person engaged in personal services."

"If one viewed television for five consecutive hours," declared the report, "he would see two Negroes, one appearing less than three minutes and the other for more than three minutes; in more than half of his appearances, the Negro would appear in a traditional and stereotyped occupation; when the Negro does appear in a white-collar occupation, it is the result of his appearances on news panels, interviews, and as a member of an audience."

Report also concluded that "The highest incidence of Negro appearance occurs in musical programs Negro entertainers are seen much more frequently than Negro actors."

"Two important areas of programming completely exclude the Negro—children's programs and western were never reported to include a Negro. Daytime serials were also found to be deficient with Negroes appearing very infrequently . . . yet informational and educational programs have a relatively high incidence of Negro appearance."

Report was made by 60 volunteers viewing programs on tv between April 1 and April 13, 1962. They only monitored the ABC, CBS and NBC flagship stations in N.Y.

FCC WAIVES RULE ON CULTURAL PLUGS

Washington, Oct. 9.

The Federal Communications Commission has waived sponsor identification requirements of Sec. 317 to allow the longstanding deal between Southern California Broadcasters Assn., and certain nonprofit Los Angeles cultural groups to continue without change.

FCC found the deal to come under Sec. 317 requirements for an on the air sponsorship announcement. But FCC determined the "public interest" to be so deeply involved that it waived the requirement for such announcements.

Under the SCBA pact, the Assn. receives contributions from the L. A. County Fair, L. A. Civic Light Opera Assn., Greek Theatre Assn. and Hollywood Bowl Assn. Assn. stations then give free airtime, announcements and other cooperation to the groups. Stations have never made sponsorship announcements and they have logged the plugs as "sustaining."

And Still Another TV Probe

Harlem Congressman Adam Clayton Powell Jr. will chair an investigation into the hiring policies of radio and television by the Education & Labor Committee at the New York Federal Court House, beginning Oct. 22.

Powell has said, the reason for the hearings is to "look into the minimum wage coverage of the workers in the broadcast industry."

Some observers, however, think that the inside causes for the hearings are the gripes of actors' groups and organizations about alleged discrimination in the networks' hiring policies. The Congressman reportedly said at a recent Demo clubhouse meeting that the investigation had partly been triggered by the Amsterdam News' six-month crusade on the subject (paper, in fact, has been called in to help set up the hearings).

Highway Robbery & Brickbats

Concord, N. H., Oct. 9

Both New Hampshire and Maine have protested against charges made by David Brinkley, NBC-TV commentator, on his Oct. 7 program, that these two states were among 22 states which had experienced wrongdoings in connection with interstate highway construction.

In New Hampshire, Gov. Weasley Powell declared there was "not one iota of truth in Brinkley's unequivocal charge that the FBI, or any other agency of the government, has ever found the New Hampshire state government, or its officials, guilty of any dishonesty in the highway program, or in its relationship with contractors." In a telegram to NBC, he also demanded "equal time" to answer the charges.

In Vermont, Gov. F. Ray Keyser, Jr., telephoned NBC to ask where Brinkley secured his information; State Sen. James L. Oakes, of Brattleboro, chief of a legislative commission investigating the Vermont Highway Department, wired Congressional investigators in Washington, and State Highway Commissioner Russell A. Holden called the FBI to find out what it was all about.

NBC-TV Slides Home in Thriller

Last-Minute Sales Pulls $750,000 Gamble On NL Playoff Into Black

Robert E. Kintner took a $750,000 gamble that led to one of the weirdest payoffs in network television history. The NBC-TV topper a few days earlier bought rights to a National League playoff series that might never occur, beating out ABC negotiators who briefly thought they had cornered the same will-o-the-wisp.

Late Sunday, Sept. 28, it became clear that the "impossible" had happened — the San Francisco Giants won and the L.A. Dodgers lost, thereby creating a league tie and the need for a playoff. Suddenly NBC-TV was confronted with the realtiy of a three-game series that, in time and rights, would cost at the very least, $750,000.

Prexy Kintner got his sales boys to work that Sunday night from their homes. Price per game, NBC-TV told agencies, was a flat $420,000 or exactly $210,000 for half that. Many calls were made but there were no takers—just one "hold," by a sponsor that was at best an "outside chance."

That "outside chance" folded. Yet by Tuesday (30) morning, when most of the dust cleared away, it was fairly obvious Kitner's salesmen had put the network an estimated $1,200,000 to the good.

This last-minute stuff might have looked like poor planning, but NBC-TV was actually trying to peddle the package days before that fateful Sunday. In fact, from the day Kintner beat out ABC to the rights. But along Madison Avenue nobody, it would seem, was interested in buying a sporting event that probably never would come about. Moreover, nobody wanted to worry about a series, not only remote, but complicated; what happens if it runs three games instead of two or vice versa? This required a lot of slideruling—and undoubtedly for nought.

Therefore, on Monday at 10 a.m., NBC-TV didnt' have a sponsor to

(Continued on page 40)

Code Authority Okays 156 Xmas Toy Comm'ls

National Assn. of Broadcasters' Code Authority has approved 156 toy commercials produced by 22 companies for the coming holiday seasons. Commercials still in production will be listed later by Code if approved.

Code Authority advised that absence of commercial from its list does not necessarily mean that it has been screened and disapproved.

BBC-TV Paging Yank Scripters

British Broadcasting Corp. is going script shopping overseas for the web's dramatic series, "Suspense," which returns this season for 39 weeks.

Exec producer John Warrington, of the BBC drama department, has asked the BBC's office in New York to request 50-minute scripts from top American writers. Show uses both original writings and adaptations of novels and short stories.

CROSBY PROD. PITCHING THREE PILOTS AT ABC

Hollywood, Oct. 9.

Bing Crosby Productions is currently selecting a number of pilots from its 1963-64 hopper, to roll in November, with ABC-TV bankrolling. ABC-TV has a firm commitment to finance two-and-one-half hours of BCP pilots, prexy Basil Grillo revealed.

BCP potential pilots are "Mac Thompson," hour-long show about psychiatrists; "Coogan," half-hour comedy against a war background; "Destiny Bay," hour-long dramatic series created by Gil Ralston, although this may be pitched without a pilot, plus various other ventures now in negotiation.

BCP has in production one series, its "Ben Casey," hit of last season.

NAB Backs FCC Easing Of Radio Operator's Rule

Washington, Oct. 9.

National Assn. of Broadcasters has backed Federal Communications Commission legislation relaxing radio station operator requirements. But at the same time NAB took issue with another part of FCC rulemaking which calls for transmitter inspection at least once a day, six days a week.

Commission rulemaking on operators announced Aug. 2 provides an option for either a part-time first class operator or a full-time operator as present rules demand. Rulemaking applies to non directional AM's up to 10kw and FM's up to 25kw.

While praising the operator rulemaking, NAB said the inspection proviso "appears to negate somewhat" relief offered by operator rules.

NAB said the inspections were not only unnecessary but would add financial hardships to some stations.

Brit. ABC Shells Out 840G for 'Human Jungle' In 1st Big Coin Effort

London, Oct. 9.

Britain's ABC-TV, major indie which operates weekends in the Midlands and North, has laid $840,000 on the line for a 13-episode vidfilm skein called, "The Human Jungle." Series is being produced currently at Beaconsfield studios by Independent Artists.

Shows are based on the casebook of a London psychiatrist and will run for 60 minutes. Herbert Lom is the star with Sally Smith set as the femme lead. In what will be considered a surprise move by some sections of the trade, directive has gone out from ABC-TV to producers Julian Wintle and Leslie Parkyn that "no concession" is to be made to the mid-Atlantic accent. British actors only will be used.

Series is ABC-TV's first solo effort in big-budget vidfilmery although it coproduced "Sir Francis Drake" with Associated TeleVision and was responsible for lower budget tv films like "The Cheaters." "The Human Jungle," which has not been presold in any market, is expected to take about six months to complete.

How do you create two big new seasons in one?

1) A big new television season

Start with the country's finest talents in the performing arts, journalism, public affairs, and sports. Plan entertainment and information to span the wide range of America's tastes and interests. The NBC pattern.

Present big shows. Big hits of the theatre—like 'Teahouse of the August Moon.' Big national events—like the Election Night coverage. Big spectacles in sports—like the World Series.

Call on broadcasting's leading journalists for more than 30 reports a week. Offer a rich choice of nighttime viewing—most of it in living color. Build a daytime schedule that serves the interests of women and young people...

NBC NIGHTTIME SERIES—FALL '62

Sunday
McKeever and the Colonel, 6:30-7
Ensign O'Toole, 7-7:30
Walt Disney's Wonderful World of Color, 7:30-8:30 (Color)
Car 54 Where Are You? 8:30-9
Bonanza, 9-10 (Color)
DuPont Show of the Week, 10-11 (Color and b & w)

Monday
It's a Man's World, 7:30-8:30
Saints and Sinners, 8:30-9:30
The Price Is Right, 9:30-10 (Color)
David Brinkley's Journal, 10-10:30 (Color)

Tuesday
Laramie, 7:30-8:30 (Color)
Empire, 8:30-9:30 (Color)
The Dick Powell Show, 9:30-10:30
Chet Huntley Reporting, 10:30-11

Wednesday
The Virginian, 7:30-9 (Color)
Perry Como's Kraft Music Hall, 9-10 (Color)
The Eleventh Hour, 10-11

Thursday
Wide Country, 7:30-8:30
Dr. Kildare, 8:30-9:30
Hazel, 9:30-10 (Color)
The Andy Williams Show, 10-11 (Color)

Friday
International Showtime, 7:30-8:30
Sing Along With Mitch, 8:30-9:30 (Color)
Don't Call Me Charlie! 9:30-10
The Jack Paar Show, 10-11 (Color)

Saturday
Sam Benedict, 7:30-8:30
The New Joey Bishop Show, 8:30-9 (Color)
Saturday Night at the Movies, 9-11 (Color and b & w)

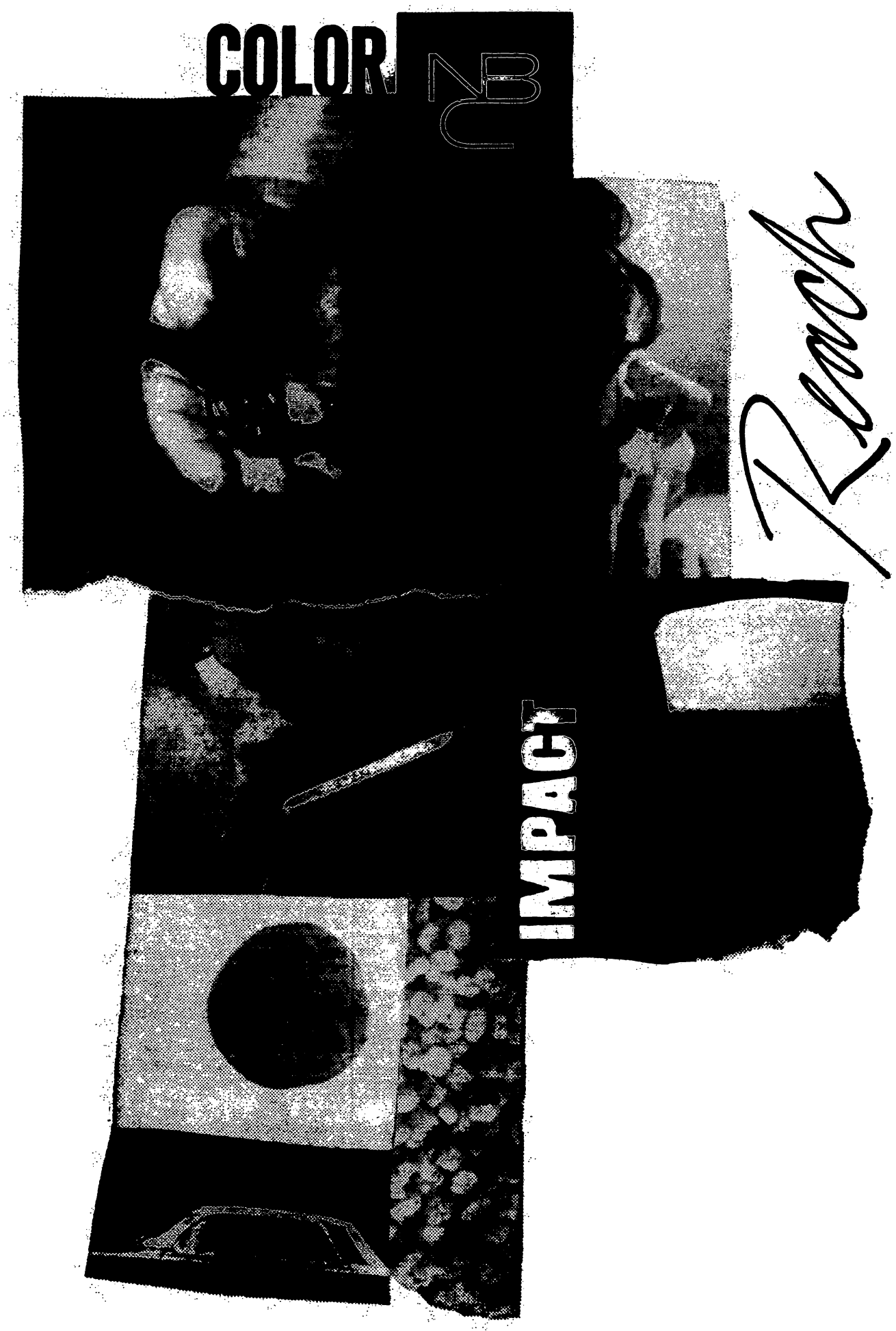
Monday through Friday
The Tonight Show starring Johnny Carson, 11:15-1:00 (Color)



2) A big new selling season

Television's challenge in the 1962-'63 season is to help build demand for an unprecedented output of goods and services. Its approach—tested through more than a decade—is to assemble, entertain, and inform audiences of millions from coast to coast.

With a strong regular schedule, with big Specials, with the finest news service in television—NBC creates a receptive mood for its sponsors' messages across the nation. This year, the total investment made by advertisers appearing on NBC is the largest for any season in the history of the NBC Television Network. It's a sure sign they plan a big new selling season.



Bates' O'Seas Payoff From Hardsell Geared to $100-Mil. in Five Years —On Other Madison Ave. Fronts

By BILL GREELEY

Ted Bates agency last week opened its third European branch, and board chairman Rosser Reeves is predicting that the shop's expansion into the Common Market will yield a total of $100,000,000 in billings within five years.

He also predicts that the overseas billings will return Bates a greater net than the New York office, which is now the fifth largest U. S. agency with an estimated gross of $150,000,000.

While the predictions seem fantastic, Reeves bases them on the agency's successes so far in the foreign market. In two-and-a-half years, he says, overseas billings have gone from zero to $32,000,000. Major branch is Hobson, Bates & Partners Ltd., London, which has climbed from $5,500,000 gross in '59 to $24,000,000 this year. There also are the Spitzer, Mills & Bates Ltd. offices in Toronto and Montreal, which were formed hotly after the London branch, and last year, AFP, Bates & Cie, Paris. To date the foreign offices have 550 employes and 85 accounts.

Third overseas branch, Ted Bates Werbegesellschaft GmbH, Frankfurt am Main, was not a merger as the others. It's starting as a complete service shop with a staff of 35 headed b Robert Eaton as general manager and Fritz K. Wolff, director of creative operations.

Beside his strong faith in the profit and billings potential of the branches, Reeves also has a firm belief in the Bate. famed hard-sell "unique selling proposition" as outlined in his book "Reality in Advertising" as a universal technique. Agency has found, he says, that campaigns that have been successful in the U. S. work with strikingly similar affect in Europe and England. And the London agency, in fact, has launched a couple of campaigns that went well in England and have been adopted for U. S. advertising.

Bates will definitely be making further steps in Europe, but where and when will be decided according to opportunity, says Reeves.

Cancer Spookers

Any doubt left about the tobacco industry's sensativity re cigs and cancer left after that CBS special on teen smokers should be cleared up by Tom Mackin, New Jersey newspaper video critic who has authored an article on tv taboos for the November Pageant mag.

His lead: "The well-known dramatic actress Judith Anderson was engaged last season to appear on the Arthur Murray television program. She was awarded a $500 prize for dancing, a talent hitherto hidden from her public.

"At the close of the video-taping of the show, she stepped toward the cameras and declared softly, 'I'd like to donate this $500 to the Beverly Hills chapter of the American Cancer Society.'

"The remark never got on the air. Reason? The sponsor was the maker of Newport cigarets."

Newport agency is Lennen & Newell, agency famed for deleting "gas chamber" from the Nazi war criminal drama on "Playhouse 90" because a sponsor was the ga[illegible] ction.

Adsville: Paul Jones whiskey to [illegible] agency. Move at [illegible] Kenyon & Eckhardt do Brazil for the [illegible] Universal Public Relations has [illegible] Hobbed an industrial film [illegible] with Leland M. Pyle.

Shell Buys Bernstein

[illegible] of the Leonard Bernstein N.Y. Philharmonic Young People's Concerts series's has been [illegible] for Nov. 21, Wednesday, 6:30 to 7:30 p.m. Shell Oil will sponsor, preempting "CBS Reports" that date.

Nov. 21 show, titled "The Sound of a Hall," will be a study of the [illegible] and its relationship to the music and to the particular sound of the new Philharmonic Hall at Lincoln Center for the Performing Arts.

London Agencies

London, Oct. 9.

Link has taken place between Britain's Lonsdale-Hands Organization and Lennen & Newell of the U.S. New company, jointly owned by the agencies, is to be called Crossley, Lennen and Newell Ltd. . . . Both the Institute of Practioners in Advertising and the Advertisers have welcomed the report of the Royal Commission on the Press . . . Southern-TV offering local retaliers seven-second commercials to link their names to major campaigns . . . London Press Exchange, one of the U.K. leading ad agencies, finally published survey into "who watches the commercials," initial details of which added up to one big headache for the ad industry when they emerged last year . . . With a view to retaining the large ad-coin yielded by the "advertising magazine" programs—dropped by 11 of the commercial stations—the indies are huddling with leading agencies to work out a new format for clients who are "consistent" admag buyers.

Ink Joan Sutherland For TV Operatic Recital; U.S. Sale Via Michelson

Joan Sutherland has signed a deal with Television Corp. Ltd., Sydney, Australia, to star in a one-hour operatic special. The show, to be produced in England, is being handled in the U.S. for sale by Charles Michelson, N.Y., representative for TCN, Australia.

The Australian soprano will appear with the London Symphony Orch, under the baton of Pierre Monteux. It will be produced in the TWW Television Studios, Bristol, England. The program, called the most expensive ever produced for Australian tv, will be presented on the National Nine Network and associated stations throughout Australia about mid-November. Sale of world tv rights is under the control of TCN in association with Miss Sutherland and her husband Richard Bonynge. Also Australian, Bonynge, a pianist and conductor in his own right, may conduct some of the segments of the program.

British rights to the program have been secured by Associated Rediffusion.

NABET ELECTS SMITH FOR 4TH PREXY TERM

Chicago, Oct. 9.

George W. Smith was reelected to an unprecedented third term as international prexy of National Assn. of Broadcast Employes & Technicians at its constitutional convention here last week. He was opposed by four other candidates.

Arthur Hjorth was reelected International Secretary-Treasurer by acclamation, and Eugene Klumpp of Buffalo local 25 was elected International Veepee, filling a position vacated earlier this year. Klumpp has served two previous terms in that office.

WWCO, Wat'bury, Guilty Of Not Paying Overtime

Hartford, Oct. 9.

Guilty plea was made in Federal Court here by a Waterbury radio station WWCO, to charges of failure to pay time-and-a-half wages for overtime work by 16 employees of the station.

Sentence is to be passed on Oct. 29. Offense is a misdemeanor that carries a maximum fine of $10,000. Government charged that prexy Herbert Bloomberg and station failed to pay overtime for the period from Sept. 5, 1959 to July 27, 1961. Additional counts of the charge involved a claim that the station kept false records on hours worked by 10 employees and failed to keep other records.

Judge Rules Out Live TV For Most of Estes Trial; Violates Witness Rule

Tyler, Tex., Oct. 9.

District Judge Otis T. Dunagan ruled out live telecasts and live broadcasting for much of the scheduled Oct. 22 Billie Sol Estes case on the grounds that it violates laws regarding witnesses. He said cameras would continue to be allowed in the courtroom provided the State Bar of Texas does not hold against them.

The jurist said, "Television and radio should be given equal treatment with other news media insofar as the law governing trial procedure permits. I believe it would be rankest kind of discrimination between the news media to refuse these two sources of reporting the news equal access to news coming from the trial of lawsuits insofar as it can be done in keeping with proper court procedure."

Judge Dunagan said, however, that he was notifying both television and radio that live "casting would not be permitted during the questioning of jurors in testing their qualifications or of the witnesses" testimony.

To give such permission, the judge said, would violate the Texas witness rule which prohibits one witness from hearing the testimony of another.

Judge Dunagan said he was making the ruling because of the witness rule and not because of any criticism of his permitting live coverage of preliminary legal moves at the Sept. 24-25 session.

He said the television and broadcast coverage would be on a pool basis and designated Marshall Pengra, manager of KLTV-TV, here, in charge of the pool.

ANOTHER G-T QUIZZER GOES ON NBC DAYTIME

NBC-TV will add another Goodson-Todman quizzer to the daytime lineup Dec. 31 when "The Match Game" preems from 4 to 4:30 p. m. New strip will bring G-T's weekly half hours to a total of 35.

A two-team game with contestants matching each other's answers to a given question, will originate in New York with host and production crew to be announced.

NBC-TV is cancelling "Here's Hollywood," its daily 4:30 p.m. entry. Since "Match Game" will take the 4 p.m. cross-the-board slot, Danny Thomas' telefilm reruns, now at 4, will move back to 4:30 at the time of the change.

British, Swiss Networks Cop Top Verona Prizes

Verona, Oct. 9.

British and Swiss radio-tv nets won top prizes in the annual Prix Italia contests sponsored by RAI-TV, the Italo telenet.

"The Damned," a musical drama written for radio, won the $3,320 first prize for the Swiss radio-tv network. It was written by Marcel Van Thinen (music) and Rene de Obaldia (text).

"The Ballad of Pekham Rye," presented by Britain's BBC, won the same money for the literary-dramatic division.

Television kudos were divided among French, British, and West German network presentations.

Best original musical presentation for tv was France's (RTF) ballet, "The Girls of Fire," directed by Youri and with music by Maurice Jarre. It won a $2,288 Prix Italia award.

In the tv drama section, Karl Wittlinger's "Vagabondage of the Soul" entered by the W. German networks was the jury's selection, while the BBC's "The World of Television," by Richard Cawston, was its choice in the tv documentary division.

A Swedish entry in the dramatic division, Birgit Linton-Malmfors' "Festive Banquet for the Returned" won the $1,600 "Prix Verona" awarded by the same jury.

Only Yank win at the Italo event, considered one of top yearly gatherings on the Continent, was Studs Terkel's "Born to Live," which won the $1,000 Unesco "East-West" prize.

Documentary is second one presented at the "Prix Italia" in recent years by the Yank writer-director.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Raymond (Perry Mason) Burr into Mt. Sinai Hospital, Los Angeles, for checkup and rest . . . CBS-TV prexy **Jim Aubrey** and web's program brass **Hubbell Robinson** and **Alan Courtney**, back from Coast . . . **Bob Livingstone**, CBS-TV's Pacific Coast sales manager, back to L.A. . . . CBS-TV's **Andy Griffith** back to Coast after a brief trek eastward . . . **Ann Flood**, expecting a baby shortly, replaced by **Frances Helm** in CBS-TV soaper, "Edge of Night" . . . **Daniel Schorr**, CBS News' Bonn correspondent, back to Germany after a stopover in N.Y. to work on script for Nov. 4 "Twentieth Century" episode . . . **Danny Thomas** will direct his Nov. 19 CBS-TV comedy episode . . . **Jim Lavenstein**, administrative manager, CBS-TV's network program department, has left on a Radio Free Europe inspection tour. He returns Oct. 23 . . . **Irene Ryan** is taking time off from CBS-TV's "The Beverly Hillbillies," to appear in a children's safety film "A Tour of the White House with Mrs. John F. Kennedy," a new book written by **Perry Wolff** and based on the CBS News telecast, published Friday (5) by Doubleday & Co. The book, which retails at $7.95, has been chosen for distribution by the Better Homes & Gardens Book Club. It contains 256 pages, 150 of them illustrated . . . Sportscaster **Chris Schenkel** is now being represented by **Vincent Andrews** since the demise of MCA . . . WCBS radio's waker-upper **Jack Sterling** is back behind the mike following a two week golfing vacation . . . **Dick Novik**, son of WLIB general manager **Harry Novik**, is taking his masters degree at Columbia U. He spends part time learning the radio biz at his dad's station . . . Films of the first Telstar broadcast as seen on CBS-TV have been presented to the Library of Congress . . . **Alan Landsburg**, production exec at Wolper Productions, has been promoted to producer on "Biography" . . . **Dave Williams**, eastern manager, CBS-TV affil relations, has left for Atlanta to attend the regional National Assn. of Broadcasters meetings and the fifth annual affils' breakfast there which will be held Monday (15) . . . **Isaac Kleinerman**, producer of CBS-TV's Twentieth Century," left for Europe last week (4) for three weeks filming in Spain and Ethiopia for the upcoming season's documentary series. **James Ffichney** will direct a two-parter on Spain and **Harry Rasky** has been tapped to direct the report on Ethiopia . . . Vancouver International Film Festival awarded two certificates of merit to "The Story of an Artist" and "The Story of a Prisoner," two episodes in the United Artists Television "The Story of . . ." series, produced by **David Wolper** . . . CBS-TV's election night anchorman **Walter Cronkite** hosts tonight's (Wed.) hour special, "Campaign '62: Progress Report" . . . **Allen Ludden**, host of daytime and nighttime "Password" on CBS-TV, has recorded a series of 36 five-minute pubservice radio features for the U.S. Marine Corp. The series, directed at teenagers, is based on Ludden's four successful books dealing with teenage problems.

WPIX kidvid emcee **Chuck McCann** will be doing seven and a half hours a week beginning Oct. 14 with his Monday-Friday strip, expansion of the "Lets Have Fun" Sunday spread to four hours and a new "Laurel, Hardy & Chuck" Sunday outing . . . **Don Carney** upped to director at WPIX . . . Harlem station WLIB's "The Editors Speak" show has guested New York State Attorney General **Louis Lefkowitz** (candidate for reelection) and will guest gubernatorial aspirant **Robert Morgenthau** . . . Mutual has a new affiliate in Taft station WBRC, Birmingham, Ala.

Julie Harris to front as Liza Doolittle in the "Hallmark Hall of Fame" version of "Pygmalion," slated for NBC-TV the night of Feb. 6 . . . **Alexander King, Marguerite Piazza** and **Peggy Cass** all scheduled for **Jack Paar** guest shots on Friday (12) . . . **Jim Lucas** is Paar's new warmup man and besides that he's filling in on NBC-TV's daytime "Concentration" for **Hugh Downs**. Downs is out working up Caribbean footage for his daily "Today" stint . . . **Syeus Mottel** is deputy director of radio-tv in the N.Y. guberatorial campaign of Dem candidate **Robert Morgenthau** . . . **Charles Michelson**, tv program exporter-importer, off to England for a fortnight . . . NBC research director **Dr. Thomas Coffin** doing a luncheon stand in Chicago—before local chapter of the American Marketing Assn., and his topic revolves around "media research."

IN CHICAGO

WBBM Radio, in an effort to refresh its live sound, has added **Louise Drake** to its vocal staff and is looking for a new vocal group. **King's Jesters** have pulled out after two decades on the station, as has chirper **Gini Patton** . . . **Bill Ray**, onetime WNBQ news director and now a member of the FCC staff, has been in town but not noticeably. Understood he's checking out **Gordon McLendon's** "reassessment of the market needs" in dropping foreign language programs from WYNR . . . Agency topper **Edwards H. Weiss** addressed Chi Broadcast Advertising Club yesterday (Tues.) . . . **John Harrington** started a new early ayem strip of on-the-street interviews on WBBM Radio . . . **Patti Wilkus**, former g.m. of Academy Film Productions, has joined the broadcast production staff of R. Jack Scott agency . . . **Charles McCuen** has a documentary on the Windy City key clubs which WNBQ will air next Monday (15) . . . **Stuart Brent**, book reviewer on WBKB, tossing a party at his Boul Mich bookshop on Tuesday for his own opus, "The Seven Stairs". WBBM Radio again is broadcasting the opening night festivities of the Lyric Opera and the entire performance of "Prince Igor" as a four hour public service this Friday (12). **Jay Andres** and **Larry Attebery** will do the opera commentary, and **Lee Phillip** and **Mal Bellairs** the color and intermission interviews . . . **Shelly Cooper** upgraded to executive producer of WGN-TV and **Brad Hofmann** named continuity director . . . WGN-TV has set a schedule of 11 hockeycasts of the Chicago Blackhawks this winter.

IN LONDON

Eddie Albert in to star in a drama with BBC-TV . . . **Michael Barry**, seconded to Telefis Eireann as program chieftain, has returned to BBC-TV. No official hint yet as to what post he will now hold . . . Fourth series of Granada Lectures—given annually—opens this month and is themed: "Communication in the Modern World" . . . BBC-Radio introduced a new 75 minute jazz series in the Light Program and thus patched up a row with leading jazz exponent hereabouts, **Johnny Dankworth** . . . **Hughie Green**, host of the "Double Your Money" quiz game is set for the lead role in a series of comedy-cum-mystery outings, tabbed "Green for Danger," over Associated-Rediffusion . . . BBC-TV prepping an hour-long pop music skein for Saturday night prime time . . . Radio Industries Council has announced there will be no radio show next year although one can be expected in '64 . . . Producer-director **Kenneth Hume** completed a half-hour pilot comedy skein "The Secret Keepers" with **Alma Cogan** and **Frankie Howerd.**

IN WASHINGTON

WWDC radio has the news coup of the week with a special hookup during the Ole Miss riots to college's station WCBH. An anonymous professor was on the line to Washington from 10 p.m. Sunday to 10 a.m. Monday in the thick of the campus chaos . . . Every tv and full time radio station in D.C. area broadcast the hour long United Givers Fund kick off . . . **Mal Oettinger** is new NBC Washington info coordinator. He replaces **Bud Rukeyser**, named web's national director of program publicity . . . D.C. stations getting hep to local politics. WRC-TV is having

(Continued on page 42)

CRITICAL TEMPEST IN TV POT

Britain's Top 20 TV Shows

(Week Ending Sept. 30)

	Homes Viewing (000's)
Coronation Street (Mon.)—GRANADA	7992
Coronation Street (Wed.)—GRANADA	7757
Armchair Theatre—ABC	6817
Sunday Palladium—ATV	6817
Play of the Week—GRANADA	6229
No Hiding Place—AR	6229
Emergency Ward 10 (Fri.)—ATV	6229
Sportsview (Wed.)—BBC	5877
Take Your Pick—AR	5633
Last Witness (Film)—BBC	5524
Bruce Forsyth Show—ATV	5524
Winning Widows—ATV	5417
Maigret—BBC	5406
Emergency Ward 10 (Tues.)—ATV	5406
Take a Letter—GRANADA	5323
Double Your Money—AR	5289
Harpers West One (Mon.)—ATV	5106
Z Cars—BBC	5054
This Week—AR	4819
Man of the World—ATV	4584

Senate Subcommittee Opening Probe Into Radio-TV Campaign Policies

Washington, Oct. 9.

It may come as a surprise to some not up to date on how their money is being wasted in Washington that a Senate Commerce Subcommittee set up in 1960 to watch the behavior of radio-television stations in that campaign has been operating with a full budget for the two years since, with not an election to watch.

But work, as it must to all men, has once again come the subcommittee's way.

And Sen. Ralph Yarborough (D-Tex.), chairman of this unique group, said in a Senate speech that the subcommittee intends to send questionnaires (at government expense) to all radio-tv licensees to get their records in the 1962 Congressional campaign.

"The performance of licensees," Yarborough said, "in seeing that the public is informed, and, in those cases where there are only two candidates for a given office, just what steps were taken by the licensees to help to inform the public, is a matter of great concern to a Senate dedicated to freedom and fairness, of which this subcommittee is the representative.

"The subcommittee," he continued, "as a 'watchdog committee' would also like to know which licensees make available time on a commercial basis and which licensees refuse to sell time for political purposes. The subcommittee has been advised that there are licensees who refused to sell any time for political speeches or discussion programs, in what appears to be a flat violation of their obligation to operate in the public interest. Some licensees will only sell political spots or commercials of less than one-minute duration. Some radio licensees contend that their 'news and music' format precludes the sale of political time."

Yarborough expressed the opinion that 1959 legislation allowing broadcasters the license of "editorial discretion" does not permit them to "discriminate in favor of one candidate and against another."

Anti-TV Play Due As Pilot

Hollywood, Oct. 9.

Spinning off a tv pilot from a new Broadway play, believed to be the first time attempted, is the plan of Sheperd Traube, who will produce "Memo" on Broadway with Macdonald Carey starred.

Play by Allan Scott will be a satirical indictment of tv, the main character being a composite of David Susskind, Pat Weaver and other publicized figures in tv's upper echelon. Fable tells of a high-minded tv executive who goes to the desert to "find himself." The television would be considerably "toned down" so as not to offend network nabobs.

PAAR'S RIPLEY

N. Y. Journal-American Sells TV Listings and Paar Buys 'Em

The N. Y. Journal-American last week started selling its tv listings and tapped the moneybags of a guy most folks would consider a most unlikely preem customer—Jack Paar.

Gimmick for a fee is an all-caps boldface squib which dominates the hour-by-hour charts (without being identified as paid advertising). Besides Paar, the Friday J-A boldfaced WOR-TV's "Big Preview," a weekly feature pix outing preeming with "Friendly Persuasion." WOR's paid bit rated a cross reference to and listing in the paper's TV Key feature, which previews top attractions of the night.

But Paar, who had been a severe critic of Hearst and J-A columnist Dorothy Kilgallen when hosting NBC's "Tonight," didn't make the Key for the second outing of his prime time Friday hour. In fact, the gremlins were at work on his paid bit (bought by the Paar org, not NBC). He came out "JACK PARR!" Maybe the bang was gratis.

Bob Macrae Vice Hal Maag as RCA S.W. Sales Veepee

After 35 years with RCA, H. R. (Hal) Maag is retiring at the end of this year, and Robert M. Macrae succeeds his current spot as staff vicepresident, southwestern distributor and commercial relations for Radio Corp. of America.

For the present, Maag will handle "special assignments" for RCA, which said he "has chosen early retirement." One of the reasons motivating the vet corporate exec is a desire to live elsewhere than the southwest. Prior to his Dallas assignment he had headed RCA operations in Hollywood until John K. West, ex-NBC (L.A.), succeeded him.

Macrae previously was distribution veepee for RCA Victor in Canada. He is a son-in-law of Frank M. Folsom, former RCA prexy, now chairman of the executive committee.

Call Letters Confuse FCC

Washington, Oct. 9.

A WJIM-TV in Lansing, Mich., and a WILM-TV in Grand Rapids is too confusing, FCC ruled last week.

Commission stayed the assignment of the WILM call letters to Channel 13, Grand Rapids, ordering reconsideration of the letters since WJIM already operates on Channel 6 in Lansing.

BLAST MEDIUM AT ACAD MEET

By ART WOODSTONE

Everybody else seems to pick on television but it's news when the television industry publicly picks on itself for mediocrity and worse. And that's exactly what has happened—twice in eight days.

Late last month, in Hollywood, a special membership meeting of Writers Guild of America, West, joined in a rap against "tv's soapiness formula." In a sense, that's nothing, because, some point out, that writers are always picking on tv—but these writers are from "industry-oriented" coast, where open criticism is noteworthy.

More important, these dissident voices were joined last Thursday (4) in N. Y. by composers, musicians, directors, producers, set designers, performers, public affairs specialists and by other writers. Like so many ack-ack shells, each group exploded in succession with a strong, loud criticism of the current tv industry.

Scene was a forum, one of those "whither goest tv" affairs which occasionally generate a mildly bad word or two about video. This was staged by the Academy of TV Arts & Sciences, and each craft was represented at a table of its own. The pot simmered, for nearly two hours and, observers say, might not have boiled over if it were not for the remarks of the "management table."

Spokesman for tv management, after conferring with others at his table, said the only conclusion they could reach was failure to define "quality" programming or the "average" tv audience. It didn't take but a second for the works to go up. Since then, some industryites have tried to explain away the scene by suggesting, with the zeal of boy scouts, that "it's healthy to blow off steam."

Some of the men who criticized the industry said later that, far from merely blowing off steam, they intended to work openly and repeatedly to change at least one phase of tv—"an apologist TV Academy." This was on the theory that a strong trade org can pinprick management.

David Davidson, speaking for the tv writers gathered at this roundtable, at the new Americana Hotel, rose and expressed "extreme disatisfaction with what we regard as the worst season ever perpetrated in television—one met with mixed reviews, a phrase which George Kaufman once defined as 'good and rotten'."

Then, piecemeal, television was torn apart. Nobody denied each craft had an axe to grind, but the pieces, they later maintained, made an awsome whole to a jigsaw puzzle.

Directors Join In

The directors were quoted as saying they were drifting and saw no prospect for improvement. The set designers, mute until now, said that they had "lost their integrity—that nobody care on the management level what the sets looked like," provided they were not expensively wrought.

Paul Taubman, speaking for composers, said of tv. scores that the same musical tape was often used for a scene wherein "a man bleeds to death at the feet of his wife as for fading in on the main postoffice in Washington." Speaking for actors, comedian Alan King charged tv was an "insult" to an audience's intelligence.

It's natural, some feel, for public affairs—"tv's elite"—to blast other facets of the medium. But Al Pearlmutter, empowered to speak for this socalled elite, at the Academy meeting, criticized public affairs itself and, apparently, the managements which ordered such programming made. For one thing, the speaker was reported as saying, they want more hard news and less in the way of public affairs "features," or in other words, everything in tv these days has got to have impact.

Not the least of the criticism was leveled directly at the Academy it-

(Continued on page 42)

TV Webs Pushing Pilot Projects To Shape Up 1963-64 Schedule In Earliest Teeoff of Buying Season

Hollywood, Oct. 9.

In the firm belief that buying for 1963-64 tv season will be earlier than ever, three networks are launching pilot projects ahead of their usual timetable. CBS-TV, for example, has decreed all pilots in which it has an interest must go into production by mid-month.

It's a far cry from pattern of the past, when pilots were turned out at a leisurely pace, some not rolling off the assembly lines until March and even later.

Illustrative of the new modus operandi is the top-level gathering here of CBS-TV brass, headed by prexy James T. Aubrey Jr., to decide which network-involved pilots should get the green light.

And ABC-TV quietly is already in coproduction with Revue Studios on four pilots, which are being shot as the first four segs of "The Best Years" series, slated for 1963-64 season. ABC-TV also has made a commitment for coproduction with MGM-TV pilot of "The Travels of Jamie McPheeter.

Execs of all the networks began their planning for 1963-64 last summer, with the N.Y. toppers commuting frequently to the Coast for looksees at new blueprints from Hollywood production companies, and, as in the case of CBS-TV, from its own creative staff also.

Aubrey said the network is considering pilots projects from various Hollywood production companies, and some created by its staff here. 'We have a long list of properties we are considering for pilot production," said Aubrey.

He said he wants all pilots in which CBS-TV has an interest to be completed, and in N.Y. by the first part of January. Asked why the early buying season for 1963-64, he replied there was no particular reason except that "the buying season seems to be getting earlier every year." CBS-TV program chief Hubbell Robinson arrived here to participate in pilot project meetings.

A Small Discount

The only thing the tv industry has to look to, said writer David Davidson at a TV Academy "self-condemnation meeting" last week, is Hubbell Robinson, CBS-TV program chief and the man who once supported 90-minute tv dramas.

"We are all waiting," said the writer, "for Hubbell to come up with a 'Playhouse 89,' just a little under 'Playhouse 90.'"

Brit. Comm'l TV Retains Big Lead In Top 20 Roster

London, Oct. 9.

Stuart Hood's big play for Sunday's video honors has, so far, not been wholly effective. For the BBC program controller hasn't been able to make any significant dent in the Associated TeleVision Sunday status despite his canny reshuffling of "Perry Mason" from Saturdays to Sundays.

To be fair, at this stage BBC has not brought its clickeroo "Black And White Minstrel Show" into the fray—and this could make a significant difference to the whole rating pattern for Sunday evening. And ATV's much-lauded "The Saint" was just kept out of the top 20 racks by a BBC oneshot entry, a circus. In short, Sunday is still wide open.

In essence, the same goes for the rest of the week with the possible exception of Wednesday nights. Here, BBC-TV has established a firm lead of the opposition with three shows zipping into the TAM (Television Audience Measurement) toprater listings, "Z Cars," a Yank film and "Sportsview" (feature: the Liston-Patterson squabble).

Whether the success of the previous two programs is geared to the boxing film (which was shown last of the three) is anybody's guess, though BBC would say "Z Cars" has built up a substantial following and thus could make it without a Liston-Patterson dual in the offing as it were.

BBC-TV has been highly successful with "Maigret" which, in for its third run, has shifted to 9:25 p.m. on Mondays. Show not only whipped Granada-TV's 90-minute venture "The Verdict Is Yours" on the opposite channel but earned 13th notch in the TAM scorecard beating such notable highraters as "Emergency-Ward 10," "Take A Letter," and "Double Your Money."

At this early stage in the fall skeds, the general view of the British tv scene spells out champ status once again for the independent web. Latter has more than 75% of the top 20 entries.

BUICK, CELOTEX BUY ABC'S HUFF & BRAGAN

Buick Motors and Celotex Corp. have picked up the tab for ABC Radio's new sports shows featuring N.Y. Giant football star Sam Huff and former major league baseball manager Bobby Bragan. Huff and Bragan will be on the air Saturdays and Sundays, supplementing the network's sports coverage by Tom Harman and Howard Cosell.

Buick is sponsoring six of the eight shows Huff and Bragan will do each weekend. Celotex will bankroll two of the Saturday shows.

Garry Moore Co. Rolls 2 Pilots

Two pilot films, one starring the comedy team of Allen & Rossi, and the second, titled "Curly," will go into production by Nov. 1 under the banner of Garry Moore's Red Wing Productions Inc. Red Wing now produces Moore's tv and radio shows. This will be the first production of the nine-year-old company in which Moore has not performed.

Marlo Lewis, who for several years was exec producer of comedy and variety at CBS-TV, will assume the same position with the two pilots in association with Moore.

Pilot starring Marty Allen & Steve Rossi has a comedy concept developed by comedy writers Vincent Bogert, Arnie Rosen and Coleman Jacoby who are on the writing staff of "The Garry Moore Show." Ted Key, who created the cartoon character of "Hazel," now a tv series, has created a rascal-grandpa type called "Curly" which has been developed into situation comedy stories for the projected series. Budd Grossman will be the writer for the project.

Moore's Telecast Productions produces the panel show, "I've Got A Secret" in partnership with CBS-TV.

Kane Joins UTM

Arnold Kane has joined United Talent Management where he will handle writers and directors signed with the agency.

Kane has been directing on various nets for a number of years.

"...he (Johnny Carson) went to work at radio-TV station WOW in Omaha. There he distinguished himself by taking the side of pigeons in a raging civic issue. The birds were defacing City Hall, and local boosters had started a campaign. 'Get rid of the pigeons' was the slogan. To give the pigeons equal time, Carson conducted mock interviews with them, translating their soft cries into pleas for mercy. Soon a natural-gas company in Omaha, touched to its corporate core, formally invited the pigeons to sit on its ledges any time they chose."

--Excerpted from a TV GUIDE profile by



Roger Kahn. It is typical of what you will see in TV GUIDE this week, next week, any week. All of it about television, edited for readers who want to know more about television than how to turn it on or off. This week more people will buy TV GUIDE to read about television than will buy any other magazine to read about anything else. Best-selling weekly magazine in America.

PERRY COMO'S KRAFT MUSIC HALL
With Perry Como, Don Adams, Kaye Ballard, Sandy Stewart, Pierre Olaf, Frank Gallop the Mitchell Ayres Orch., Ray Charles Singers, Peter Gennaro Dancers
Producer: Nick Vanoff
Director: Dwight Henion
Writers: Goodman Ace, Selma Diamond, Jay Burton, Frank Peppiatt, John Aylesworth
60 Mins.; Wed., 9 p.m.
KRAFT FOODS
NBC-TV (tape & film)
(J. Walter Thompson)

Lest there be any doubt about it, Perry Como digs golf. That was more than evident from his NBC-TV season opener last Wednesday (3), when the crooner began his eighth year of hour-long shows for the web.

His guests for this stint were golf pros Arnold Palmer, Gary Player and Jack Nicklaus. To say that they and their sport dominated the show would be an understatement. A good bit of it was shot at the Sands Point (L.I.) Golf Course. These segments (they kept cropping up throughout the show) were interesting to a point, humerous to a point and even entertaining to a point. But if the viewer didn't share the host's interest in golf—forget it. The guestints by the pros worked out better than the usual idea of having a guestar hit practise balls into the audience from the stage but it was almost impossible to follow the shots on the tv screen as photographed so, except for some putting, the action was half wasted.

Meanwhile, back at the studio, production values were up to their usual slickly designed and expertly used standards. A somewhat long opening with Como screaming at the top of his lungs (there's a switch) in a barren studio could have used some pruning. The singer's "family," consisting of Don Adams, Kaye Ballard, Jack Duffy and Sandy Stewart welcomed a new member in Pierre Olaf with a skit about having mixed emotions regarding the newcomer. It was okay but weak.

Carol Haney, who's subbing as choreographer while Peter Gennaro works on "Mr. President," designed a well-executed dance number, the Ray Charles Singers and Mitch Ayres Orch combined for a pleasant rendition of "Sweetest Sounds," and Como warbled "I Left My Heart In San Francisco," "Fly Me To the Moon" and, as part of his usual stool & sweater finale, "What's New."

The crooner's velvet, super-relaxed singing style remains as smooth as ever. Nick Vanoff produces and Dwight Hemion staged the opener with scope and pace for the most part. Ayres and Charles handle musical chores well and Miss Haney's choreography sparkled. Gary Smith continues to design interesting and spacious settings for the productions. Writing could be sharper but is generally quick and effective, under the guidance of Goodman Ace and his team.

The show continues to maintain the values that have made it a steady winner through the years, although the opener could have used a little less time on the links, especially considering that the golf season is all but over. All things considered, however, it looks like another big year for Perry, Kraft and NBC color. *Kali.*

TOAST THE WINNING TWINS
With Ray Scott, others
Producer-director: Lloyd Boikcom
Writer: Charles Ruhr
30 Mins.: Sun. (30), 9 p.m.
HAMM BREWG. CO.
WTCN-TV, Minneapolis

In an area that has been big league baseball mad, it was another of this Time-Life station's many bright ideas to ring down the curtain on the diamond sport's season locally with this show after having televised the games.

Tuners-in had brought back via video tape a number of the most thrilling camera-caught live action from various of the past-season games. They also met the players, the managers, coaches and owner Cal Griffith.

Players and other guests were seated on both sides of the long parallel tables with emcee Ray Scott and his assistants. Herb Carneal and Halsey Hall, doing their bits from the centre.

It was a well put-together show that reflected credit on producer-director Lloyd Boikcom and writer Charles Ruhr. *Rees.*

GOING MY WAY
With Gene Kelly, Leo G. Carroll, Dick York, Nydia Estman, Robert Emhardt, Will Kuluva, Russell Collins, others
Producer: Joe Connelly
Director: Joe Pevney
Writer: Emmet Lavery (based on story by Juanita Vaughn)
60 Mins., Wed., 8:30 p.m.
PARTICIPATING
ABC-TV (film)

"Going My Way" is a vidseries sequel to the 1944 Paramount feature about an old and a young Roman Catholic priest and the part they play in the affairs of a low income, melting pot community of Manhattan. While it is anything but a momentous entry in the new season, it could do all right on the strength of its co-stars, Gene Kelly and Leo G. Carroll, and on its appeal as a family show.

Wired for sentimentality and moral lessons, it ought to get the endorsement of parent-teachers groups and others seeking wholesomeness in prime time television; but whether there's a great enough variety of storylines in the format to sustain it in the crossfire of "The Virginians," "Dobie Gillis," "Beverly Hillbillies" and Perry Como should be determined early in the season. First impression is that it could fare far better as a 30 minute show.

Opening episode picks up just about where the motion picture left off, with the old priest, played by Carroll, yearning to revisit his old hometown of Ballymora, Ireland. He gets the opportunity, via the eccentric generosity of a Polish parishioner, but the younger priest (Kelly) learns that the lovely little burg has been industrialized, and realizing that the old fellow is bound to be disenchanted he tries to keep him from going. By one of those wonderful theatrical coincidences, another parishioner produces a letter from a nephew in Ireland who'd like to come to the U.S., and the old priest decides that dreams for the future are more important than derams of the past. That wisdom is underscored by a little old-fashioned patriotism.

A subplot in the preeemer had to do with vandalism on the part of kids in the neighborhood who belonged to the local community center, run by Dick York, and presumably—as in the film—the delinquent youngsters will play a prominent part in the series.

The role of the young priest, originated by Bing Crosby, seems cut perfectly to Gene Kelly's cloth; and while Leo G. Carroll seems a bit younger than Barry Fitzgerald was in the original, he too is well cast. Kelly gets an opportunity to do some singing and dancing, and Carroll has a momentary heart seizure, both of which seemed necessary to help along a thin plot. *Les.*

GUNSMOKE
With James Arness, Milburn Stone, Amanda Blake, Dennis Weaver, Sherry Jackson
John Dehner, Robert Doyle
Producer: Norman Macdonnell
Director: Sobey Martin
Writer: Kathleen Hite
60 Mins.: Sat. 10 p.m.
PARTICIPATION
CBS-TV (film)

"Gunsmoke" is now in its second season of hour-long shows and its eighth as a CBS-TV sagebrush series. It's expanded format has made room for a wider range of story lines and character development and, as demonstrated in last Saturday's (6) seg, can make for some entertaining and unusual yarns.

This stanza centered on hobbling deputy, Chester (Dennis Weaver). He got mixed up with a family of drifters, the daughter of which had her mind set on settlin' down and picked Chester to set up housekeeping with. Well, Chester liked the girl all right but didn't take to her tactics, especially when she invited him to meet the folks (a father and brother) and then, when he got there, told her Pa that she had spend the night with him. It was a lie. But the family didn't know it and when Chester tried to explain a demonic brother almost split his skull with a set of brass knuckles.

Eventually, Marshal Dillon came to the rescue and the family moved on. Weaver turned in a solid job, mixing the comedy and dramatics nicely, and continuing the image of Chester as a man wise beyond his seemingly scatterbrained exterior. Sherry Jackson, a cute and appealing young actress, did well as the girl with the urge to settle, displaying both light and serious moods effectively. John Dehner was credible as her drifter father to whom the grass was always greener over the next mountain and Robert Doyle was properly sadistic as the girl's shiftless brother.

James Arness as the Marshal did his usual competent job and Milburn Stone and Amanda Blake also registered well in their regular roles. Kathleen Hite's script tended toward over-pictorial dialog but her story line held up well. Sobey Martin directed with good pace and style. Production values were fine.

From the looks of things, "Gunsmoke" seems headed down another successful season's trail. It maintains all the values that have made it a fave oater through the years and holds up well in its expanded size. Re-runs of its original half-hour episodes which have more scope and development and which offer just about everything the sagebrush buff hankers. *Kali.*

ALCOA PREMIERE
(Flashing Spikes)
With Fred Astaire, host; James Stewart, Jack Warden, Patrick Wayne, Edgar Buchanan, Tige Andrews, Mary Riley, Carleton Young, others
Associate Producer: Frank Baur (for Revue)
Director: John Ford
Writer: Jameson Brewer (from Frank O'Rourke novel)
60 Mins., Thurs., 10 p.m.
ALCOA
ABC-TV (film)
(Fuller, Smith & Ross)

Best thing about the initial hour of this Fred Astaire-hosted series was the name value of James Stewart, who once more in his long career essayed a baseball player. This time the baseball player had been ejected from the organized professional sport for taking a bribe.

"Alcoa Premiere" (on alternate weeks, when there are different sponsor considerations, it is called "Fred Astaire Presenting") is a slight, but slick effort, but so long as it can muster name power like that of Stewart's then it stands a chance of surviving the Thursday-at-10 tv wars. The first story, shown Oct. 4, was not compelling in its own right.

A young baseball giant was called up before the commissioner on charges of taking a world series bribe from the disfavored Stewart. It turned out that he was merely receiving an invitation to the nice old man's fishing camp in Florida. And because Stewart for no apparent reason doted so long and so faithfully over the young man, it seemed that he was doing penance for his own crime against baseball. Hardly; it turned out that he was a nice guy through and through; and for a climax, he suddenly admitted (and everyone believed him just as suddenly) that he was framed.

The finale was a garbled paean to that great American pastime because the falsely accused bribe taker loved baseball so much he took the bad rap like a man.

Stewart was gentle and appealing as the old ballplayer. Jack Warden, Edgar Buchanan, Tige Andrews and Mary Riley were okay as an assorted bunch of goodies. Carleton Young was unconvincing as the mean newspaperman who accuses the kid ballplayer and his old friend. The youngster was enacted by Patrick Wayne, son of John. Wayne was a personable kid, who acted precisely like a baseball player hired by a film producer to act like a baseball player.

Revue not only got Stewart and the son of John Wayne to bolster ranks but it also utilized the large talent of director John Ford to meg the opening hour film. Ford is considered a great director for a number of reasons, one of them is not necessarily slickness. This was a slick show, right down to the insertion of Korean war footage that had absolutely nothing to do with the story. *Art.*

THE DISSENTERS
With Gene Shepherd
Producer-Director: Deborah Miller
30 mins., Sun. 12 p.m.
WCAU-TV, Philadelphia

Gene Shepherd, who had a devoted clique some years ago when he was a local deejay, and who developed a larger following on WOR, N. Y., hosts a new series which features area's minority viewpoints, to include everything from "food fads to socialism," "from osteopathy to pacifism."

Guest for opener was Malcolm X., a Black Muslim said to be the first lieutenant of Elijah Muhammad, the "prophet" and leader of the group advocating black supremacy. A paper cutout pattern of a lone black figure in the center surrounded by all white figures introed the session. Shepherd, leaving his stream of consciousness gab elsewhere, hammered away and pinpointed every question. But his adversary was hard to nail down on such issues as hate and supremacy. The Muslim rep had plenty of platform savvy and experience from personal appearances on radio and before audiences.

Stanza was peppered with quite a few snappers. Malcolm X took off when questioned about singer Dakota Staton's disclaiming sect. According to their chosen spokesman Miss Staton was not a true Muslim, since one of their cult would never appear "half clothed" in a nightclub singing to drunks or people who are drinking. He stated also that chirp's record sales had slumped since expressing her views on the group.

Guest professed respect for Governor Orville Faubus "because he is no hyprocrite." He had none for the liberals, who, he declared, "really feel the same as the Governor. They both know that integration won't work and can't be fixed." The Black Muslims favor total separation of the races and have asked the President for a separate state. Shepherd declared this sounded like "the statement of a colored Faubus." Asked if he believed blacks to be superior, Malcolm X went into a dissertation on genes and stated his race would outproduce the whites. When the interviewer tried to hold him to the "superiority" poser, he continued his talk about genes and the "Prophet."

Malcolm X smiled several times, but not when he was asked about his published statement concerning the Atlanta art group killed in a European plane crash. He glowered and called it "the wrath of God. They were upper class Georgians, and according to the leader, deserved their fate." If the rest of Shepherd's series with the local malcontents generates as many sparks as this one did there will be no dissenters to the program. *Gagh.*

THE GALLANT MEN
With Robert McQueeney, William Reynolds, Robert Ridgely, Richard X. Slattery, Eddie Fontaine, Rcland LaStarza, Robert Gothie, Roger Davis, William Windom, Sharon Hugeny, William Quinn, Robert Fortier
Producer: Richard Bluel
Director: Robert Altman
Writer: Halsted Welles
60 Mins., Friday, 7:30 p.m.
PARTICIPATING
ABC-TV (film)

Unlike ABC-TV's other war drama, "Combat"—an item with quality production and some thoughtfulness — "The Gallant Men" has the clear stamp of the Warner Bros. assembly-line technique.

Scripting, direction, music and an oldfashioned overall gloss gave the preem of this war correspondent's tale a wrap-leggin atmosphere in a combat-boot era. Battle scenes were loaded with running and falling men and billowing black smoke from hand grenades (which give off hardly any smoke at all, if truth be known). Rain and wind machines also got a big play. Cliched contrivances of plot in Halsted Welles' script were out of the celluloid west. Howard Jackson's scoring was of the blatant variety that has accomped the cattle into the river for more than three decades. There was a tune with lyrics, "My Heart Belongs to You" (Sy Miller), which should drive these dogfaces of the Fifth Infantry to "Roll Me Over" for the rest of the trip to Rome—if the series can hold out till they get there.

Lead Robert McQueeney as combat correspondent Conley Wright—in striking imitation of the late Ernie Pyle without any credit or inference—shapes as a fair focal for the GI yarns that will be spun around feature players. He, however, is not likely to hook a following on his own. In fact, the one character in the opener with a sustained-aud potential was knocked off. That was guest star William Windom, who as Jake, a major who goofed in Africa to come back in the guise of a private (how's that for fresh thinking in the coincidence department?), stamped a little emotion into the deep mud of Italy. He was the man of action behind feature player William Reynolds (Capt. Benedict) who laid in the strategy for the grab of a vital German hill outpost, getting killed himself in the attack—but not without a few, final death-litter words and a last cigaret, natch.

Robert Ridgely, Richard Slattery, Eddie Fontaine, Roland LaStarza, Robert Gothie and Roger Davis make up the rest of the regular contingent in the standard tradition of dirty but lovable GIs. Sharon Hugeny appeared briefly as a piece of soiled but exciting Italo cheesecake to brighten the sombre battle terrain (her underdeveloped tryst with an Italian-American GI was carefully spelled out as strictly a kissing affair).

If the war stuff takes hold according to ABC's betting (going by the extra popularity of battle stuff in feature pix showings), this one might hang on. *Bill.*

Tele Follow-Up Comment

Du Pont Show of the Week

Directors Company, the new Fielder Cook-Franklin Schaffner partnership, brought in its second of seven live-on-tape dramas for NBC-TV's Du Pont hour Sunday (7) with a display of versatility.

Production firm's opener was a serious allegorical play. "Big Deal in Laredo" was a gunless, horseless western yarn with an O. Henry twist that worked, a dash of comedy and a lot of suspense.

Story concerned a high-stakes poker game—a good dramatic device anytime in competent hands—with an alleged compulsive gambler plunging the family fortune against the four richest men in Texas. In a couple of surprise twisters (it might have ended after the first) the farmer and his wife dragged the biggest pot in western history. It all turned out to be a gigantic skin game, a crafty bluff right down to the farmer's heart attack.

Sidney ("The Hustler") Carroll's script, which had a dash of Stephen Crane adventure along with the O. Henry wind, showed fine craftmanship in the build and slick turns of plot. Excellent cast was headed by Walter Matthau, Teresa Wright and John Megna as the mock farm family. John McGiver, as the skinflint, rightous banker who turned out to be the source of the big deal, played it to the hilt in an open Fields (W. C.) style. Also in good form, as longhorn foils and otherwise, were Zachary Scott, Roland Winters, William Hansen, Arthur Hughes, James Kenny, Dana Elcar, Allen Collins and Keith Carsey.

Production values were good throughout headed by Fielder Cook's steady direction. *Bill.*

The Lloyd Bridges Show

The format of "The Lloyd Bridges Show," in which the actor plays a reporter whose imagination transports him and the audience through time into whatever situation an assignment might conjure up, took an accidentally topical turn last Tuesday (2). That evening's CBS-TV episode had Bridges covering a Civil War feature story assignment on a museum of relics from that era and a pair of boots on display sent him and the viewer back through history to the scene of a Yankee-Rebel skirmish.

Topicality of the seg came from the theme of Mort R. Lewis' script, which pointed up the ridiculous futility and stupidity of civil conflict and the tortures of the men who have to fight such a battle or any war for that matter. The show depicted the men of either side fighting bitterly at one point and then calling a temporary "truce" during which time they traded articles, spoke sometimes even friendly together, tended each other's wounded and the like. When a Yanks greed for a pair of

(Continued on page 42)

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HAWAIIAN EYE
With Troy Donahue, Robert Conrad, Connie Stevens, Grant Williams, Poncie Ponce, James Best, Elizabeth MacRae, others
Producer: Charles Hoffman
Director: Robert Douglas
Writer: Robert J. Shaw
60 Mins., Tues., 8:30 p.m.
PARTICIPATING
ABC-TV (film)

"Hawaiian Eye" seems something of an anachronism in a season when 60 minute adventure shows have grown up dramatically, at least to the extent of making a stab at character revelation. The three-year-old (going on four) private eye series is still operating at a pretty low mental level with a nucleus of healthy looking men, a supply of attractive girls in mumus and other Hawaiian garb, and fairly conventional chase-the-crook situations that take place in the island milieu.

Whether it can last another season depends on whether the mass tv audience has become more sophisticated about melodramas in latter years. The escapism of Hawiian tourist culture would seem to be wearing thin, and the island festivities have a way of getting repetitious, but it's probable that the hausfrau will continue to enjoy the idealized male physique as it's displayed in a pair of swim trunks.

Troy Donahue, salvaged from the late "Surfside Six," has replaced Anthony Eisley in the series, and much of the first episode concentrated on establishing his permanent role. Trouble with his installation in the Hawaiian Eye scheme is that now all the principal males are beginning to look somewhat alike. Only Caucasian regular who's readily distinguishable at a glance is Connie Stevens.

First episode for the new season was a lacklustre potboiler about a kid with a yen for cars (James Best) who commits armed robbery, wounding a woman who's a Honolulu favorite, and hides out at his girl friend's diggings. Donohue's initiation is to track the kid down by wooing the girl friend (Elizabeth MacRae), which he does with predictable success. The yarn was weak in audience involvement.

The effervescent Miss Stevens, who remains one of the series' bright spots, issued a couple of vocal numbers which proved necessary to pad out a story that could have been better told in half the time. *Les.*

MEET THE AUTHOR
With Katherine Anne Porter, Walter Kiernan, Glenway Wescott, Frances Stelloff, Tom Sullivan
Producer: Sullivan
Director: Paul Bosner
30 Mins.; Sun., 8:30 p.m.
PARTICIPATING
WOR-TV, N.Y. (tape)

What promises to be an interesting addition to the Sunday egghead program roster, a panel-interview show called "Meet the Author," preemed last Sunday (7) on WOR-TV, New York flagship of the RKO General group. The program is designed to center around a different author each week with a panel of other literary types on hand to discuss the guest's efforts with the visitor.

Opening program had as its guest Katherine Anne Porter, author of the current best-seller "Ship of Fools." Walter Kiernan hosted the panel (as he will each week) which included author Glenway Wescott, bookseller Frances Stelloff and the show's producer, Tom Sullivan, who'll also be a steady panelist.

What evolved was a fascinating portrait of Miss Porter and some interesting insights into her book and her involvement with it. Kiernan kept the show moving well, under Paul Bosner's direction, and the panelists contributed some thoughtful commentary, but the show belonged to Miss Porter who proved a delightful and fascinating guest.

"Meet the Author" is a lively and informative show which should have no trouble finding its audience and keeping it. It's week-to-week effectiveness of course depends on the authors and panelists involved, but Sullivan's concept is a good one which should prove continually entertaining because of the informality and lack of pretention with which the interviews and discussions are presented. *Kali.*

OUR MAN HIGGINS
With Stanley Holoway, Frank Maxwell, Audrey Totter, Rickey Kelman, K. C. Butts, Breena Howard
Producer: Paul Harrison
Director-Writer: Richard Murphy
Music: Frank DeVol
30 Mins., Wed., 9:30 p.m.
PARTICIPATING
ABC-TV, Hollywood (film)

"Our Man Higgins" is a variation on several themes—the vintage "Ruggles of Red Gap" and the current "Hazel" to name two. Out of these familiar elements, the show's producer-creator Paul Harrison has fashioned a family-styled comedy series that took off slowly in its introductory half-hour but has a potential of improving once the pattern is resolved and the characters become more firmly established.

Best of the ingredients is Stanley Holloway in the title role. As an English butler in the service of an American family, he comes right out of "Ruggles" and as a fixer-upper of family turmoil, he's a male version of "Hazel." However, Higgins (no Mr., please!) has an identity of his own and given time Holloway could make him a friendly figure to tv viewers.

A better job, though, should be done to make the American suburbanites more appealing. Nothing much can be expected of the two boys, and Rickey Kelman and K. C. Butts play them as boys will play boys, but there's plenty of room for improvement in developing the parents' image. On the opening show Frank Maxwell and Audrey Totter seemed a bit too flip and not completely in tune. Their language, too, struck a false note, having more of a Broadway than a suburban flavor. It's a flaw that scripter Richard Murphy should fix up pronto if he wants the viewers in the hinterlands to take to this new tv couple.

Of necessity, perhaps, the opening show had to spell out the characters and the situation in broad terms which tended to hold back the pace. But now that Higgins has moved into the Yankee household, things should perk up. *Gros.*

LADIES OF THE PRESS
With Kathleen Teltch, Inez Robb, Gay Pauley
Producer: Clifford Evans
Director: Bob Eberle
30 Mins.; Sun., 8 p.m.
PARTICIPATING
WOR-TV, N. Y.

Sort of the femme counterpart to "Meet the Press," a new press interview show preemed last Sunday (7) on WOR-TV, N. Y., called "Ladies of the Press." The ladies for the opener were Kathleen Teltch of the N. Y. Times, Inez Robb of the N. Y. World Telegram & Sun and various other papers and Gay Pauley of United Press International.

Guest interviewee for the seg was John Davis Lodge, former governor of Connecticut and more recently U. S. Ambassador to Spain. He's also the brother of Henry Cabot Lodge, who was Nixon's running mate for Vice President and who's son is currently opposing Ted Kennedy in the Massachusetts senatorial race. This family tree provoked perhaps the most colorful question of the day from Miss Robb who asked Lodge about his attitude on political dynasties. To this he answered that there was a difference between elected and appointed positions and that neither he nor his brother had ever held public office so its really not the same as the inferred comparison to the Kennedy Clan. He also noted that his brother didn't plan to campaign for young Lodge because he "wants to keep the family out of it."

Other questions involved international policy for the most part, Lodge having recently returned from an around-the-world tour. He criticized the Kennedy administration foreign policy as regards Cuba, Latin America and other places and favored more direct action in dealing with the Cuban situation. He also expressed opposition to trade with Red China and its admission to the U.N.

Questioning by the ladies of the press was precise and well-thought out. There was enough variety in the questions to keep the show from bogging down on any one subject, making it a lively, entertaining and informative show. Presumably the reporters will change each week. If upcoming ones are as good as Misses Teltch, Robb and Pauley, the show will continue to be a fine addition to the growing public affairs rosters. *Kali.*

U.S. STEEL HOUR
(The White Lie)
With David Wayne, Neva Patterson, Sallie Brophy, Leta Bonynge, Paul Mace, Adam Kennedy, Billie McNally, Mardette Perkins, Heywood Hale Broun, others
Exec producer: Bill Nichols
Director: Paul Bogart
Writer: John D. Hess
60 Mins.; Wed., 10 p.m.
U.S. STEEL
CBS-TV, from N.Y.
(BBDO)

"U.S. Steel Hour" returned for another season on CBS-TV, preeming Wednesday (3) night with a pedestrian teleplay by John D. Hess titled "The White Lie."

It wasn't the fault of the players—David Wayne and Neva Patterson in the leads—that the 10 to 11 p.m. period passed in a ho-hum manner. David Wayne, portraying a little businessman, good-natured and solid, lent all the credibility he could to his role. So did Neva Patterson, portraying his wife, who told a "white lie" about her husband's war exploits, in a weak, defensive moment.

What was at fault were the cliched images and situations fed by scripter Hess. The only suspense and drama to come out of the entire teleplay were in the final few moments when David Wayne pinned the "white lie" on himself at a dinner in his honor. He and his wife committed the error of fantasy to bring color to their lives.

Triggering the lie was Wayne's general manager in business, a ruthless, overly-ambitious, youngman-in-the-hurry type, played sickeningly well by Adam Kennedy. He and his wife egged on Wayne's wife to render the fantasy, with Wayne, first objecting, then playing along with the gag. Story line had some merit, but the characters were mere types and seldom took on the cloak of either harsh reality or bright fantasy.

Paul Bogarts direction was slow. Heywood Hale Broun as the newspaperman was okay, as were the other supporting players. The commercials for U.S. Steel—one showing the merits of competition and others on the use of steel in canning and clothes dryers in the home—were far more imaginative than the play. *Horo.*

CHET HUNTLEY REPORTING
With Ken Bernstein, Martin Agronsky, Ray Scherer, Bill Ryan, Richard Valeriani, others
Producer: Gerald Green
Directors: Robert Priaulx, Joseph Zigman, Norton Bloom
Writers: Huntley, David Teitelbaum, David Englander
30 Mins., Tues., 10:30 p.m.
PARTICIPATING
NBC-TV

Chet Huntley dropped the program he had originally planned to use as his season's opener last Tuesday (2), because of the crisis in Mississippi. So instead, at least this once (and probably whenever else it seems fitting), "Chet Huntley Reporting," instead of being a feature news stanza, was a hard news wrapup with an editorial twist.

Using several on-the-spot NBC reporters, with Huntley serving as anchor man, the half-hour competently covered the University happenings in Oxford, and in Jackson, the capital where Gov. Ross Barnett normally is. Ken Bernstein from Jackson, Ray Scherer from Washington, Bill Ryan from Memphis, Richard Valeriani from Oxford all took part in the program, each serving up a small piece of the whole rather nicely.

But the two things that were most interesting were Martin Agronsky's interview with N.Y. Times columnist Arthur Krock, whose posture of moderation is an annoyance to liberals, and the "Huntley touch," a form of videonic tendentiousness, which—isn't always this justifiable or well turned—was a clever bit about how Negroes can now play major league baseball with impunity yet still can't get the same assurances in traditionally white man schools of the South. It was timely two ways, since the Giants and Dodgers both carry long lists of star Negro players.

This was a so-called "special" by NBC News, but it was in Huntley's usual berth, thus making it hybrid Huntley. Naturally, then, it was Huntley's opinion that was heard, and his opinions are usually strong and personal. *Art.*

COMBAT
With Vic Morrow, Rick Jason, Shecky Greene, Pierre Jalbert, Steven Rogers, Albert Paulsen, Jack Hogan, others
Exec Producer: Selig J. Seligman
Producer: Robert Blees
Director: Robert Altman
Writer: Richard Matheson
60 Mins., Tues., 6:30 p.m.
PARTICIPATING
ABC-TV (film)

Whether World War II can garner the necessary Nielsen points to stay in business on ABC-TV this season depends, to a great extent, on whether sufficient years have passed to take the nightmare out of it for the adult generations. That will take a while to determine, but if it proves that grownup televiewers can countenance the war now in the perspective of an historic adventure "Combat" could make the grade. Among the notable assets, on the premiere show, were a firstclass production and a potent costar in Vic Morrow. (Rick Jason and Shecky Greene had brief roles in the opener).

Doubtless another strong point for the Selig Seligman entry is that it will satisfy that strange proclivity in people for vicarious violence. In a WW II series brutality and bloodshed are justified, for who is to deny that it was an excessively violent business? "Combat" declined the opportunity to spill blood in the preem—in fact, the story was about the non-killing of an enemy soldier—but the preview of the second episode indicated there would be mayhem aplenty.

Initialer took a bit too long to establish the characters, and therefore the action of a patrol moving in on a booby-trapped house was not as tense and concerning as it might have been. Once in the house, the characters began to get sorted out and, after a number of false starts as to what the central conflict would be, it finally settled down to whether the life of a German captive soldier should be spared.

Nobody, least of all the viewer, wanted to see him get it because he seemed a good guy, but it became a military expedient to do him in. Turned out, in the end, that the fellow who was commanded to shoot him didn't because he couldn't kill in cold blood; and Morrow, the sergeant who gave the order, showed that he was actually relieved. It was a human story in the atmosphere of a reasonably suspenseful combat situation, and there were good performances by all concerned. *Les.*

DIRECTIONS '63
With Bill Shadel, others
Producer: Wiley Hance
Director: Lloyd Tweedy
Writer: Terry Howard
30 Mins., Sun., 2 p.m.
ABC-TV (live, film)

"Directions '63" began its season on ABC-TV Sunday (7) with the first half-hour in a four-part series on Communism and what Christianity intends doing about it. For the sake of comparison, imagine for a second ABC doing an historical analysis of CBS and NBC. Even if ABC did an outstanding job of self-restraint, the network would nonetheless be suspicious.

Similarly, ABC News produces this weekly program with the express "cooperation" of the National Council of Churches, and as interesting as the first part was, in spots, it was lamentable slanted—not so much against Communism but for Christianity. Purpose of the ABC-TV stanza, so a visiting theologian stated, was to delineate ways of countering "the system to dehumanize." In the main, old still pictures were used to help narrator Bill Shadel complete his cursory rundown of Marxism and the onslaught of Bolshevism. There were, however, a few minutes of excellent—at least unfamiliar—newsreel footage, presumably of the 1917 Revolution. There were some up-to-date shots of peonage in South America, a large hunk of geography on which Communism and capitalism are presently doing battle.

The full program was not very exciting and, if for that alone, it is reasonably safe to assume that being opposite the World Series' third game and a professional football game it had a very limited audience. But those who did persevere probably came away a bit confused or annoyed at religion's handling of political history. *Art.*

THE ELEVENTH HOUR
With Wendell Corey, Vera Miles, Murray Hamilton, Carl Benton Reid, Roger Perry, Nelson Olmsted, Anne Seymour, Jack Ging
Producer: Herbert Hirschman
Director: Fielder Cook
Writer: Harry Julian Fink
60 Mins.; Wed., 10 p.m.
PARTICIPATING
NBC-TV (film)

"The Eleventh Hour," a new MGM-TV series steeped in psychiatry, shapes up as one of the new season's more promising dramatic entries. While such other established tv medicoes as "Ben Casey" and "Dr. Kildare," are also psychologically oriented and loaded with kookie characters, this series is exclusively dedicated to exploring the mysteries of the human mind.

Wendell Corey is hanging up his shingle in "Eleventh Hour" as Dr. Theodore Bassett, a forensic psychiatrist with a firm hand and total dedication to his patients and profession. Corey promises to extract as much dramatic interest out of obsessional neuroses as the other tv medicoes do out of subdural hemotomas.

The kickoff stanza last Wednesday night (3) was characterized by some excellent introductory characterizations within a somewhat weak story context. An early shot in a mental hospital of a patient going beserk and then recovering his lucidity under the gaze of Dr. Bassett was executed brilliantly. Other clinical details, such as the use of the Rohrshalk tests and hypnotic techniques, were also handled with a near-documentary credibility.

The preem story, titled "Ann Cotigan: A Duel on a Field of White," revolved around the question of whether a confessed murderess was faking her insanity. Dr. Bassett, appointed by the court to determine her mental condition, ran her through the psychological testing mill where she performed as if demented. All of Dr. Bassett's aides were convinced that she is. But the doctor himself determined, through a post-hypnotic suggestion, that his suspicion of malingering was correct. It was an arresting stanza throughout even if the audience was not given enough clues to keep abreast of Dr. Bassett's logic.

Corey, a strong central personality, was given standout support on the preem by Vera Miles, whose portrayal of the murderess was shaded by mercurial changes of temperament. Murray Hamilton, as an interne; Carl Benton Reid, as the judge; and Anne Seymour, as the psychologist, contributed convincing performances. The psychiatric jargon was blended naturally into the action and director Fielder Cook maintained a tense mood throughout. *Herm.*

CANDID CAMERA
With Durward Kirby, Allen Funt
Producer-Director: Julio DiBenedetto
30 Mins.; Sun., 10 p.m.
LEVER BROS: BRISTOL-MYERS
CBS-TV, from N.Y. (film, tape)
(J. Walter Thompson; Young & Rubicam)

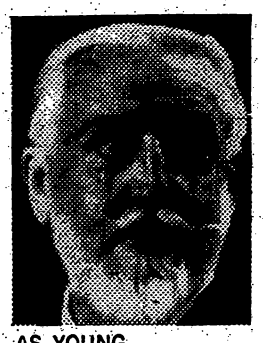
"Candid Camera" still registers as an entertaining exploration into the foibles and vagaries of the human animal in various predicaments created by this show's masterminds. On its kickoff last Sunday (8), after being delayed one week due by Pres. Kennedy's Oct. 1 address on the Mississippi crisis, this stanza came up with a couple of wacky situations, good for laughs.

Interesting switch on this show was created by William Saroyan, who appeared as guest and as author of three brief character skeches based on the premise that an anonymous friend had paid an installment on a furniture purchase. These sketches, titled by Saroyan as "A Funny Thing Happened On The Way To The Furniture Store," paralleled the real reactions of a trio of New Yorkers put into an identical situation. Another solid laugh-winner was a setup in which people in a telephone booth were being deafened by pneumatic hammers just at the vital point of the conversation.

An opening sequence, showing a collection of bawling babies whose wailing was set to an operatic aria, ran far too long. Durward Kirby, as host, and Allen Funt, originator of the series who serves as backup man in explaining the visual stunts, handled their assignments capably. *Herm.*



YOU'RE IN THE NAVY NOW
Gary Cooper, Jack Webb, Eddie Albert



AS YOUNG AS YOU FEEL
Marilyn Monroe, Monty Woolley, David Wayne



PRINCE AND THE SHOWGIRL
Marilyn Monroe, Laurence Olivier, Sybil Thorndike



INDISCREET
Cary Grant, Ingrid Bergman, Cecil Parker

Comedy from 20th-Century Fox in:
BELLES ON THEIR TOES – starring Jeanne Crain, Debra Paget, and Myrna Loy
LET'S MAKE IT LEGAL – starring Claudette Colbert, MacDonald Carey, and Marilyn Monroe
DOWN AMONG THE SHELTERING PALMS – starring William Lundigan, Jack Paar, and Mitzi Gaynor – and many more top comedies all contained in Volume 4's 40 great "Films of the 50's".

Comedy from Warner Bros. in:
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Individual feature prices upon request.

What's in volumes 4 and 5 of Seven Arts' "Films of the 50's"?

comedy

Foreign TV Reviews

Z CARS
With Jeremy Kemp, James Ellis, John Glyn-Jones, Stratford Johns, Leonard Williams, Frank Windsor, Terence Edmonds, Diane Aubrey, Peter Duguid, Harold Goodwin, Lynne Furlong, Michael Williams, Gwendolin Watts, Michael Logan, Jack Cunningham
Producer: David E. Rose
Writer: Allan Prior
50 Mins., Wed., 8 p.m.
BBC-TV, from London

This notable cop series returned to the schedules with its harsh true-to-lifeness unimpaired. Its chief virtues are exact observation of its Northern locale, with idiomatic dialog and a gallery of well-etched types, and the humanization of the cops, who, it's suggested, have their frailties of temper and character just as the rogues they hunt. The honest framework gives a documentary veracity to the efficient stories.

The one seen, "Full Remission," was up to standard. A young crook knew from his girl-friend that her father was being released from jail —and had $10,000 hidden from the job that had sent him away. The loot was in the possession of the convict's wife, who was proposing to disappear with it along with her new lover. The young thug relieved them of the money at gun-point, and the cops arrived to investigate.

The chase was tense, and given an edge by the police chief's personal interest in the result. He had sent the thief to jail, but it rankled that he hadn't found the money. As usual, the tale was nicely embellished with location shots, and the relationship of the Z-car cops, Steele (Jeremy Kemp) and Lynch (James Ellis), to each other and the impatient Chief Inspector (Stratford Johns) added to the sharp flavor.

All the regulars, in fact, stayed the same, and made an excellent team. The life at station headquarters, for example, revolved around the laconic Sergeant Twentyman (Leonard Williams) and was a credible venue.

Also as usual was the well-judged support from thesps whose suitable mugs weren't too well-known from other tv appearances. Producer David E. Rose specializes in this sort of novelty, and director Roger Jenkins achieved a good balance between tension and authenticity. *Otta.*

THE AVENGERS
With Patrick Macnee, Honor Blackman, Douglas Muir, Bernard Goldman, John Ruddock, Michael Robbins, John Horsley, Tim Brinton, Kenneth Keeling, Michael Collins, Sarah Maxwell
Producer: Leonard White
Director: Richmond Harding
Writer: Martin Woodhouse
60 Mins., Sat., 10:30 p.m.
ABC-TV, from Manchester

A major personnel change was the main difference in this returned thriller skein. "The Avengers" were originally a couple of daredevil hombres, who shared the perils in alternate segments. Now John Steed (Patrick Macnee), who remains, is joined by a femme agent, Catherine Gale (Honor Blackman), and the coupling had quite an edge in this opener.

Steed, an undercover criminal-catcher, has a fund of insolence and reckless good looks. As Macnee plays him, he's a positive and eye-catching figure, although he seemed inclined to overdo the nonchalant impudence in this one. The hinted romantic undertones with Cathy, who worked with him, gave extra bite.

Story concerned the hunt for a master-minding crook, Mr. Teddy Bear (Bernard Goldman), who would murder anyone for a price. He'd cleverly killed a double-agent during a tv interview, and this neat opening led to Cathy tracking him down and hiring him to murder Steed. In a deserted mansion, the crook spoke to her through a closed-circuit tv, the mike being hidden in a toy bear. The murder attempt was made by smearing Steed's telephone with poison—but it didn't come off, natch. Climax came with the crook trapped with Cathy in a locked room, his only escape suicide.

The action was energetic and satisfying, and the script was nicely supplied with apt lines. Loose ends, which existed, didn't obtrude in a production that relied on speed rather than logic. Richmond Harding's direction didn't loiter, and Honor Blackman scored as the cuccumber-cool Cathy, provocatively clad. Minor thesps were fine, with Bernard Goldman standing out as the ominous death-dealer. *Otta.*

BRUCE'S SHOW
With Bruce Forsyth, Harry Secombe, Dai Rees, Vivienne Gomori, Pat Spencer, Alyn Ainsworth Orch
Producer: Francis Essex
Writers: S. C. Green, R. M. Hills, Richard Waring
35 Mins., Sat., 8:25 p.m.
Associated TeleVision, from London

The assets of Bruce Forsyth, the most impactful entertainer to arrive since the commercial web began, are an ability to get quickly on terms with his audience, a strong streak of humanity in his gagging, and versatility. His impromptu personality thus made him a fine host to the "Sunday Night at the Palladium" vaude skein, and this new series tries to explore it in a less lush, more informal, setting. With crisper material, it should come off, for Forsyth has the talent.

It was launched with a fine gimmick opening, Forsyth's singing headpiece being joined by cartoon drawings. But this initial flair in Francis Essex's inventive production fell away. Forsyth chatted gregiously about the oddities of the human face, introduced a young French pianist, Vivienne Gomori, in an agile Debussy study and then discoursed about golf in a pre-filmed interview with Dai Rees, Welsh champion. This clip closed with a would-be zany golf match, Forsyth driving the ball into a supermarket and a cab, and it lacked zip.

A reminiscence of Fred Astaire, whom Forsyth averred had been his first show-biz inspiration, led to some imitative terping, and the show bowed out with a comical interview, in which Harry Secombe clowned his way through a discussion of his photographic skill. This last was conceived as a serious item, but luckily Secombe's irrepressible gagging didn't permit it.

As indicated, all the ingredients were there, but they didn't quite jell. Producer Essex achieved a happy-family atmosphere with shots of the audience, who were disposed in a cosy semi-circle on performing level. It remains to be seen if the resources and memories of Forsyth will provide sufficient nourishment for the remaining five segments. *Otta.*

ADAM FAITH
With Betty Marsden, the Kestrels, the Roulettes, Ian Patterson, Sheila O'Neill Dancers, Harry Rabinowitz Orch
Producer: Graeme Muir
Writers: Allan Scott, Chris Bryant
30 Mins., Wed., 7:30 p.m.
BBC-TV, from London

There comes a time for most big-time teenage disk idols to try and extend their orbit. This series of six half-hours is an attempt to build up Adam Faith's undoubted amiability into a show-topper. Faith, who, in any case, is no mean thesp in movies, tried a Como in this one—and was notably deficient in the assurance and professional suavity that the hosting job requires.

This second segment was an improvement on the opener, but was still a so-so affair. Faith revived oldies as well as trotting out his typical beat waxings, and launched in to "Most Unusual Day," which showed up his vocal limitations when he couldn't use his baby-vowelled gimmick. He recovered with "Don't That Beat All" and the doleful title-song of his latest movie, "Mix Me a Person," but relapsed again with "Walkin' My Baby Back Home." He tended to deliver all numbers too similarly, by jumping up and down on alternate feet and finger-snapping, and mild terping and backchat with guests didn't help.

Chief of these guests was revue comedienne Betty Marsden, who amused in an otherwise brief blackout sketch about a gal answering calls in three public phone-booths, being generally helpful while her own house was on fire. Miss Marsden's sharp delivery and experienced comedy made it welcome.

The Roulettes, a banging-and-twanging instrumental group, gave a cheerful "Bamba," and "Paper Doll" was emitted by the Kestrels. A lad with a stalwart set of pipes, Ian Patterson, pleased in a ballad, and uneven dance routines were provided by a group lead by the winsome Sheila O'Neill. One gimmick was to revive the memory of a bygone star, in this case Jack Buchanan. Faith gave out his remembered "Who?" after a clip from an old Buchanan movie. It was more of a travesty than a tribute, especially to admirers of the original.

The show was an itsy-bitsy affair, and Graeme Muir's safe production was visually unenterprising. But the chief fault was that Adam Faith was out of his true sphere. *Otta.*

BULLDOG BREED
With Donald Churchill, Amanda Barrie, Peter Butterworth, Betty Whitehead, Clare Kelly, Alison Morris, Colin Gordon, Reginald Barratt, Valerie Skardon, Jeremy Lloyd
Producer: Derek Granger
Director: Howard Baker
Writers: Harry Driver, Jack Rosenthal
30 Mins., Wed., 9:15 p.m.
Granada TV, from Manchester

It looks as if just about everything that could go wrong with a situation-comedy has happened to this one. It's intended to illustrate the British habit of muddling through, and that's just how it appears.

Central character is Tom Bowler (Donald Churchill), and each episode involves him in a farcical caper that marks his progress in the commercial world. The segment caught had him applying for a new job, and incorporated such laborious shenanigans as Bowler dressing in a track-suit for the interview, because he thought the boss was a physical-fitness nut, and then purloining another man's suit while he was getting heat-ray treatment.

It fell as heavy as lead, with painful attempts at wit and a dreary lack of momentum in script development. Donald Churchill hadn't the resources to do much with the material, and supporting thesps struggled. Howard Baker directed Derek Granger's production with little confidence. *Otta.*

MAN OF THE WORLD
(Death of a Conference)
With Craig Stevens, Tracy Reed, Warren Mitchell, John Phillips, Patrick Troughton, Zena Marshall, Carl Jaffe, John Carson, Mark Dignam, Gerald Flood, Alan Rowe, David Grahame
Producer: Harry Fine
Director: David Greene
Writers: Tudor Gates, Robert E. Thompson
60 Mins., Sat., 7:25 p.m.
Associated TeleVision, from London

With a photographer-journalist hero on special assignments to the world's trouble-spots, "Man of the World" has a basic formula that allows it to forage for colorful locations. Promised range is from Indo-China to Havana, with exotic points in between, and the opener was intriguingly set in Algiers during the recent independence upheavals.

Mike Strait (Craig Stevens), together with sloe-eyed assistant Maggie (Tracy Reed), was sent there to cover a peace conference, having accepted an assignment from a Paris glossy newsmag. Just before he landed, the honorable Algerian leader was killed, and suspicion was shared equally between a French Salan-type General, Thiboeuf (Patrick Troughton), an ultra who'd gone underground, and Said (John Carson), an ambitious and vengeful politico on the "rebel" side. Strait traced Thiboeuf, who claimed to have fired the shot that killed, but his story didn't add up. Scrutiny of the hole in the window showed that two shots had been loosed off, and Said was copped for the crime just as he was about to wreck the peace talks. The dead man had actually died of heart failure, but Said had rigged the body to look like murder so that he could snatch power.

Craig Stevens was burly and purposeful as the adventurous Strait, and Tracy Reed was coolly appealing as his sidekick, meriting more to say in later segments. Other thesp support was okay, despite uncertainty of accent, with experienced and reliable local

(Continued on page 44)

Video Coverage of Schirra Space Shot Blankets All the Highlights Without Second-by-Second Network Attention

As Walter Schirra became the fifth American to orbit the earth, it became clear that television benefited from all the previous practice. Possibly like Schirra's capsule itself, television's coverage was technically perfect.

But more important than technique was that ABC-TV, CBS-TV and NBC-TV were less self-conscious of themselves, enough at any rate to relax that typical frenzy of competition which had always before marked such occasions. Previously, even when there was no picture to show, each of the three networks showed something anyway. They planned to do the same thing for Schirra, the fifth man up for America—not because they believed his flight required second-by-second attention but because they were admittedly afraid that one would look bad if he covered part of the "show" and the others covered the whole shebang.

A week before the Wednesday (3) blastoff, the fear apparently dissapated itself, and thereafter what the network's thought logical became the order of the day. CBS News indicated quite forcibly that it would cover the takeoff and then intermingle its regular programming with frequent reports of Schirra's un-earthly progress.

This was what the three networks had always wanted. ABC News, with less money than its rivals and also with a commercial schedule to consider, went along, and so did more affluent NBC. Latter was facing another problem, too, which a relaxation of the continuous coverage "rule," would alleviate. The network was faced with the first game of the World Series. Actually, on Wednesday, it turned out to be the last game of a National League Playoff, but NBC owned tv rights in either case.

The Schirra progress reports by the networks, were clear, precise and conscientiously quick. They did not all cut in at the same time for everything, but, allowing for the shortcomings of frequent dial-twisting, it appeared they managed nicely to post notices of pertinence to Schirra's progress and well-being.

Since NBC News had one ball more to juggle than either CBS or ABC News, that being the playoff baseball game, it might be worthwhile observing that this network did its multifarious job with timing and taste. Not that NBC-TV didn't face squeeky moments: There it was—an inning in this important game with the Dodgers when the Giants had more than one man on base, and just about then word came through Schirra was descending. The network quickly gave up its trick of running an "electric sign" across the bottom of the screen and instead took up with a voice report from the U. S. S. Kearsarge, the carrier near (quite near) the watery grid in which Schirra landed.

Another network apparently using the voice of the NBC pool reporter who was on the Kearsarge—concentrated on the Schirra story for those crucial several minutes. But what is important is that anyway a viewer (who had access to three tv channels) turned, he got the story.

Perhaps as evidence that the public's overwhelming interest in astronauts has become merely interest, the number of people watching the pictures fed to Grand Central Terminal by CBS News appeared to be far spottier than ever the crowd was for the first four orbital flights.

Utilizing, for the first time, Telstar in capturing an orbital flight by man, CBS-TV did a live pickup from London. It was interesting, if not exciting, and it did combine the latest of technical developments in space. There was another first: NBC News somehow managed to be first in grabbing Schirra's voice in a direct radio feed from Sigma 7, his capsule. (Until then, NASA reportedly had a rule that none of the broadcasters should be allowed to use anything but delayed radio tapes of the astronauts, even if the delay was just a matter of minutes.)

The tv networks ran special wrapups on Schirra, by then safely returned to a carrier flightdeck, sporadically throughout the rest of the week. Of those seen, the hindsight coverage was not brilliant but neither was it superfluous, for, after all, not every working man got to see—or even hear—the news of Schirra during the daylight hours when it was made. *Art.*

ON STAGE
("The Town That Didn't Care")
With Donald Harron, Budd Knapp, Alice Hill, others
Producer-Director: Paul Almond
Writer: Jacqueline Rosenfeld
60 Mins., Thurs., 10 p.m.
PARTICIPATING
WOR-TV (tape)

RKO General's New York independent has imported 26 live-on-tape hour dramas from the Canadian Broadcasting Co.'s long-running studio drama bankrolled by General Motors and the opener last week gave indications of that special video dramatic classiness that died with "Playhouse 90."

Initialer, "The Town That Didn't Care," was most notable in its production qualities. There was great vitality in the performing, particularly Donald Harron (from Broadway legit, "Tenth Man") as teacher and Budd Knapp as principle. Paul Almond's direction was fluid with a plotting of each scene for its dramatic most. And Rudi Dorn's interiors all had a solid quality and creative touches.

Only fault could have been with Jacqueline Rosenfeld's script, which was a shade meller-to-ripe now and again. It was still a superior job that made a hard point with taste and restraint. That point was that the dedication of a community's ruling group to things as they are can lead to disaster. A school girl from the other side of the tracks was discovered frozen to death in a snowbank (she's two-months pregnant) and hero school teacher labels it, "murder by indifference," a subtle script touch being that the guilty party was never named.

Package of 26 stanzas bought by RKO also will be played on the group's KHJ, Los Angeles, and WNAC, Boston. *Bill.*

THE TWENTIETH CENTURY
(Pollsters & Politics)
With Walter Cronkite, others
Exec. Producer: Burton Benjamin
Coproducers: Isaac Kleinerman, J. C. Sheers
Director: Henwar Rodakiewicz
Writer: Sheers
30 Mins.; Sun., 6 p.m.
PRUDENTIAL
CBS-TV (film)

"Twentieth Century," calling a temporary halt Sunday, (7) to it re-run schedule, delivered an interesting, if somewhat superficial, exploration of pollsters and politics. This one-shot, written and coproduced by J. C. Sheers is part of CBS-TV's continuing coverage of the elections, under the overall programming umbrella of "Campaign '62."

Prudential sponsored pubaffairs series, in actuality, begins its new season on the web two weeks hence.

"Pollsters and Politics," title of the special half-hour outing, had the good grace of being interesting throughout. There was a simple presentation of the subject, some of its history, and some of its uses today. The focus was on politics, from polling in the Landon-Roosevelt race to that of a recent gubernatorial race in the state of Georgia.

All the leading pollsters from George Gallop to Louis Harris to Elmo Roper were shown in action. Most fascinating footage was that of on-the-street pollsters interviewing Mr. and Mrs. Average Citizen. John and Jane Q. Public really could be costarred in another treatment of the subject, they came off so well in this "Twentieth Century" outing.

What was missing were the negative arguments against polling and pollsters. They were mentioned, but never really examined in depth. When opposing forces meet and challenge one another, a drama is joined. That sense of drama was missing in this outing. *Horo.*

УЧИСЬ КАК УЧИЛСЯ





Lesson for Americans

You're looking at sixth graders at work in a Moscow classroom.

They were photographed by five ABC-TV men who went to the Soviet Union to film a report on Soviet education for the much-praised Bell & Howell *Close-Up!* series.

They were the first American television crew to film this key aspect of Soviet society. And they returned with a superb television story—*Meet Comrade Student.*

The program, presented on ABC Television, September 28, was called by the New York Herald Tribune "an unprecedented service in acquainting us with the challenge evident in the Soviet drive for mass education."

A challenge it is. And a lesson. And clearly a triumph for American television in the crucial area of public affairs.

Meet Comrade Student advances most notably Bell & Howell's responsibility as a corporate citizen in a democracy. A responsibility well served by such previous *Close-Up!* programs as *Cast the First Stone* and *Walk in My Shoes.*

Meet Comrade Student is also very much in keeping with ABC's bold, honest approach to reporting the great issues of the day.

Such programs as *Editor's Choice, Adlai Stevenson Reports, Issues & Answers* soundly document this approach.

Here then is a forthrightness, a new creative ferment characteristic of ABC's total communications effort. In entertainment, in enlightenment. In hard news, in soft music. In comedy, in commentary.

People like it. And advertisers—being people—likewise.

ABC Television Network

abc

VARIETY-ARB SYNDICATION CHART

VARIETY's *weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week six different markets are covered.*

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY *Coupled with the rating performance of the top 10 network shows, on the local level, the* VARIETY-ARB *charts are designed to reflect the rating tastes of virtually every market in the U.S.*

SAGINAW-BAY CITY-FLINT

STATIONS: WNEM, WJRT, WKNX. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Hazel	WHEM	101,000	34
3.	My 3 Sons	WJRT	97,300	30
3.	Ben Casey; Baseball	WJRT	97,200	32
4.	Lawrence Welk	WJRT	83,900	23
5.	Wagon Train	WNEM	82,800	27
6.	Real McCoys	WJRT	82,000	30
7.	Leave It To Beaver	WJRT	81,400	24
8.	Donna Reed	WJRT	80,500	26
9.	Hawaiian Eye	WJRT	80,300	27
10.	New Breed; Baseball	WJRT	78,800	29

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Ripcord; BB (Tues. 7:30)	WJRT	Ziv-UA	53,200	18
2.	Death Valley Days (Tues. 7:00)	WNEM	U.S. Borax	44,100	13
3.	Whiplash (Thurs. 7:30)	WJRT	ITC	41,600	12
4.	Bugs Bunny (Mon. 6:30)	WJRT	UAA	41,400	14
5.	Sea Hunt (Mon. 7:30)	WNEM	Ziv-UA	38,900	11
6.	Wyatt Earp (Mon.-Fri. 6:15)	WNEM	ABC Films	35,800	11
7.	Bold Journey (Sat. 6:30)	WNEM	Banner	34,300	10
8.	King of Diamonds (Wed. 7:00)	WNEM	Ziv-UA	34,200	11
9.	Honeymooners; Accident (Sat. 7:00)	WNEM	CBS Films	31,300	9
10.	Manhunt (Mon. 7:00)	WNEM	Screen Gems	31,100	10

Compet.	Sta.	Total Homes
Laramie	WNEM	41,100
Hathaways; BB	WJRT	53,400
Outlaws	WNEM	31,600
Wyatt Earp	WNEM	35,300
Huntley-Brinkley	WNEM	50,100
Cheyenne; 12 Hr.	WJRT	44,400
News; Weather; Sports	WJRT	20,100
Bugs Bunny	WJRT	39,900
Matty's Funnies	WJRT	38,100
Groucho; Pagent	WJRT	27,500
Guestward Ho	WJRT	29,000
Theatre; Michigan	WJRT	21,300
Theatre; Medicine; News	WJRT	35,400
Gunn; BB; Pagent	WJRT	26,200
Polka Party	WJRT	40,400
Margie	WJRT	43,600

SAN FRANCISCO

STATIONS: KTVU, KRON, KPIX, KGO. SURVEY PERIOD: MAY 18 JUNE 14, 1962.

1.	Defenders	KPIX	352,100	33	1.	Divorce Court (Sat. 6:00)	KRON	Storer TV	262,000	23	Champ Bowling	KTVU	85,500
2.	Wagon Train	KRON	337,000	26	2.	One Step Beyond (Thurs. 7:00)	KPIX	ABC Films	198,800	17	You Asked For It	KTVU	134,800
3.	Perry Mason	KPIX	335,700	30	3.	San Francisco Beat (Sat. 7:00)	KPIX	CBS Films	183,400	15	Fight of Week	KGO	225,000
4.	Hazel	KRON	325,600	26	4.	Sea Hunt (Tues. 7:00)	KRON	Ziv-UA	172,800	15	M Squad	KPIX	170,300
5.	Bonanza	KRON	311,800	27	5.	M Squad (Tues. 7:00)	KPIX	MCA	170,300	14	Sea Hunt	KRON	172,800
6.	Dr. Kildare	KRON	311,200	26	6.	Yogi Bear (Mon. 6:30)	KTVU	Screen Gems	163,800	12	Assignment 4	KRON	123,600
7.	Ben Casey	KGO	310,300	27	7.	Death Valley Days (Tues. 6:30)	KRON	U.S. Borax	157,600	12	News Report; CBS News	KPIX	128,000
8.	Donna Reed	KGO	282,900	23	8.	Shannon (Wed. 7:00)	KTVU	Screen Gems	154,800	12	Biography	KRON	118,800
9.	Alfred Hitchcock	KRON	270,100	25	9.	Huckleberry Hound (Wed. 6:30)	KTVU	Screen Gems	136,400	10	News Report; CBS News	KPIX	118,400
10.	Twilight Zone	KPIX	265,800	21	10.	Best of Groucho (Thurs. 8:00)	KTVU	NBC Films	136,200	12	Donna Reed	KGO	282,900

SAN ANTONIO

STATIONS: WOAI, KENS, KONO. SURVEY PERIOD: MAY 18 JUNE 14, 1962.

1.	Andy Griffith	KENS	85,100	29	1.	King of Diamonds (Wed. 7:30)	WOAI	Ziv-UA	32,600	14	Checkmate	KENS	48,700
2.	Danny Thomas	KENS	80,000	27	2.	Yogi Bear (Wed. 5:30)	KENS	Screen Gems	30,600	13	Best of Hollywood	KONO	13,600
3.	Bonanza	WOAI	77,100	28							Huntley-Brinkley	WOAI	24,700
4.	Red Skelton	KENS	74,700	28	3.	Huckleberry Hound (Thurs. 5:30)	KENS	Screen Gems	26,500	12	Viewpoint; Hunt-Brink	WOAI	19,700
5.	Gunsmoke	KENS	74,300	27	4.	Death Valley Days (Fri. 7:30)	KENS	U.S. Borax	26,300	10	Detectives	WOAI	42,600
6.	Sing A'long	WOAI	71,400	23	5.	Ripcord (Fri. 8:00)	KENS	Ziv-UA	26,100	8	77 Sunset Strip	KONO	57,800
7.	Untouchables	KONO	69,000	34	6.	Popeye (Mon.-Fri. 5:00)	KENS	UAA; King	24,200	10	Best of Hollywood	KONO	22,500
8.	What's My Line	KENS	66,800	27	7.	Bugs Bunny (Sat. 11:30)	KONO	UAA	22,300	12	Cartoons; Game of Week	KENS	16,000
9.	Candid Camera	KENS	66,000	24	8.	Quick Draw McGraw (Tues. 5:30)	KENS	Screen Gems	21,500	8	Viewpoint; Hunt-Brink	WOAI	24,400
10.	Wagon Train	WOAI	65,200	23	9.	Phil Silvers (Thurs. 6:00)	KONO	CBS Films	17,700	10	News; Wea.; Spts.; News	WOAI	44,900
					10.	Deputy Dawg (Sat. 8:30)	KONO	CBS Films	17,100	9	Captain Kangaroo	KENS	20,800

SAN DIEGO

STATIONS: KFMB, KOGO, XETV. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Perry Mason	KFMB	102,700	33	1.	Sea Hunt (Thurs. 7:00)	KFMB	Ziv-UA	60,800	20	Whiplash	XETV	26,200
2.	Wagon Train	KOGO	96,400	31	2.	Death Valley Days (Wed. 7:00)	KFMB	U.S. Borax	55,700	18	Rescue 8	XETV	25,700
3.	Mr. Ed	KFMB	94,200	31	3.	Manhunt (Tues. 7:00)	KFMB	Screen Gems	54,800	18	Bugs Bunny	XETV	47,900
4.	Disney's World	KOGO	92,500	30	4.	Third Man (Sat. 7:00)	KFMB	NTA	51,400	17	Fight of Week	XETV	38,600
5.	Dr. Kildare	KOGO	91,300	30	5.	Tightrope (Sat. 6:30)	KFMB	Screen Gems	46,200	15	Up To The Minute	KOGO	26,600
6.	Password	KFMB	87,300	28	6.	Tombstone Territory (Mon. 8:00)	XETV	Ziv-UA	44,500	15	Pete & Gladys	KFMB	80,500
7.	Bonanza	KOGO	83,500	27	7.	Ripcord (Fri. 7:30)	KFMB	Ziv-UA	42,800	14	Movietime	KOGO	64,800
8.	Pete & Gladys	KFMB	80,500	26	8.	Assignment Underwater (Th. 6:30)	XETV	NTA	29,600	10	This Day 1962	KFMB	49,700
9.	Hazel	KOGO	80,200	26	9.	Blue Angels; Pioneers (Mon. 7:00)	KFMB	NBC; Roebeck	27,400	9	International Showtime	KOGO	56,500
10.	Defenders	KFMB	80,100	26	9.	Shannon; Accent (Thurs. 7:30)	KFMB	Screen Gems	27,400	9	Outlaws	KOGO	43,800

SPOKANE

STATIONS: KREM, KXLY, KHQ. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Wagon Train	KHQ	81,300	35	1.	Bold Journey; Manhunt (Tues. 7:00)	KHQ	Roebeck; Screen Gems	48,900	25	M Squad	KREM	19,500
2.	Hazel	KHQ	81,100	32	2.	Death Valley Days (Wed. 7:00)	KHQ	U.S. Borax	46,100	17	Tomorrow; Everglades	KREM	20,400
3.	Andy Griffith	KXLY	66,400	24	3.	You Asked For It (Sun. 7:00)	KREM	Crosby Brown	40,600	15	Lassie	KXLY	35,700
4.	Danny Thomas	KXLY	63,900	23	4.	Best of Groucho (Thurs. 7:00)	KHQ	NBC Films	39,900	24	Sea Hunt	KREM	34,500
4.	Perry Mason	KXLY	63,900	27	5.	Not For Hire (Tues. 8:30)	KHQ	NBC Films	37,400	21	Dobie Gillis	KXLY	50,900
5.	Bonanza	KHQ	63,800	28	6.	Navy Log (Sun. 6:30)	KXLY	Ziv-UA	36,200	12	Calvin & Colonel	KREM	17,000
6.	Red Skelton	KXLY	60,200	18	7.	Men Into Space (Sat. 6:30)	KXLY	Ziv-UA	35,200	11	Pinbusters	KREM	31,000
7.	Joey Bishop	KHQ	59,700	21	8.	Sea Hunt (Thurs. 7:00)	KREM	Ziv-UA	34,500	10	Best of Groucho	KHQ	39,900
8.	Lawrence Welk	KREM	58,700	30	9.	Ripcord (Mon. 7:00)	KXLY	Ziv-UA	33,900	7	Movies	KHQ	30,400
9.	Dr. Kildare	KHQ	58,100	22	10.	Shannon (Fri. 7:00)	KHQ	Screen Gems	33,500	12	Whiplash	KXLY	24,800

SHREVEPORT

STATIONS: KTBS, KTAL, KSLA. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Ben Casey	KTBS	91,700	47	1.	Everglades (Fri. 8:30)	KSLA	Ziv-UA	60,600	31	77 Sunset Strip	KTBS	38,700
2.	Gunsmoke	KSLA	76,500	37	2.	Amos & Andy (Mon.-Fri. 5:30)	KSLA	CBS Films	39,900	16	Cartoon Corners	KTBS	18,400
3.	Bonanza	KTAL	74,600	25							Huckleberry Hound	KTBS	16,400
4.	Hazel	KTAL	73,400	26							Quick Draw McGraw	KTBS	13,500
5.	Red Skelton	KSLA	67,200	30							Yogi Bear	KTBS	13,400
6.	Dr. Kildare	KTAL	63,500	19	3.	Phil Silvers (Tues. 8:30)	KSLA	CBS Films	38,900	18	Yours For Song	KTBS	44,700
7.	Rawhide	KSLA	63,100	34	4.	Ripcord (Sun. 9:30)	KTBS	Ziv-UA	38,300	23	What's My Line	KSLA	36,700
8.	Wagon Train	KTAL	62,400	23	5.	Little Rascals (Sat. 7:00)	KTAL	Interstate	24,100	9	Theatre	KSLA	3,700
9.	Gun-Travel	KSLA	61,200	27	6.	Popeye (Sat. 7:30)	KTAL	UAA; King	23,800	12	Cartoon Corners	KTBS	10,100
10.	Route 66	KSLA	60,500	33	7.	Ramar of Jungle (Sat. 8:00)	KTBS	ITC	23,200	10	Ramar of Jungle	KTBS	21,400
					8.	Third Man (Thurs. 8:30)	KTBS	NTA	21,000	10	Popeye; Davey & Goliath	KTAL	23,600
					9.	King of Diamonds (Wed. 8:30)	KSLA	Ziv-UA	20,600	12	Hazel	KTAL	73,400
					10.	Beachcomber (Wed. 9:00)	KTAL	ITC	20,400	7	Hawaiian Eye	KTBS	53,100
											Naked City	KTBS	52,700



Build ratings 5 ways better with the big 5 from AA TV

These are the films that consistently win the top ratings* in all of these top markets: New York, Los Angeles, Chicago, San Francisco, St. Louis, Mobile, Indianapolis, Minneapolis-St. Paul, Buffalo, and many others.

Ask your Allied Artists TV sales representative for the fabulous facts and figures about: (1) Bomba, The Jungle Boy (2) Cavalcade of the 60's Group I (3) The Bowery Boys (4) Science Fiction Features (5) Cavalcade of the 60's Group II.

*Source ARB

Allied Artists Television Corp., 165 West 46th St., N.Y. 36, N.Y., PLaza 7-8530

Aug. Billings Slide On Brit. Comm'l Web

London, Oct. 9.

At $18,362,400, August billings on the commercial web fell by more than 2,000,000 compared with the previous month, according to Media Records, Ltd., an indepenaent research firm. Granada-TV, major midweek contractor for the north, retained its No. 1 status as revenue earner, pulling in a total of 4,006,-800. Associated-Rediffusion, London midweeker, followed with $3,-766,000, while Associated TeleVision, a seven day operation (but split over two areas) coined $3,133,-200. ABC-TV, a weekend only outlet, earned $1,470,000 for the month.

Regional companies grabbed the adcoin thus: Scottish-TV $882,000; TV Wales & West $708,400; Southern-TV $320,000; Tyne-Tees-TV $579,600; Anglia-TV $462,000; Ulster-TV $212,800; Westward-TV $198,800; Border-TV $103,600 and Grampian-TV $123,200.

In all, advertisers spent $18,362,-400 on commercial web during August of which the government took an 11% bite amounting to $1,820,000.

NBC-TV Slides

Continued from page 24

its name. It was less than seven hours to game time, and the potential big sponsor dropped its hold. Anticipating this, 10 salesmen in N.Y. and about five in Chicago had been on the phone since 8 a.m., N.Y. time.

Armed with a new selling plan (16 minutes available per game at $26,000 apiece for a total, if sold, of $416,000 per playoff game), the NBC boys called every agency with every client they could think of.

By noon, the strangest orders began coming in: "Sure, we'll buy a minute, if you can locate our commercial; we think it may be in N.Y., though . . . Isn't the game from Frisco?"

"Look, there was a commercial we gave you last week. I don't know whether we took it back . . . You find it and you got $26,000."

Scrambling, scraping and finagling, the web sold all but four of the 16 first-day availabilities. It looked okay, but hardly great. So sales veeps Jack Otter and Max Buck put their heads together with two other N.Y. sales figures at NBC —the operational "genius" of the jigsaw puzzle, Joe Iaricci, and sports salesman Dick McHugh. Lacking at least four minutes worth of advertising for the Tuesday game, they decided to make a freebee offer to any of the sponsors who had ordered minutes in all three games. Approaching these "cross-the-boarders," NBC sales men said they'd give them the third game absolutely free, should there be one, if they'd drop their present third-game orders in favor of doubling up in the for-sure second game.

"You know," a sales exec said later, "only two sponsors took us up on it." Those two, naturally, got a free minute apiece when the Dodgers evened off the series in Game 2.

By Tuesday, when it sank in that people were really watching in large numbers, everybody wanted to buy. It seems they didn't care what the terms were; they wanted in. NBC thus got to sell a 17th minute (in case Game 2 went into the last of the ninth inning, which it did). For Wednesday's third game, in which the Giants clinched the pennant, the web actually had orders for the 18th and 19th minutes—"in case it goes into a 10th innng."

For undoubtedly the first time in network tv history, a program had two cigarets (L&M and Marlboro), three hairdressings and Schick Electric Razor and Barbasol Shave Cream doing a brother act." Something else in the way of a tv product "protection" novelty—there was a cough remedy sharing time with the cigaret companies.

There wasn't one NBC-TV salesman who, that frantic Monday and that more frantic Tuesday, had time to think of anything else. In the emergency, they were pulled off all other sales duties.

"Everybody was on the phone. This place," said one NBC official, "looked like a stock brokerage on a day the ticker is eight minutes behind."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

NEW YORK • STATIONS: WCBS, WNBC, WNEW, WABC, WOR, WPIX
• SURVEY DATES: JUNE 15 - JULY 12, 1962.

WCBS

Total Area Homes: 360,300
Metro Rating: 7
Share of Audience: 23

MONDAYS 11:15-12:45
Program: LATE SHOW

June 18 **"RANDOM HARVEST"**
Ronald Colman, Greer Garson
1942, MGM-TV, Repeat

June 25 **"YOUNG DR. KILDARE"**
Lew Ayres, Lionel Barrymore
1938, MGM, MGM-TV, Repeat

July 2 **"AND NOW TOMORROW"**
Alan Ladd, Loretta Young
1944, Paramount, MCA, Repeat

July 9 **"SHOCK"**
Vincent Price, Lynn Bart
1946, 20th Fox, NTA, 1st Run

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 11:15-12:45	WNBC 612,800

WOR

Total Area Homes: 502,700
Metro Rating: 10
Share of Audience: 18

TUESDAYS 9:00-11:00
Program: BIG PREVIEW

June 19 **"MOGAMBO"**
Clark Gable, Ava Gardner, Grace Kelly
1953, MGM, MGM-TV, 1st Run

June 26 **"DON'T GO NEAR THE WATER"**
Glenn Ford, Gia Scalla,
Keenan Wynn, Eva Gabor
1957, MGM, MGM-TV, 1st Run

July 3 **"IT'S A BIG COUNTRY"**
Gary Cooper, Janet Leigh
Van Johnson, Frederic March
1952, MGM, MGM-TV, 1st Run

July 10 **"CRISIS"**
Cary Grant, Jose Ferrer
Signe Hasso, Gilbert Roland
1950, MGM, MGM-TV, 1st Run

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Red Skelton; Comedy Spot 9:00-9:30	WCBS 687,900
Dick Powell 9:30-10:00	WNBC 697,100
Garry Moore; Talent Scouts 10:00-11:00	WCBS 985,500

WCBS

Total Area Homes: 398,400
Metro Rating: 9
Share of Audience: 29

WEDNESDAYS 11:15-12:45
Program: LATE SHOW

June 20 **"THE FIRST HUNDRED YEARS"**
Robert Montgomery, Virginia Bruce
1938, MGM, MGM-TV, 1st Run

June 27 **"HOLD BACK THE DAWN"**
Charles Boyer, Olivia de Haviland
1941, Paramount, MCA, Repeat

July 4 **"YANKEE DOODLE DANDY"**
James Cagney, Joan Leslie
1942, Warner Bros., UAA, Repeat

July 11 **"CHRISTMAS IN JULY"**
Dick Powell, Ellen Drew
1940, Paramount, MCA, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 11:15-12:45	WNBC 686,900

WCBS

Total Area Homes: 418,600
Metro Rating: 8
Share of Audience: 29

THURSDAYS 5:30-7:00
Program: EARLY SHOW

June 21 **"MEET THE PEOPLE"**
Lucille Ball, Dick Powell
1944, MGM, MGM-TV, Repeat

June 28, **"MONSIEUR BEAUCAIRE"**
Bob Hope, Joan Caulfield
1946, Paramount, MCA, Repeat

July 5 **"INVITATION TO HAPPINESS"**
Fred MacMurray, Irene Dunne
1939, Paramount, MCA, Repeat

July 12 **"CAUGHT IN THE DRAFT"**
Bob Hope, Dorothy Lamour
1941, Paramount, MCA, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Popeye 5:30-6:00	WPIX 246,700
Sandy's Hour 6:00-6:30	WNEW 349,800
News; Weather; Huntley-Brinkley 6:30-7:00	WNBC 408,000

WCBS

Total Area Homes: 539,400
Metro Rating: 11
Share of Audience: 31

FRIDAYS 11:15-12:45
Program: LATE SHOW

June 15 **"NAKED IN THE SUN"**
James Craig, Barton MacLane
1957, Allied Artists, M&A Alexander, 1st Run

June 22 **"THE BLACK NIGHT"**
Alan Ladd, Pat Medina
Columbia, Screen Gems, Repeat

June 29 **"HOLLYWOOD CANTEEN"**
All Star Cast
1944, Warner Bros., UAA, 1st Run

July 6 **"THE MARK OF ZORRO"**
Tyrone Power, Linda Darnell
1940, 20th Fox, NTA, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight; Game 11:15-12:15	WNBC 547,800
Tonight 12:15-12:45	WNBC 538,600

(Continued on page 45)

FCC Asks More Info On Deintermixture Case

Washington, Oct. 9.

The Federal Communications Commission has spoken up on the longstanding and complex Evansville, Ind., deintermixture case involving the proposed shift of WTVW-TV (Evansville Television Inc.) from channel 7 to 31. But all FCC said was that WTVW-TV and the American Broadcasting Co. must submit certain affadavits.

The case which has been kicking around FCC since March 1, 1957, still is without any final Commission decision.

If Evansville is transformed into an all-UHF market, VHF channel 7 would be switched to Louisville, Ky., which now has only two VHF assignments, plus one UHF channel. ABC has an obvious interest in three Vs in the Louisville market.

Represented by Washington attorney Harold Mott, WTVW-TV has battled vigorously to retain its VHF channel on which it continues to operate through the legal skirmishing.

Hot Rating Race

Continued from page 21

formance, could only get a 15.3 in the same half-hour competition. By the 9 o'clock time, "Route" climbed a few tenths of a point closer to 20 while Miller dipped to 14.9. ABC was second throughout this particular hour, "Flintstone's" getting 18.1 at 8:30, and "I'm Dickens, He's Fenster" preeming on ABC to a 16 at 9 p.m. At 9:30 on Fridays, the second week of "Don't Call Me Charlie" (via NBC) ran to a 15.5 vs. the first half-hour of ABC's "Strip" which got 16.2 CBS' "Fair Exchange" got a 14. By 10 p.m. "Exchange" fell to 13.2 while the NBC Jack Paar hour started with 14.5. "Strip," at 10, won with a 17.5, just the same. At 10:30 Paar had it all to himself vs. "Eyewitness" on CBS and local programming among ABC affils.

Jackie Gleason preemed Saturday (29) on CBS, and just plain walked away with the field. He ran into the low and middle 20s in the course of the 7:30-8:30 block, and NBC's "Sam Benedict," which evidently was never "shopped" since coming on the air, got under 10 all the way. Roy Rogers, on ABC—and in direct competish with the other two—ran second, doing surprisingly well by pulling down an average audience in the 15s. The rest of Saturday night, CBS (with "Defenders," "Have Gun," and "Gunsmoke") retains its lead over NBC movies, which come a close second, particularly in the latter hour of the feature exposure. From 9 p.m. on, ABC is third.

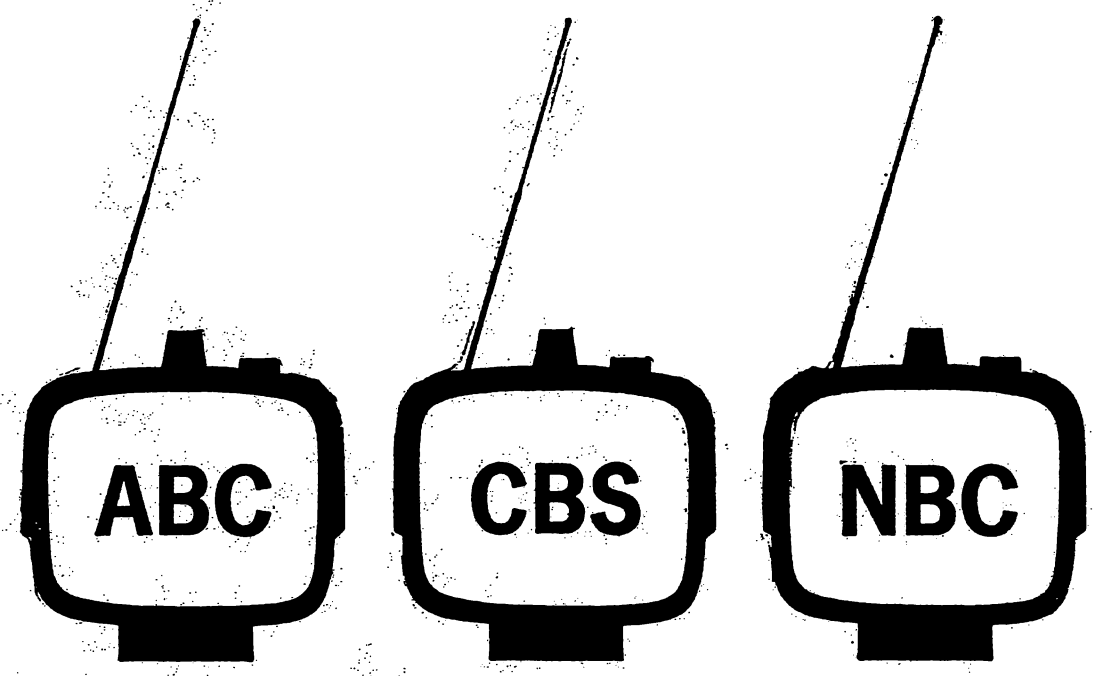
Going to Sunday (30), Nielsen discloses a major upset. The second week of ABC's "Jetson" cartoon at 7:30 gets an 18.9 against 16.9 for the first half-hour of NBC's Disney show. "Dennis the Menace" on CBS gets about 15.9. But by 8, the NBC Disney pulls out in front with a 23.7 to a 22.9 for the first half-hour of Ed Sullivan on CBS.

Sunday shapes as a partial seesaw, since Sullivan at 8:30 beats NBC's "Car 54" by over two rating points. Both shows, however, hit the respectable 20s, the sufferer this particular week being ABC's Sunday movie, running in the low teens. By 9, with "Bonanza," NBC overcomes CBS' "McCoys" preem—roughly 29.5 to "McCoys" 20.7. By 9:30 "Bonanza" built to 31 average audience, while "True Theatre," preeming on CBS, could only muster 19.8 for the half-hour.

These are considered the most important samples so far, but it's hardly expected that a satisfactiry "reading" will be available to the rating experts for at least a month, since so many shows are just now entering their preem phase, and the "shopping" is therefore not over.

Honolulu—Russell A. Greer Jr. has been appointed general manager of indie KTRG-TV. He succeeds Cecil Sevey, who resigned after only a few months with the station, owned by Hawaiian Paradise Park Corp.

Don't look now... but our neck is out again



Monday	19.7	20.3	14.6
Tuesday	17.0	19.3	16.5
Wednesday	20.6	14.1	18.5
Thursday	16.7	20.5	17.2
Friday	18.5	15.6	17.6
Saturday	15.0	21.3	20.7
Sunday	14.9	19.9	21.0
Average	17.3	18.7	18.1

Hindsight is always 20-20 vision. But you have to go out on a limb sometimes to get the choicest fruit.

Here is the N. W. Ayer forecast of the relative strength of network evening programming for the season just beginning.

Prepared at the outset of the buying season, this forecast is used as a guide in helping us to make our own program purchases. It includes a rating estimate for each nighttime network program as we think it will be when the December Neilson ratings for competitive markets are in. The complete figures, by programs, are given editorial treatment in Television magazine for October.

Last October, Ayer made a forecast for the season just ended. When the box score was in, we were 84% correct in picking the time-period winner.

N. W. AYER & SON, INC.

From The Production Centres

Continued from page 28

panel shows with candidates for four seats in U. S. House. WWDC radio is airing debates for Maryland Federal office candidates **Mark Evans**, on WTTG-TV, will interview two candidates for Congressman at Large in Maryland . . . FCC Bar Assn will toss its Annual Outing at Washington Country Club Oct. 15 . . . WGMS radio broadcasting **Dag Hammarskjold** memorial concert from State Dept.

IN DETROIT .

NBC-TV has scheduled a full hour in color to highlight the National Auto Show from Cobo Hall with **Chet Huntley, Hugh Downs** and **Jack Lescoulie** doing the talking from 6 to 7 p.m. Oct. 21 with Reynolds Metals sponsoring . . . Eight CBS-TV personalities in two different groups were here on the "Weekend Star Junket," with resulting interviews being shown on "The Connie Page Show" on WJBK-TV. Included in the groups were **Dick Crenna, Victor Maddern, Burt Reynolds, Beverely Washburn, Bob Carroll Jr., William Talman** and **Irene Ryan** . . . WJR's chief announcer, **Charley Park**, will host a new 15-minute Friday at 7:30 p.m. show "Teachers' Report Card" which will emphasize answers to letters from listeners regarding educational matters . . . WWJ-TV reports that its hour-long public affairs program "Profile: Detroit Police Department" was rated by ARB as outranking all other network programs at that time . . . WXYZ-TV has scheduled a tv debate between the wives of the gubernatorial candidates, entitled "Why My Husband Should Be Governor." **Mrs. John B. Swainson**, wife of the incumbent, and **Mrs. George Romney**, wife of the challenger, will have had it in a half hour prime time tv debate . . . West Berlin Mayor **Willy Brandt's** lectures at Harvard University will be carried on WDTM . . . New WWJ-TV entry is "Stump the Stars," with **Pat Harrington Jr.** as host, in the 10:30 p.m. Monday slot.

IN PHILADELPHIA .

Susan Kellem, Columbia Record man's daughter, joined the staff at WRCV . . . **Al Schwartzman**, WPEN's helicopter traffic spotter, exiting station . . . Former magistrate **Joe Rainey** back at his "Listening Post" on WDAS . . . **Gene Litt**, account exec with CBS Spot Sales, in New York, appointed general sales manager of WCAU. He replaces **Jack Kline** who resigned to join KDEF, in Albuquerque, as general manager . . . **T. E. Paisley Jr.**, manager of WRCV, placed on the membership roster of the Governor's Traffic Safety Council to represent the Pennsylvania Association of Broadcasters.

IN MILWAUKEE . .

Top brass **George Comte**, WTMJ-TV, **Roger LeGrand**, WITI-TV, and **William C. Goodnow**, WISN-TV sparked confab on television at recent meeting of Garden Homes Parent Teachers Assn . . . Some 50 adult education execs due for attendance Oct. 11-12 at conference on educational TV, at WMVS-TV, the Milwuakee Vocational & Adult station . . . WMVS-TV, National Educational Television (NET), WHA-TV (Madison) hosting, with U. of Wisconsin-Milwaukee; UW Extension Division; Marquette U.; Milwaukee Public Library; Milwaukee Council for Adult Learning & Milwaukee County Radio-TV Council cooperating . . . Lecturer **Dr. Albert Burke**, started new series on WTMJ-TV. Dr. Burke also now has 3 30 p.m. cross-the-board 5-minute shots on WISN Radio . . . **Victor Borge's** new program, now on WFMR (FM radio) 9 p.m.-10 p.m., Wednesdays in stereo & monaural, with Borge sparking things while commenting on "good music" played. The WFMR Borge show is linked on 40 FM station web . . . **Paul Taff**, former station manager of WMVS-TV (Milwaukee), currently executive producer of children's programming for National Educational Television & Radio Center, appointed assistant director of programming at net. Taff keeps duties in kiddies programming, of which "What's New," a half-hour daily series, created & produced by Taff, has rated well . . . **Dick Ruedebusch & His Underprivileged Five**, current Tunnel Inn standbys, after New York's Metropole & other dates, taped program for broadcast Oct. 17 on WMVS-TV . . . **Claude Dorsay**, Clock Bar longtime 88er set live jazz piano demo and discussion Oct. 24 on WMVS-TV.

IN MINNEAPOLIS . .

WCCO, CBS affiliate, has integrated its **Roger Erickson** into net's "House Party," separating **Art Linkletter** show into segments. Web's dropping of **Bing Crosby-Rosemary Clooney** show and the "Johnny Dollar" and "Suspense" series has also enabled station to expand air time for its own personalities . . . WTCN-TV news photographer **Virgil Piercy** received "Distinguished Service Citation" from Minnesota **Gov. Elmer L. Andersen** last week. Piercy proposed "lights on for safety" campaign, getting motorists to keep their headlights burning during peak holiday travel periods. State borrowed idea and trimmed its accident toll . . . WMIN received dozens of calls from dialers protesting station's modification of its two-month-old all-news format. Franklin Broadcasting Co. station continues to stress news coverage but has added show tunes and semi-classical music . . . Robert Drew Associates has assigned film crew to document congressional race between **Rep. Walter Judd** and **Donald Fraser**, one of the nation's hottest political fights . . . KRSI carrying suburban high school football games with former University of Minnesota grid stars **Paul Giel** and **Bobby Cox** doing the play-by-play. Minnesota Viking official **Billy Bye**, another former Gopher great, is doing two football shows weekly on KEVE . . . WTCN-TV and radio news director **Sheldon Peterson** re-elected v.p. of national Radio-Television News Directors Assn. . . KMSP-TV, 20th-Fox station, has purchased new **Jerry Lester** show. Lester completed fortnight stay at Freddie's, Minneapolis supper club, last week . . . WTCN-TV carried special show, "Toast the Winning Twins," honoring Minnesota Twins baseball team on completion of fine season. Program hosts were Twins sportscaster **Ray Scott, Herb Carneal** and **Halsey Hall** and WTCN sports director **Frank Buetel**.

IN PITTSBURGH

Jack Williams, new program manager for KDKA, will introduce "Sunday Showcase" to the station from 4 to 8 p.m. where he will have d.j.'s **Bob Tracey, Clark Race** and **Art Pallan** each handling an hour devoted to the latest single and album they have introduced during the week . . . **John Stewart**, host of "Program PM," will also be on the show with the best of the week's programs. WWSW had a football doubleheader on the air Saturday (6) . . . **Red Donley** broadcast the Pitt-California game on in the afternoon and **Joe Tucker** followed with the Steeler-Eagles game in the evening. **Frank Snyder**, g.m. of WTAE, named to the board of the Pittsburgh Symphony. **Sterling Yates** and **Bob Prince** will be the announcers on the Hornet hockey games over KDKA-TV. First Federal Savings sponsored KDKA's broadcast of the **Walter Schirra** space shot with the station's **Mike Levine** doing on-the-spot reporting from Cape Canaveral.

IN ST. LOUIS . . .

Tom Dailey, veteran radio-tv personality, has joined radio station KADY as vice-president in charge of sales. Dailey's old "Recallit and Win" show was a local winner some years back . . . **Gerry Mandel** moved from KPLR-TV's publicity staff to KMOX-TV where he will head up audience promotion department . . . Contralto **Grace Bumbry** will visit **Curt Ray's** early ayem "Good Morning" show on KMOX-TV Monday (15). He introduced Miss Bumbry on the old "Talent Scouts" show years back and got her career going on a professional, paying basis . . . **Alice Friedman**, WILL radio promotion assistant, will have a featured role in the **George Williams** Players production, "Between Two Thieves," to be presented at the Old Courthouse on Saturday (13) and Sunday (14) . . . Celebs in town last week included **Bob Conrad** and **Troy Donahue** plugging tv's "Hawaiian Eye" series. **Jimmie Dodd** on a promo junket for the syndicated reprise of the "Mickey Mouse Club" on KTVI-TV. However, the best promotion stunt of the week was a tour of downtown streets by a genuine old wagon for "Wagon Train" . . . WIL radio deejay **Ed Wilson** and **Dale Robertson** shared the spotlight as co-emcees of the Mayor's Cup Polo Match for Muscular Dystrophy.

IN DALLAS .

KMAP-FM debuted with classical music format from 7 a.m. to midnight and **Gary Mears** as program director . . . **Hugh Lampman** started his ninth year as host of American Airlines' "Music 'Til Dawn" nightly platter show on KRLD . . . **Lou Benton**, announcer, left KRLD to fill singing dates and build his theatrical booking agency . . . **Bud Collyer**, CBS-TV "To Tell the Truth" emcee, due Oct. 25 to autograph his new book, "Thou Shalt Not Fear" at a local bookstore. On Oct. 26 he'll emcee the "Miss Teenage America Pageant" here, to be aired over CBS-TV. **Allen Ludden**, emcee of "Password," and **Zina Bethune**, of "The Nurses," also slated to attend . . . **Bill Fanning** and **John Hardman**, clown team of "Mr. C and Mr. B," back on KRLD-TV for sponsor Cullum & Boren . . . Magician **Mark Wilson**, of "The Magic Land of Allakazam," here to film commercials at Pams Studio for the Beanbag Buccaneer Game . . . **Jack Renfro**, ex-WFAA newsman, now heading Dallas bureau for KTVT, Fort Worth.

IN CINCINNATI

James H. Burgess advanced from veep and general manager of WLW-A, Atlanta, to a vice president of Crosley Broadcasting Corp. and appointed general manager of WLW-T, Cincy . . . **Paul Miller** voices WCKY editorials thrice daily Monday through Friday. Contributors are **Jeanette Heinze**, president and general manager, and staffers **Miller, Don Herman, David Nicholson** and **Lloyd Baldwin**. The L. B. Wilson station restores **Fulton Lewis Jr.'s** Mutual comments in this area beginning Oct. 15 . . . WCPO-TV picked up the final hour of the Cincinnati Pro-Amateur Gold Tournament with **Al Schottlekotte** and **Jack Moran** as mikers . . . After finishing their National League airings of Cincy Reds games on WKRC, **Waite Hoyt** increased his schedule on WLW-T and **Gene Kelly** resumed fulltime duties as WKRC sportscaster, kicking off with U. of Cincinnati football.

Granada Variety Show Sparked by Yank Names

London, Oct. 9.

Granada-TV's long-awaited musical skein, "West End" is scheduled to bow tomorrow, (Wed.), a debut which will be keenly watched by the trade. For in a society not over-abundant with available variety talent, a development such as is being attempted by Granada is bound to get a thorough o.o.

Show is predominantly American in concept, with artists like Johnny Carson, Della Reese, Barrie Chase and George Kirby performing under Yank producer Nick Vanoff.

Scheduled at six weekly intervals, producer Vanoff has put two segments in the can and is to compile other shows as an when suitable artists become available.

Granada's show is the second such Yank-dominated skein to emanate from commercial tv sources, the first being Associated TeleVision's "Jo Stafford Show," which guestarred many leading U.S. performers.

Critical Tempest

Continued from page 29

self. David Susskind, who is often heard in the role of industry critic, arose and, for the producers, angrily indicted the organization. He called ATAS "ineffectual and sterile, a listless social club," an "apologist" for management. A member of the board of governors, a member of the board of trustees, Susskind—who had threatened to do so before—this time actually quit the Academy. (He said later he was sending in a formal letter.)

"Were Susskind alone, it might have seemed merely repetitive," an observer later said, "but there were others on his side. David Davidson for one."

Writer Davidson, also a high-ranking Academy exec, said later that he would not quit because he would rather work for changes from within.

Davidson, at the forum, was prompted to say, "The Academy has degraded and demeaned itself by giving awards in every one of the fixed (Emmy) categories—when often, we all knew, there was nothing worth receiving the award." He charged that the Academy "should have the courage to pass," and thus give the awards "more dignity."

This led to stirrings in management at some tv operations in N. Y. Not that any network or station expressed or showed nervousness, but by Friday (5), the day after the forum, some of them were casting a cautious eye in the direction of such concertized criticism from the industry itself.

Inside Stuff—Radio-TV

Broadcasters' Promotion Assn. has lined up NAB prexy Gov. LeRoy Collins and William Lewis, board chairman of Kenyon & Eckhardt ad agency, as two of the principle speakers for the org's Dallas conclave Oct. 28-31. Collins will give the keynote address at the Monday (29) luncheon. Lewis will speak on the broadcasters "image" today and what can be done to improve it. Other speakers slated include Stephen Riddleberger, prexy of ABC Radio; Norman Cash, TvB prexy; Roy Danish, director of the Television Information Office; and Edmund C. Bunker, RAB prexy.

VARIETY review of the new NBC-TV daytime Merv Griffin stanza in the Oct. 3 issue erroneously listed the preem femme guest as Patrice Munsel. Roberta Peters was the guest on the show. But the gremlin that accounted for the snafu had a vicarious benevolent result—it keyed Griffin to offer Miss Munsel a future booking.

Donald H. McGannon, prexy of Westinghouse Broadcasting Co., has been added to the list of speakers at the second annual meeting of Institute of Broadcasting Financial Management being held Oct. 17-19 in Milwaukee. Walter Bury, a partner in Ernst and Ernst, will report on how new Internal Revenue Service depreciation guidelines will affect the broadcast industry. IBFM prexy Henry W. Dornseif (WCCO-AM-TV, Minneapolis-St. Paul) expects a turnout of 150 industry financial execs at the meeting.

Mergenthaler Linotype Co. and CBS Laboratories have signed a longterm agreement providing for the development by CBS Laboratories of ultra-high-speed composing and print-out devices. These devices, capable of operation directly from computers and computer magnetic tapes, as well as other specialist equipment for use in the graphic arts field, will be based upon CBS Laboratories' developments and Mergenthaler's specifications.

In this arrangement the existing engineering, manufacturing and marketing facilities of Mergenthaler Linotype will be combined with the specialized research and development services of CBS Laboratories, a division of CBS.

Roger Englander is on a bicycle between New York's two centers—the new Lincoln Center and the old City Center. At Lincoln Center, Englander is producing and directing his sixth season of "New York Philharmonic Young Peoples Concerts With Leonard Bernstein," which will start taping on Oct. 13 for later showings as specials on the CBS-TV fall and winter nighttime schedule. The opener will feature music by Berlioz, Walton, Pinkham, and Tschaikowsky—and will be titled "The Sound of the Hall," the subject being the acoustics of the new auditorium. At City Center, he's staging a new production of Bizet's "Carmen" which opens in repertory Oct. 14. Julius Rudel will conduct and Claramae Turner will play the title role for the N.Y.C. Opera Co.

The TV Academy has organized an International Relations Committee, essentially so that the Emmy org can stay on top of burgeoning foreign tv developments. National prexy Robert Lewine named his exec veep Ted Cott to chair the new committee. Serving on the committee with Cott are CBS' Hubbell Robinson Jr., NBC's Mort Werner, ABC's Joseph Stamler and ABC's Lewis Shollenberger. Others listed are producer Louis Edelmann, American Medical Assn. radio-tv chief Richard Reinauer, and performer Jean Bartel.

If announced intentions become reality the Lone Star Publishing Co. will be producer of a film based on a book it has put out. It's "Valorie Scorby and the Big Port," by Roy Bradford. Port is Houston and the girl of the title becomes head of an industrial empire. Texas money, it's hinted, is behind it.

The Federal Communications Commission has changed its "local notice" rules (involving the filing or designation for hearing of broadcast applications) to require television stations to give the notice orally by an announcer with the camera focused on him. Previously, a printed notice could be flashed on the screen. Also, applicants under new rules have seven (instead of five) days in which to file with FCC statements setting forth information about the local notice. Other changes involve technical legal details.

TV Followup

Continued from page 32

Rebel 'boots ended the truce and the lives of several men of both sides, Bridges, who portrayed a Southern army leader, yelled out in anger and disgust, "if we have to kill then we better know what we believe in."

It was an unintentional epilog to the previous days' events in Mississippi where death too had come over unclarified beliefs and in ridiculous civil strife.

The show, which is only a few episodes old, has many possibilities open to it with this format. It is not tied down at all and therefore a nicely-executed show like last Tuesday's can be done without stretching things too far, once the premise is excepted. Although it is a somewhat stretched peg for a weekly series, careful scripting and production values can still make it a worthwhile outing.

John Cassavetes directed the Yankee-Rebel episode with meticulous detail, paying careful attention with his camera to the horrors of the Civil War and the twisted reflections of the conflict in its participant's faces. Bridges was strong and emotional as the Rebel leader who deplored the futility and tragedy of such a conflict. He was assisted ably by a cast which included Otis Phelps, Lawrence Tierney and Royal Dano.

The stupidity and tragedy of such a conflict in the 1860s or 1960s is equal and the show just happened to come at the right time to demonstrate it best. *Kali.*

Raps TV Critics as 'Anglophiles'

WTMJ's George Comte Warns Against Belief That Government Can Do It Better

Milwaukee, Oct. 9.

Speaking at Watertown, Wisc., Branch meeting of the American Association of University Women, Sept. (26) George Comte, veepee & general manager, radio & television, of The Journal Company (WTMJ-TV-AM-FM) blasted critics of television.

Comte, representing the Wisconsin Broadcasters' Assn., said: "Much of the criticism of television has come from professional critics . . . educational TV people, who might well spend their time in improving their own programs . . . magazines and newspapers who have felt the pinch of advertising monies flowing into television . . . and, regretfully, people who have found it expedient for personal publicity."

"America has the best radio and television in the world, in spite of what might be termed 'the belief in Anglophilia'," Comte continued.

Comte said further:

"Many of our ancestors left England to establish something better, but there are still some Americans who, insofar as radio and television are concerned, apparently believe they should have stayed home.

"Under these circumstances, it is not surprising that BBC has hired a new program manager to pull it out of its complacent lethargy and put it into reasonable competition with independent tv. This should give cause for sober thought to those who recently have been preaching that government can do it (television) better."

Comte indicated to the AAUW, that despite the "personal opposition of powerful critics, the general public doesn't share their sentiments . . . and continues to watch tv and listen to radio—at an ever-increasing rate, thankful of the wealth of knowledge and entertainment they receive."

Comte indicated government control would not improve the tv industry, stressing that British tv began to make an impact when commercial tv entered the picture.

Comte, pointing out that tv (in one week) used as much material as the motion pictures used in first 20 years existence, indicated that not absolutely all of this material could be top notch. Comte asked: "After all, how many Hemingways are there? How many Shakespeares are there?"

Comte said the American public will decide what tv will be—what new forms and new ideas will be used in the industry.

CBS' 'LOOK UP & LIVE' ON CLASSICS KICK

CBS-TV's "Look Up and Live" is on a cultural kick, presenting a five-part series dramatizing excerpts from the works of Euripides, Shakespeare, Ibsen and Camus. Series, to be telecast in the religioso show's regular time slot of 10:30 to 11 a.m. Sundays, kicks off Sunday (14).

Bruce Minnix, who directed the recent "Money Talks" specials on the web, is directing the "Look Up and Live" series.

Chi FMer Joins QXR Web But Without Times News

Chicago, Oct. 9.

WXFM here has signed an affiliation agreement with QXR, giving the New York Times broadcast operation its first outlet in the Windy City. Station becomes part of QXR's "non-interconnected network," getting the FM programs on tape rather than microwave.

Service starts with the "Victor Borge Show," which is set for 26 weeks, and WXFM will also carry John Wilson's jazz show and Abram Chasin's stanza for a starter, Robert Victor, WXFM general manager, says he'll carry as much QXR programming as available and is anxious, particularly, to get New York Times news although such an arrangement has not yet been worked out. FM-er is licensed for suburban Elmwood Park but has good coverage of the city.

ABC's 'Flair' Talks Up a Storm

Radio Web's Show Enters Third Year in Black With 85% Clearance

The long, uphill climb of network radio to its onetime key place in the broadcasting scene is currrently being powered by the distribution of news shows and talk features to local stations. At ABC Radio, the daily "Flair" show has become the strong bread-and-butter attraction for the web's growing affiliate lineup.

Now going into its third year, "Flair" hinges on a novel 55-minute format which can be broken down by affils into 11 five-minute segments. Each of these five-minutes are framed as self-contained stanzas with a 90-second talk by a name performer at the core. These talks are designed to be as punchy as possible with a range extending to baby care to stock market advice.

The special showmanship angle on "Flair" has been the use of virtually every theatrical and sports name to do the 90-second gab. Among the newly signed talent for the upcoming season are Gloria Swanson, Lauren Bacall, Gertrude Berg, Mimi Benzell, Jack E. Leonard, Paul Lynde, Eddie Mayehoff, Don Adams, Paul Winchell, Jerry Colonna, Mike Wallace, Oscar Brand and Sam Huff. Dick Van Dyke continues as the host who introduces each of the personalities. Regulars are recipe authority David Wade and John Fos-

(Continued on page 44)

Community Antenna

Continued from page 22

CATV man and every broadcaster in the country."

Carow added that Georgia and many other sections of the Southeast have been spawning grounds for CATV in recent months. Dozens of franchises have been granted, systems planned and put into operation and many broadcasters caught flatfooted with little or no information to evaluate whether CATV is a menace or a friend.

FCC's Cox will head up a panel discussion on "CATV: Friend Or Foe" at the Seminar and other speakers will include William Dalton, president of the National Community Television Assn; Russell Eagan, Washington, attorney; Charles Batson, WIS-TV, Columbia, S.C., and Fred Weber, vice president, Rust Craft Broadcasting Co.

TPEA

Continued from page 23

Geneva by his European manager, Ralph Bettinson.

McCarthy, who has made four trips to Geneva during the past year as tv consultant to the American delegation, stated that tv throughout the world—not just America—is seeking comparable recognition that GATT gave the motion picture industry over a decade ago.

On the issue of tv festivals, the TPEA directors decided to recognize only those fairs approved by the European Broadcasting Union.

bland

The unassuming and the innocuous are, from time to time, too much a part of broadcasting. More often than not, it is a case of the bland leading the bland. The rare stations which program with the spirited flavor of our times: controversy, exchange of opinion and sheer on-the-toes excitement, reap the rewards of a responsive audience. Perhaps that's why our stations are continually moving forward . . . marking progress, not just time. People watch. People listen. People know.

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WTOP-TV, WASHINGTON, D.C.
WJXT, JACKSONVILLE, FLORIDA
WTOP RADIO, WASHINGTON, D.C.

Foreign TV Reviews

Continued from page 35

actors like John Phillips, Patrick Troughton, and Warren Mitchell adding weight. The latter introduced comedy relief as a knowing and enterprising Algerian hanger-on.

The [illegible] script was effectively [illegible] by David Greene, and [illegible]'s expensive production sound its cost and gave the plot a glossy and well-flavored backing. *Otta.*

THE SCHOOLS
Producer-director: Richard Cawston
75 [illegible], 9:25 p.m.
BBC-TV, from London

One of the most able of Britain's documentary makers, Richard Cawston, as the second in a series of programs on the professions (he's already made "The Lawyers"), has taken a long, hard look at British schools. Aim was to give the teachers' eye view of the educational system. Result was a wide ranging thorough piece of pub affairs film-making which not only brought over an effective picture of the complex schools system which exists here, but of great disagreement among teachers themselves.

The sometimes antiquated, sometimes modern methods used; "unfair" overcrowding of state schools compared with the comfortably small classes in public schools (i.e. private schools); use of the much-maligned selection examination for 11-year olds; mixed boys and girls schools—these and many other issues were tossed into the open.

The original and professional production involved not a line of script, a voice over nor an actor. Unnamed teachers spoke up for themselves. They presented their views with punch and conviction. That they were often diametrically opposed in views or had some startling things to say about their colleagues served only to aid the program.

Skillful (unheard) questioning by Cawston, which must have been born of much research, and subsequent firstrate editing by Roy Fry, kept the controversy hot, the facts rolling in and the interest at a high peak. Rich dialects of the masters from schools all over the country were skillfully blended and used to add color, as were some glorious snippets of children at their lessons.

Although the program drew no conclusions it represents another feather in the Cawston cap. *Watt.*

ALTA PRESSIONE
(High Pressure)
With Walter Chiari, Renata Mauro, Mina, Neil Sedaka, Geronimo, Little Tony, Georges Reich ballet, others; Franco Pisano Orch.
Director: Enzo Trapani
Writers: Francesco Luzi, Massimo Ventriglia
90 Mins., Sun., 9:05 p.m.
RAI-TV, from Rome (tape)

This lightweight variety stanza, primarily designed for teen audiences, suits its purposes admirably. Lack of pretense and nonchalant treatment are its main assets, and it looks to be in for a local run.

Show caught was keyed to reconciliation theme between adults and adults and teenagers, with items appealing to both "sides" being alternately displayed. Thus Neil Sedaka gave with a twist item (sung in very functional Italian, by the way), but followed up with a Chopin waltz played straight on the piano. Yank singer registered solidly in this triple exposure. Other star of show, together with Walter Chiari, who conducted some very risible shenanigans concerning Roman traffic problems and such, was Italo pop singer Mina, probably the top exponent of her genre today in this country. Her savvy stint was an evening highlight. Her brother, whose singing name is Geronimo (sic) also appeared to advantage in a slower sonvalog.

Back in the twist sector, Little Tony, aided by his guitar-strumming brother, came through with some swinging routines, interspersed with top-notch charleston ballet numbers by the able George Reich terp group, for a solid wind-up to an agreeable show. *Hawk.*

THANK YOUR LUCKY STARS
With Brian Matthew, Petula Clark, Chubby Checker, Chris Barber's Jazzband, Mike Sarne & Billie Davis, Mark Wynter, the Tornados, Alan Freeman
Director: Philip Jones
40 Mins., Sat., 5:50 p.m.
ABC-TV, from Manchester

Having had a checkered and uneasy run during its earlier outings, this disk-hit show returned to the schedules with a tighter format and super aim. Said aim is to present record toppers to the squealers, and the line-up of the opener pleased that public, despite the unexplained absence of a couple of wax-makers, for whom Chubby Checker and Mark Wynter substituted.

The show was suitably brash, with suitably garish, neon-lit sets from Douglas James. Brian Matthew, its brisk host, ushered in the items as if he were introducing them to a guy in the next town—but that meshed with the spirit of the thing. Chris Barber, his trombone, and his trad group bustled through "Ory's Creole Trombone," which looked set for a click with all those who had never heard of the Kid himself—and who in this age bracket had? Thence followed the delightful "Will I What?" from Mike Sarne, with interpolations from Billie Davis; this winner has quality as well as popularity.

The Tornados, an instrumental group that has an electric-organ as novelty, delivered their climbing "Telstar," and the affable Mark Wynter proffered "Venus in Blue Jeans" without convincing that it had the punch for chart-topping.

Two twist numbers from Chubby Checker—indistinguishable to the layman—shared in the lively mood, and thence followed a teenage panel, commanded by deejay Alan Freeman (an overteenager), to give its verdict on three new waxings. Bobby Darin's "If a Man Answers" got top marks; with Johnny Tillotson and the Crickets trailing. Climax of the show was a warbling stint from Petula Clark, local thrush who's gone top-of-the-aviary in Europe. Her bouncy "Jumble Sale" and "Ya-Ya Twist" were slick and polished—though she sang the latter in French, which wouldn't mean much in this context unless it was followed by "fried."

On the whole, with pacey direction by Philip Jones, this initialer promised to be a regular date for addicts. They might, however, make the audience shricks seem less contrived. *Otta.*

BREAKTHROUGH
With Robert Holness
Producer: Derek Twist
Writer: Jeremy Kingston
30 Mins.; Tues., 10:45 p.m.
Granada TV, from Manchester

Granada has always been attached to the intimate habits of livestock, and this series promises to be an exceptionally good sample of the breed. Cameras were taken below water to survey the mating habits of the bullhead and the newt, and then gave a closeup keyhole view of amorous wolf spiders.

The film was accompanied by a crisp and unsentimental commentary by Jeremy Kingston, who carried out the skein's intention to give these tiny fauna their due dignity and not to simper over them as if they were truncated humans. The shots, patiently assembled from much footage by Derek Twist, were fascinating in themselves, and also broke new ground for this type of program. The cave-man tactics of the bullhead, who dragged females in to his lair amidst ecstatic grunts, the delicate courtship of the newts, and the scientific approach of the spider; they all made intriguing variations on the theme.

The narrative was spoken by Robert Holness, who didn't entirely avoid the aren't-they-funny? approach. Later segments will deal with offspring-rearing and animal communication. *Otta.*

DINNER PARTY
With Lord Boothby, C.P. Snow, John Freeman
Producer: Francis Coleman
30 Mins.; Mon., 10:40 p.m.
Associated TeleVision, from London

For some unexplained reason, one of the guests for this brandy-and-cigar causerie failed to turn up. Instead of the expected foursome, the talking was left to three. It was a lucky accident, for it allowed a much more consecutive conversation than in the first "Dinner Party" series. Otherwise, the format stays the same, with a waiter topping glasses for the guests and the camera eavesdropping on their wisdom. Lord Boothby repeated the role of host, subduing on this occasion his way-out tendency to throw questions at the guests as if it were some provincial forum.

Talk buzzed around such topics as Britain's entry into the Comman Market, the shifting of power from the politicos to the backroom pundits of Washington, London, and Moscow, and the importance of Britain's unilateral disarmament movement. The ball flipped nimbly between Socialist John Freeman, a practised tv performer, and novelist C.P. Snow, helped by the occasional lob from Boothby.

The views were civilized, emphasizing, for example, the sincerity of feeling amongst those who would ban Britain's bomb, the immense danger for democracy in the present hidden system of expert bureaucrats making life-and-death decisions which politicians persuade the public to endorse, and the similarity of this threat in all countries. Snow considered that Washington was somewhat freer in this respect.

The program never ridded itself of its artificial conception, but was otherwise tauter than before in Francis Coleman's production. As indicated, it shed much of the free-for-all butting-in which once irritated. *Otta.*

ON THE BRADEN BEAT
With Bernard Braden
Producer: Jock Watson
20 Mins., Sat., 1130 :p.m.
Associated TeleVision, from London

This is probably the most satisfying tv nightcap that either of the local webs has brewed. Bernard Braden, actor, comedian, and writer, merely sat at the desk and commented on social topics. These included the fashion to get automobile number-plates that indicate the owner—like TT 1 for Terry-Thomas; the recent argument about the word "nigger" as part of a play title, and its offensive implications for colored Britons like Cleo Laine and Shirley Bassey, who supplied quotes; an anthology of cracks by Dick Gregory; a touching tale about a London stage door-keeper, whom Braden knew, and who was beaten up by four thugs during the week; and, finally, a comment about the local price of tomatoes, which varied, on the same day, according to the store and the district.

Braden delivered the spiel with an astringent, deadpan wit, and was completely at ease, gracefully mocking the desk and its press-button attachments of monitor screens and the like. Nearest equivalent would be an opinion column in a newssheet, but few local dailies could match this one. Jock Watson produced without fuss. *Otta.*

'Flair'

Continued from page 43

tini, who reads historical love letters.

Whereas two years ago, "Flair" only cleared about 65% of the web, currently it's getting an 85% clearance. It's doing as well in this department as the news shows and the longrunning "Breakfast Club." Representing an investment of some $600,000 annually, "Flair" is now in the black as it starts its third year.

Click of the "Flair" show has cued ABC Radio to move into syndication of talk shows. It has already launched two five-minute sessions with Dr. Joyce Brothers and Dr. Albert Burke. Some 70 affils have already bought these shows which kicked off this month. More shows are being planned for this type of syndication under which affils pay an average of $3 per show, but which in the aggregate can add up to a sizable weekly source of revenue.

Major Features On West Germany's TV Bothers Pix Industry

Frankfurt, Oct. 9.

The West German film industry, which has long been taking pokes at the competitive and tax-free West German television industry, is good and mad right now.

Latest word out is that in October, the West German television will be offering the 6,600,000 tv set owners free performances of some films which have been cited as "outstanding" or "especially outstanding" by the West German Film Classification Board.

While formerly many of the films playing over the tv screens were oldies, or not such special films, the film industry still felt that there was plenty of competition from tv. But now, with such unusually excellent films being spooled out in the living room, the film industry is hopping mad, and is tightening up its demands before the West German government in Bonn for some aid, in the form of tax relief or special benefits for film-makers.

The films stirring up all the latest crisis include the French pic "Reward of Fear"; the Italian "The Wonder of Milan" and the British "Rembrandt," starring Charles Laughton, all scheduled to be played on the West German First Television Channel during October.

And showing over the Second Channel of the West German tv net in October are the U.S. pic "Command of Conscience," the Polish film "Ashes and Diamonds" and the French film "Orphee."

2-Parter for 'Defenders'

The first two-parter for "The Defenders," CBS-TV's Saturday night entry, will be telecast later this month, under the overall title of "The Madman."

The two-parter grew out of a script by Robert Thom. Scripter Thom meant the outing for an hour, but the project grew as it went into production. Story line deals with a killer and the question what is held to be legal insanity. It stars Sylvia Sidney and Don Gordon.

Opener of the two-parter will be Oct. 20 with the final chapter telecast the next Saturday night.

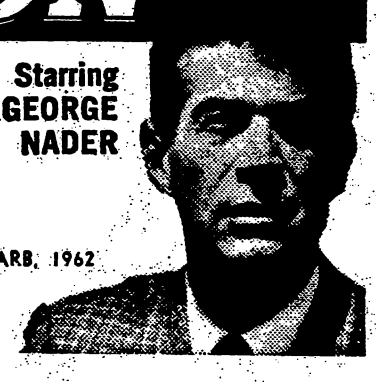


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VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 40)

WCBS

Total Area Homes: 857,200
Metro Rating: 17
Share of Audience: 52

SATURDAYS 11:15-12:45
Program: LATE SHOW—AWARD THEATRE

June 16 "ANOTHER PART OF THE FOREST"
Fredric March, Edmund O'Brien
1948, Universal, Screen Gems, 1st Run

June 23 "THE WILD ONE"
Marlon Brando, Mary Murphy
1954, Columbia, Screen Gems, 1st Run

June 30 "DISTANT DRUMS"
Gary Cooper, Mari Aldon
1957, Warner Bros., Jayark, 1st Run

July 7 "JOHNNY ROCCO"
Richard Eyer, Stephen McNally
1958, Allied Artists M&A Alexander, 1st Run

COMPETITION PROGRAM	STATION & TOTAL HOMES
Movie 4 11:15-12:45	WNBC 481,700

WABC

Total Area Homes: 826,400
Metro Rating: 15
Share of Audience: 28

SUNDAYS 8:30-10:30
Program: HOLLYWOOD SPECIAL

June 17 "NOT AS A STRANGER"
Robert Mitchum, Frank Sinatra
Broderick Crawford, Olivia deHaviland
1955, UA, UAA, 1st Run

June 24 "MARTY"
Ernest Borgnine, Betsy Blair
1955, UAA, UA, 1st Run

July 1 "TEN SECONDS TO HELL"
Jeff Chandler, Jack Palance
1959, UA, UAA, 1st Run

July 8 "JOHNNY CONCHO"
Frank Sinatra, Keenan Wynn
Phyliss Kirk, Wallace Ford
1956, UA, UAA, 1st Run

COMPETITION PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 8:30-9:00	WCBS 1,067,700
Bonanza; TV Awards 9:00-10:00	WNBC 982,700
Candid Camera 10:00-10:30	WCBS 950,700

British Labor Party Cautiously Okays Pilkington Report Slap at Comm'l TV

London, Oct. 9.

Britain's Labor party has cautiously accepted the recommendations of the Pilkington Committee on broadcasting at its annual conference, held last week at Brighton. But certain qualifications were made on behalf of the party's National Executive by Fred Mulley, MP.

Replying to a 30-minute debate on the report, he said: "We are not against 'Coronation Street' (most popular show locally) or any of that kind of program; we are not against particular advertisements used on the present tv services. What we want is the presentation of a real choice which can only come with the reorganization of tv."

Mulley opined that the amount of advertising ought to be cut and there should be stricter control over the amount and timing of plugs. He made the point, however, that even if the constitution was satisfactorily revamped, the Labor Party was not sure it would want a second commercial web.

Politico explained, also, that the national executive saw no reason to raise the present license fee of $11.20 to $16.80 (as had been suggested by Pilkington) before the "exploration of the possibility of using some of the enormous profits made in commercial tv towards the nonprofit making parts of the service."

Moving an amendment (subsequently remitted to the National Executive) asking the conference to "note" the report rather than accepting it, George Elvin of Assn. of Cinematograph, Television & Allied Technicians, urged that the Party should press for recognition by BBC of trade unions. While his union agreed with many of the strictives the committee had made, it could not agree that BBC was "whiter than white."

According to Elvin, the trouble with commercial tv was that every penny spent on program content was resented by some of the contractors because it cut their profit. He suggested that at least 60% of the indies revenue should be spent on programming (compared with the 40% spent thereon, today).

Ted Anstey of the Musicians Union said the report was "admirable" and that it closely followed the views expressed by MU. Pilkington, however, had made a "grave omission" in not recommending control over the amount of foreign material used in tv.

Blurb Producers

Continued from page 23

today—which has seen the folding of such major studios as Bill Sturm Productions, H-F-H and Transfilm-Caravel — has been considerably due to rising costs (higher talent fees etc.) that have prompted clients to severely cut back in production of new blurbs.

Rather than produced fresh commercials, advertisers are greatly extending the life-span for the ones already on the air. Into these hard times have come producers who will bootleg (non-union) a job for a fraction of the cost a legitimate shop can afford (not so long ago an agency contracted with a bootlegger who managed to cut a half-dozen one-minute tire commercials in a single day at around $4,000 for the whole works).

It's a situation that reportedly has two more major blurb producers currently in financial trouble. JWT, perhaps, would like to keep them around long enough to get back the negatives on a job.



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Brit. Regional Stations Show Documentaries As Prestige Builder-Uppers

London, Oct. 9.

In the race for prestige and the yen for a measure of independence, the more active programmers among the regional stations on the commercial web have now set their sights on the biggest prestige-earner of all, the documentary.

TV Wales and West, a case in point, plans to mount a no-coin-spared program on Lloyd George, the great liberal leader and former Prime Minister to celebrate the centenary of his birth. Documentary will be offered to the network.

TWW's decision to enter the "big league" documentary field—along with Anglia-TV and Southern-TV—without any assurance that its program will be picked up by any of the majors, follows the regional's success in light entertainment.

Importantly, it will be remembered, that TWW also pioneered a new "backdoor" method of program sales with NBC's "87th Precinct." Picking up the yidrights for the whole of the U.K., the local outlet then successfully secured multi-station and network deals for the show.

TA-Par

Continued from page 21

and Dick Chevillat, and they have also come up with another one, "Guardian Angel," a fantasy situation comedy. In addition, TA-Par has a 90-minute musicomedy project, "How to Break Into the Movies."

With Bud Yorkin and Norman Lear, TA-Par has reactivated "Band of Gold," half-hour anthology series piloted last season by Yorkin and Lear.

TA-Par is also working on a number of live audience-participation shows. "While discussions are being held with the networks on some of our properties, we are not necessarily pushing them for 1963-64," said Leeds, who entered the TA-Par situation only a few weeks ago.

He said the studio is looking for additional projects and ideas, also that it has other series projects which are now being developed. "It is apparent that Paramount is beginning to push strongly into the TV picture from both the standpoint of production service and creative elements," Leeds, former Desilu exec veepee, said.

KTLA

Continued from page 22

ment award for most outstanding support of radio news operation.

KFMB-TV's "This Day, 1962" won for best regular tv newscast; Gill Stratton's KNXT sports show, for best regular sports news program; Bill O'Halloram, for part of "The Big News," KNXT, best news writing-regular skedded show; KNXT, best overall tv news operation.

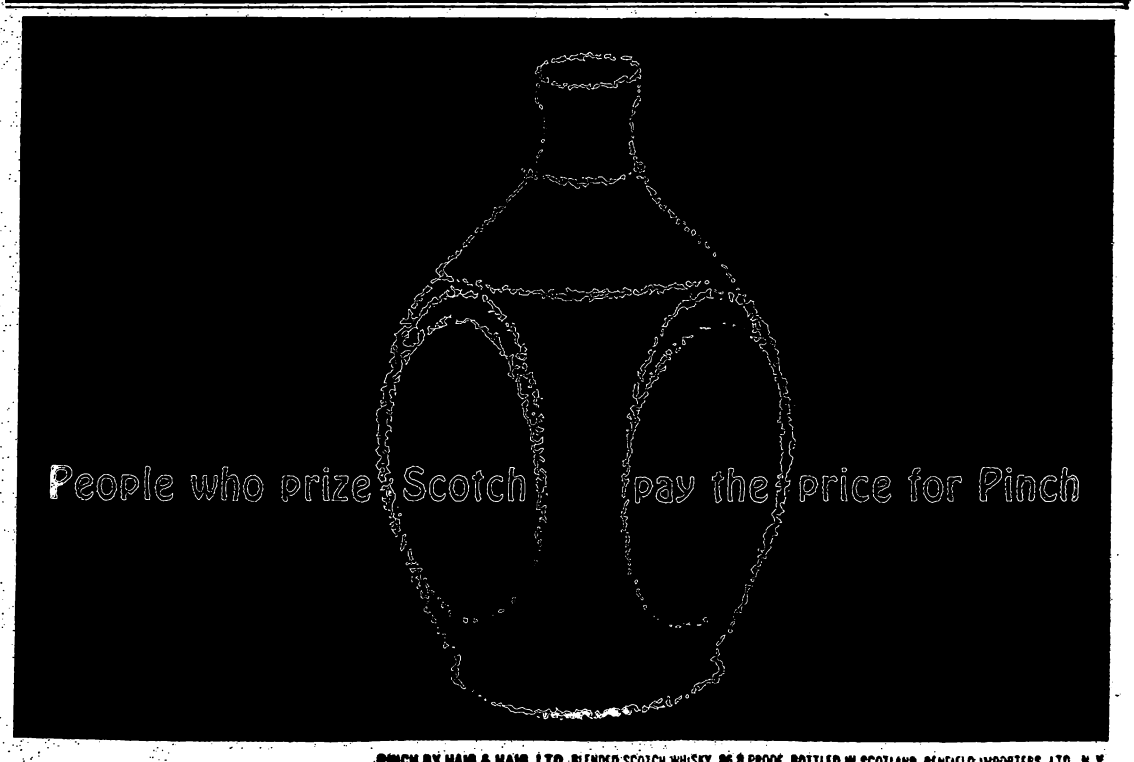
Awards were given by RTNA prexy George Lewin, Sam Zelman and Fred Coonradt.



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Belafonte's 'Moods,' Lee's 'Spice,' Brenda's 'That's All' Top New LPs

"THE MANY MOODS OF HARRY BELAFONTE" (RCA Victor). Harry Belafonte has another strong commercial winner in this production. Dishing up an assortment of calypsos, folk and work songs, African and Hebrew numbers, and an off-Broadway showtune, Belafonte displays the full scope of his talent within this single LP. Backed by a tasteful combo, Belafonte is standout on such tunes as "Who's Gonna Be Your Man," "Betty an' Dupree," "Lyla, Lyla," "Try To Remember" and "Dark as a Dungeon." The African song, "Bamotsweri," features Belafonte in a charming duet with Miriam Makeba.

PEGGY LEE: "SUGAR 'N' SPICE" (Capitol). Peggy Lee is sock in this set. Always a consistent performer on wax, she takes off in this group of vocals with backing from an orch batoned by Benny Carter. At the top of her vocal form, she works over a tasteful songalog of oldies, hits of more recent vintage and one old blues, "See See Rider," in an arresting interpretation. Included in the set are tunes like "Ain't That Love," "Embrasse Moi," "Teach Me Tonight," "I Believe In You," "When The Sun Comes Out," "The Sweetest Sounds" and "Big Bad Bill."

BRENDA LEE: "BRENDA THAT'S ALL" (Decca). Brenda Lee seems to be continually refueling her vocal machine. For with each successive single or LP release the thrush appears to have more piping power than before. In addition to the force she projects, Miss Lee also knows how to get down to the bottom of a lyric meaning and delivers with unerring emotional values. Her style is excellently showcased in this package and with the help of an orch and chorus under Owen Bradley's direction, she makes much of a song-scramble that includes "I'm Sitting On Top Of The World," "White Silver Sands," "Organ Grinder's Swing" and "Gonna Find Me A Bluebird." It's a mixture of pop and country that has fine spinning appeal.

"BENNY GOODMAN IN MOSCOW" (RCA Victor). Benny Goodman's trip to Moscow earlier this year was an historic event, marking the Soviets' first easing of their barriers against American jazz combos. Musically, Goodman stayed strictly within a swing pattern harking back to the great days of the 1930s. Although many musicians in the band wanted to introduce the Russians to a hipper style of jazz, the swing sound undoubtedly still has the widest mass appeal. In this neatly packaged double-LP set, the Goodman band and various-sized combos reprise some of their trademarked oldies, including "Let's Dance," "Avalon," "Body and Soul," "On The Alamo," "One O'Clock Jump" and a couple of swing standards with special meaning for the Russians, "Mission To Moscow" and "Meadowland." Although the band toured Russia with a vocalist, Joya Sherril, none of her numbers is included in this set.

"CAROUSEL" (Command). This is the fourth vocal album of Rodgers & Hammerstein's immortal "Carousel" score and one of the finest interpretations of the show extant. Alfred Drake and Roberta Peters star in this version with a featured cast which includes Claramae Turner, Lee Verona, Norman Treigle and Jon Crain. Jay Blackton, prolific Broadway musical director, handled that duty here. Enoch Light, Command exec director, produced the date and has turned out a superior product from start to finish. The sound, recorded via the 35m film process, is excellent, marked by fine definition and clarity. Performances are excellent throughout. Packaging is likewise smartly handled in a double sleeve setup with a four-page insert containing pictures and thumbnails of the performers. With "Carousel" product already available and in homes, this latest outing may have some difficulty. But, by any standard of excellence, it rates sure public acceptance both by virtue of performance and production.

RAY CONNIFF ORCH: "RHAPSODY IN RHYTHM" (Columbia). Although he has come out with one clicko LP after another, Ray Conniff continues to experiment with new sound and melodic ideas. He goes against the show biz adage "never rewrite a hit" but he makes it work each time. This time out he uses the sounds of male and femme quartettes (sans words) to highlight his rhythmic effects and to supply the rhapsodic quality of which the LP title boasts. The repertoire is tasty, the treatment is fresh and the payoff potential is great.

DICK GREGORY: "TALKS TURKEY" (Vee Jay). This is a well-timed release, indeed, on two counts. One factor is the recent events in Mississippi which make comedian Dick Gregory's racial patter of high topical value. The other is the comic's current gig with the Eddie Fisher Broadway show. Included on this disk are several w.k. items in the comedian's repertoire and many other bits which aren't so saturated. It's almost entirely in the topical Negro idiom, with Gregory ranging from rapping the general integration picture to poking fun at the "new Negro." His comments are often sharp and effective. The LP registers as an overall solid entry in the comedy disk sweepstakes.

"BARABBAS" (Colpix). Mario Nascimbene has composed a score of rich themes for Columbia Pictures' release of Dino De Laurentiis' production, "Barabbas." Unlike many scores for Biblical-type epics which are largely redundant statements of a main theme, Nascimbene's music has considerable variety. It ranges from booming production themes to haunting, almost supernatural-in-mood religious segments. There are also regal-sounding Roman passages and other variations, all adding up to a fine score and equally dramatic disk. Another feature of the album is its packaging, which has a double center fold of shots from the film with captions tracing the plot progress. It's a well-designed set that could do well.

DICK DIA ORCH: "THE SOUND OF MAGNIFICENT MANDOLINS" (Audio Fidelity). The accent is on the Italian melodic line here with highlighted mandolin effects. The mandolin and the Neapolitan line go hand in hand and the Dick Dia orch supplies a romantic swing that makes 'em all easy to listen to. He segues from Italy with "Never On Sunday" and "Brasilia" but they, too, fit into his programming pattern.

DET MOOR & ORCHESTRA: "GREAT JAZZ FROM GREAT TV" (Gallant). As tv series are produced today, the same background music gets used over and over in various shows without much revision. One of the most prolific writers of background scores is Bob Mersey. Some of his themes that have been used on several



LAWRENCE WELK

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and
"Theme from the Bros. Grimm!"

vidseries have been put into this LP under the baton of Det Moor. None of the pieces is a title theme so there is little recognition value to the set, although the music included has been used with such shows as "Ben Casey," "Route 66," "Manhunt," "Play of the Week" and others. With jazz arrangements by Mersey, the tunes are solid and swinging numbers. Some smack of the successful Henry Mancini "Peter Gunn" formula and all are fine-sounding pieces as interpreted by Moor and his orch. It's a session that deserves attention.

SHELLY MANNE: "234" (Impulse). Among the drummers to come on the scene in the last couple of decades, few have been as prolific as Shelly Manne. On this LP the versatile stick and brush man demonstrates why he has earned top rating among modern thumpers. He turns in a crack performance here, exhibiting speed, dexterity and finesse, not to mention a wide range of different ideas for his instrument. Other men on this session include Coleman Hawkins, Eddie Costa, George Duvivier and Hank Jones — all of whom score in their various segments. It's a swinging session for all and especially Manne.

CYNTHIA GOODING: "A TREASURY OF SPANISH AND MEXICAN FOLK SONGS" (Elektra). This is a fine two-disk collection of Latin folk material, effectively rendered by Cynthia Gooding. There's an added feature in that a booklet of text and translations of all the material is included. Tunes range through various moods and themes including love songs, dances, bullfight numbers, songs of war and occupations, lullabies, drinking songs, children's tunes and religioso material. Miss Gooding displays a solid ability in ranging through the variety of material in knowing and dynamic fashion. The set is well-produced and is a must for international folk buffs.

Longplay Shorts

The Bossa Nova kick is swinging to tv. **Stan Getz & Charlie Byrd**, who got the thing going with their "Jazz Samba" LP on Verve, will perform their single click, "Desafinado," and excerpts from the album on **Perry Como's** NBC-TV show Oct. 17.

Al Kelly set to record an album of poetry for Mercury in double-talk . . . **Jac Holzman**, Elektra Records prez, sold the master of "A Night With Nicole," love poetry read by **Nicole Bergere**, to the Mercury label . . . RCA Victor has nine albums in its October release schedule featuring two by **Artur Rubinstein**, a **Van Cliburn**, a **Boston Pops** and a special **Soria** package by **Milhaud** . . . **Marty Ingels**, costarred with **John Astin** in tv's "I'm Dickens . . . He's Fenster," has signed a nonexclusive contract with RCA Victor. Comedy writer **Bruce Howard** will collaborate with Ingels on the material which will be recorded at UCLA this month.

Columbia Records has 28 LPs on tap for October release featuring 10 pops, two Latin American, two on the lowprice Harmony line, eight special Christmas albums and six Masterworks highlighted by the debut of **Vladimir Horowitz** under the Col banner . . . Epic Records, Col's subsid, will release seven LPs this month comprising six jazz albums and one Christmas package . . . **Teresa Brewer** cut two LPs for the Philips label in Nashville last week . . . Epic will hit the reissue route with "Swing Street," a **John Hammond-Frank Driggs** anthology of jazzsters who played the spots along New York's 52d St. . . . **Meg Welles** in N.Y. to complete her third Columbia LP of pop tunes set in medieval backgrounds . . . Smash Records has taken over distribution of "Lazy Man" by **The Triumphs**. The single will continue to carry the Dante label.

Howie Richmond's Folksing label has a new LP by singer-musician-writer **Mike Settle** currently in preparation . . . The Highwaymen, UA Records folksters whose latest album, "Encore," has just been released, have a heavy collegiate touring sked this month covering five states in the east, west and south . . . Elektra Records has a new release by the **Travelers 3** and a debut LP by Flamenco guitarist **Juan Serrano** out this month . . . **Harry Simeon** will cut some choral LPs for Mercury, including a platter of show material.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

ELVIS PRESLEY ..... **RETURN TO SENDER**
(RCA Victor) ..... **Where Do You Come From**

Elvis Presley's "Return To Sender" (Presley†) is a ballad with a snappy beat that will snare plenty of spinning action because it's right in his groove. "Where Do You Come From" (Presley†) is a slow, moody ballad that's made quite effective by the sincere styling. Both tunes are from the upcoming Presley starrer via Paramount, "Girls, Girls, Girls."

* * *

DINAH WASHINGTON ..... **COLD, COLD HEART**
(Mercury) ..... **I Don't Hurt Anymore**

Dinah Washington's "Cold, Cold Heart" (Acuff-Rose†) is the Hank Williams' standard touched up with a solid blues feel that will give it a spinning run again. "I Don't Hurt Anymore" (Hill & Range†) wails the blues with powerful impact that will pull plays to its side.

* * *

WALTER BRENNAN ..... **MAMA SANG A SONG**
(Liberty) ..... **Who Will Take Gramma . .**

Walter Brennan's "Mama Sang A Song" (Tree-Champion†) switches his affection from a mule ("Old Rivers") to a mother with the same corny simplicity that's winning audience interest all over. "Who Will Take Gramma" (Glo-Mac-Metric†) puts the problem of what to do with a "senior citizen" in a sugary setting that will attract the sentimentalists.

* * *

THE COOKIES ..... **CHAINS**
(Dimensions) ..... **Stranger In My Arms**

The Cookies' "Chains" (Aldon†) wraps up a topnotch vocal group sound in a ballad that is built on a solid rocking foundation It's a natural for a big teen pickup. "Stranger In My Arms" (Aldon†) is another ballad pegged for teen tastes and heightened by an impressive vocal lead.

* * *

BILLY SILLS ..... **ONLY TRUE LOVE**
(Motion) ..... **It's A Brand New Term**

Billy Sills' "Only True Love (Can Survive These Times)" (Aldon†) is a rhythmic ballad with some topical references and its optimistic spirit will win it payoff action. "It's A Brand New Term" (Aldon†) fits into the school age pattern with a nice beat and a meaningful lyric handling.

* * *

BOB BRAUN ..... **IS IT RIGHT OR WRONG**
(Decca) ..... **Our Anniversary Of Love**

Bob Braun's "Is It Right Or Wrong" (Karolyn) is culled from his current LP and this slow ballad will make its mark in the singles market as a potent followup to his "Til Death Do Us Part" click. "Our Anniversary Of Love" (Karolyn*) is a saccharine recitation that somehow manages to find its own audience.*

* * *

FRANK CHERVAL ..... **TAG ALONG**
(MGM) ..... **How Come**

Frank Cherval's "Tag Along" (Sea-Lark†) is a light-hearted ballad that's neatly developed with a winning vocal lead and a cute choral support. "How Come" (Trinity†) has a rocking drive and a potent vocal to pull top playing time.

* * *

FRANKIE VAUGHAN ..... **HERCULES**
(Philips) ..... **I'm Gonna Clip Your Wings**

Frankie Vaughan's "Hercules" (Tobi-Ann†) gets a lot of spinning muscle via rousing vocalization of a nifty ballad idea that the young set will take to in a big way. "I'm Gonna Clip Your Wings" (MRC†) flys at a bright pace with a vocal pow that will bring juke play.

* * *

MAVIS RIVERS ..... **SLIGHTLY OUT OF TUNE**
(Reprise) ..... **Footsteps Of A Fool**

Mavis Rivers' "Slightly Out Of Tune" (Hollis†) is right in tune with current Bossa Nova fad and the English lyric handled with a vivid vocal gives it an added programming punch. "Footsteps Of A Fool" (Atlantic†) jazzes up a blues beat in a way that the hip programmers will dig for good spinning results.

* * *

WEE WILLIE DENSON ..... **FRIED MARBLES**
(Mav) ..... **In My Own Little Way**

Wee Willie Denson's "Fried Marbles" (Marneshek†) rolls out a new teenage fad with a brisk rhythmic slice that'll keep the kids happy around the jukes. "In My Own Little Way" (Marneshek†) plays around with a fair rhythm pattern but lacks the force for sustained spins.

* *

MORGAN-CONDELLO COMBO ..... **NIGHT RIVER**
(Liberty) ..... **Ali Baba**

The Morgan-Condello Combo's "Night River" (LeBill-Malipit†) runs at a sweet melodic pace led by a mellow trumpet that gives it a good chance to become the instrumental stepout of the season. "Ali Baba" (LeBill-Malpit†) has a near-Eastern motif that gives it an attractive sound to win some programming time.

* * *

JORDAN CHRISTOPHER ..... **GOODBYE MY LOVE**
(Jubilee) ..... **Broken Hearted Boy**

Jordan Christopher's "Goodbye My Love" (Primary†) showcases a winning new vocalist on an emotional ballad that carries spinning impact. "Broken Hearted Boy" (Allied) gives him a crack at a lilting ballad and he handles it quite well.*

* * *

JOE HENDERSON ..... **THE SEARCHING IS OVER**
(Todd) ..... **Three Steps**

Joe Henderson's "The Searching Is Over" (Cape Ann-Cramart†) gets a gospel sound into a blues ballad beat that makes an exciting blending for the deejays and juke fans. "Three Steps" (Cigmat†) lifts a routine ballad into spinning position by its slick vocalizing.

* *

GEORGIA BROWN ..... **AS LONG AS HE NEEDS ME**
(London) ..... **Speak Low**

Georgia Brown's "As Long As He Needs Me" (Hollis†) is another vocal rendition of the big ballad from Lionel Bart's "Oliver" score and it can be counted on to be among the front-runners since she's the femme lead in the tuner and gives it its proper vocal balance. "Speak Low" (Chappell) is a stylish rendition of the Kurt Weill-Ogden Nash standard.* Gros.

*ASCAP. †BMI.

AFM Wins Long Fight to Bar Canned TV Music; 'Mr. Ed' the Lone Holdout

By DAVE KAUFMAN

Hollywood, Oct. 9.

American Federation of Musicians has climaxed a long fight against the use of canned music in telefilms by signing all but one producer of network series. Thus 62 series have now agreed to use live music in vidpix. The AFM's success was disclosed here by Phil Fischer, recently promoted to assistant to AFM prexy Herman D. Kenin.

Only holdout among producers of network series is the "Mr. Ed" show, of which Al Simon is exec producer. Kenin, who with Fischer has been waging the all-out "sign-'em-up" campaign, has written Sherwood S. Egbert, prexy of Studebaker Corp., which sponsors "Mr. Ed," protesting the continued use of canned music by that series, and asking his position in the matter.

Musicians have fought long and bitterly against canned music, regarding it in much the same light that theatrical film unions regard runaway production. Music recorded abroad "at sub-standard labor costs is in direct competition with American musicians," Kenin wrote Egbert, summing up the AFM stand.

Fischer estimated that the signing of virtually every telefilm company here will mean an increase of 100% in employment and financial gain for tunesters. He said in the east Kenin has negotiated pacts with "The Defenders" and "Car 54, Where Are You?," both N.Y.-filmed series, and is dickering a similar deal with "The Nurses," also from N.Y.

Inked 27 Producers

Fischer has notified Kenin that 27 telefilm producers here have been signed. Of these, 23 producers are signatories to the MPAA pact. Signed recently were producers of "Leave It to Beaver," "The Alfred Hitchcock Hour," "I'm Dickens — He's Fenster," "Don't Call Me Charlie," "The Beverly Hillbillies," "Stoney Burke," "Mr. Smith Goes to Washington," "The Flintstones," "The Jetsons," "The Real McCoys," "The Loretta Young Show" and "Lassie," the latter particularly significant since it had used canned music its previous nine years on tv.

Fischer gave much of the credit for the AFM's success to the Alliance of Television Film Producers, saying once every member of the Alliance inked AFM pacts

(Continued on page 50)

More Legit Projects, New Artist Signings Planned for Command

Command Records, the ABC-Paramount Records subsid under the exec direction of Enoch Light, is planning more work in the legit area, following its recently-released album of "Carousel."

Several new signings will be involved, according to Light, who said that final contracts haven't been drawn up as yet. Hence he doesn't want to identify the talent. It is known, however, that one new pactee will be Dick Van Dyke, who appeared on Broadway in "Bye Bye Birdie" and currently represented in tv with the "Dick Van Dyke Show."

Roberta Peters and Alfred Drake, who star in the "Carousel" package will also figure in the legit push, Light pointed out, in addition to two other vocalists who are being dickered.

Light noted that he plans another reprise of a legit hit like the "Carousel" set. This may again team Miss Peters and Drake.

Light also revealed that he's negotiating for original cast albums with two producers who will have shows on Broadway this season. In addition, Command expects to enter the spoken word disk field and has other projects such as a live nitery platter.

With these projects in the works, Light said he doesn't anticipate increasing the label's output by much this year. So far in 1962 the company has only released 22 packages. Light intends to keep his release schedule in this general area.

Col's CBS Label Invades Spain Via Madrid Distrib

Columbia Records' CBS label is moving into Spain via a tie with Hispavox of Madrid. Hispavox will distribute on the CBS label repertoire produced by Columbia Records-USA as well as repertoire for Columbia Argentina, Columbia do Brasil, and Discos Columbia de Mexico, wholly owned Col subsids.

Many of Columbia's top Latin American artists already best sellers in Spain, including Los Cincos Latinos, Los Teen Tops and Trio los Panchos. Col, which has been distributing Hispavox repertoire in the U. S. for the past four years, will continue to release such Hispavox artists as Sarita Montiel, Renata Tarrago, Sabicas and Alicia de Larrocha.

Wallichs Cap's Board Chairman; Livingston Prez

In a major reshuffle of Capitol Records' top echelon, Glenn E. Wallichs has moved up from president to chairman of the board and Alan W. Livingston has taken over as prexy. The board chairmanship had been vacant since the death of Buddy De Sylva in 1950.

The appointments, made at a board meeting on the Coast Monday (8), also set Daniel C. Bonbright as vice-chairman of the board, and George Jones and Lloyd Dunn as corporate vicepresidents. Bonbright is Cap's veepee in charge of electronics & mail order; Jones is veepee for engineering, and Dunn is veepee for marketing.

In addition, Robert A. Schaefer, veep of consumer products, was named treasurer of Capitol Records, Inc., and Walter Theiss was set as general comptroller of all the Cap firms. Theiss replaces James W. Bayless, who is retiring but who will remain as exec consultant to Wallichs. Robert E. Carp was set as board's secretary.

Stanley M. Gortikov and William B. Tallant Jr. were reelected to posts of veepee-general manager and veepee-national sales manager, respectively.

Wallichs had been Capitol's prez since 1947 taking over from Johnny Mercer. The firm was launched in 1942. Livingston, who joined Capitol in 1946, became veepee in charge of artists & repertoire in '50. In '55 he left the diskery to become veepee at NBC but returned to Cap in October, '60, as veepee in charge of creative services. In addition to heading Capitol Records Inc. and Capitol Records Distributing Corp., he'll also prexy the diskery's music publishing arms, Ardmore and Beechwood.

1st Permanent La Scala Conductor in 183 Years

Milan, Oct. 9.

Pit orchestra of La Scala, in Milan, Italy, has always been an important factor in the fame of the opera house but orchestra's own history is a confusing one—characterized by fame and absence of a chief to guide it. Since its foundation in 1778 (with 70 musicians) this question has been discussed at frequent intervals. Now, in 1962, an artistic director for the orchestra itself has been named on permanent basis. He is Nino Sanzogno, now 51, former permanent conductor of La Fenice in Venice and the Radio Orchestra in Milan.

Strangely, Italy is not rich in mature, first class opera conductors and orchestra educators. Under existing circumstance the choice of Sanzogno is deemed a wise one by Scala's artistic director Francesco Siciliani, who was called in three years ago.

Sanzogno will be the first orchestra conductor of La Scala since its start 183 years ago, to have a permanent yearly contract instead of a "per concert" one.

U.S. Yes, Moscow No

Dublin, Oct. 9.

The Rebel Showband, which had accepted an invitation to play in Moscow on Oct. 2, has now called off the trip in favor of a visit to the U.S.

Trip to Moscow, sponsored by the Soviet Department of Culture, was to have featured Irish music at the October Revolution Anniversary celebrations. While visas were awaited from the Russian Embassy in London, New Yorker Harry McGurk offered the band a contract for appearances in New York, Boston, Philadelphia and San Francisco. Applications for the Russian visas were dropped and band has applied for U.S. visas instead.

Cameo-Parkway Into Folk Field

Cameo-Parkway Records is making a move into the folk field with the signing of several folknik artists and plans for some releases in the near future.

The Three Young Men From Montana, who have a pop-folk album on Columbia currently making the rounds, are now Cameo-Parkway artists. An LP by the group is currently in the works. The Swagmen, another folk unit, has also been added to the C-P roster as has Sonny Fox who's still finishing up her collegiate career at the U. of Pennsylvania. The diskery already has a Swagmen set on the market.

Plans call for a gradual entry into the field, according to C-P prexy Bernie Lowe. The company won't rush a lot of material out nor is a big artist roster to be set all at once. Lowe feels that the folk field is one which requires slow entry and that's how he plans to play it.

Tito Schipa's Canny Use Of Talents at 73 Turns Town Hall Into Fiesta

By LEONARD L. LEVINSON

At the age of 73, a singer for 51 of those years, Tito Schipa demonstrates that he has the wisdom of the ages—"never attempt to do more than you can do well," this was exemplified at a "farewell" recital given at Town Hall, Wednesday (October 3), the first in New York in 15 years. The tenor could do no wrong for his overstuffed (60 seats on stage) audience. The evening was a triumph of the old-time ardor, each song triggering an ovation, the whole audience his claque.

And with good reason, for the Old Pro neither forgot nor lost his style, grasp and surety as a musician, nor the deft use of what was left of his voice. If it is an echo of what it once was, it is a magnificent ruin, to be admired for what remains to be heard. And the warmth of the reception seemed to give meat to the voice, especially in the arias from "L'Elisir D'Amore," "Don Pasquale," and "Marta." At times Sig. Schipa had to gesture to curb the interjections of appreciation during or following a selection. After opening with the Schubert "Ave Maria" and "Serenade," he gave Scarlatti's "La Violette" and Handel's "Where'er You Walk," then the arias. After intermission he sang a number of songs in Spanish and Italian. The enthusiasts would have kept him singing encores half the night and with several he displayed a style which would call for an "Edwardian Sinatra" billing. Everything Schipa sang was tailored to his ability; selections were short, delivery was restrained, yet fire was there when called for, and diction was immaculate.

Today the tenor is a stocky bullfrog of a man with a sweet song. His eager audience appeared neither elderly nor particularly Italian. He can fill Town Hall again within a month or he can tour the country to solid returns if this concert is any indication.

Ella Big 10G in Berkeley

Berkeley, Cal., Oct. 9.

Ella Fitzgerald grossed a big $10,100 at the Community Theatre here last Saturday (6).

Dana Attractions presented the gig which drew 2,900 patrons, with tickets scaled to a $4 top.

Victor, Cap Claims Delay Orig Caster As 'Little Me' Starts Pre-B'way Tour

Col Putting O'Neill Into Groove With Robards LP

Jason Robards Jr., who's done works of Eugene O'Neill on stage and screen, is now putting the dramatist on disk. He's doing an album of dramatic reading for Columbia Records which will include selections from O'Neill's "The Hairy Ape," "Iceman Cometh" and "Long Day's Journey Into Night." There will also be items on Clarence Darrow and Sacco & Vanzetti.

Col cut the album last week and is planning to rush it into market to coincide with the release of film version of O'Neill's "Long Day's Journey Into Night" in which Robards is costar. Amanda Francis was artists & repertoire director on the LP.

Two Bandleaders Win Injunction Vs. AFM in Tax Suit

Joe Carroll and Charles Peterson, two New York orchestra leaders who have been prime movers in the current court battle over the American Federation of Musicians' 10% traveling tax, have put another legal thorn in the union's side. The two leaders have obtained a temporary injunction in N.Y. Federal court restraining the AFM from attempting to prevent its members from playing for or with them, despite the fact that they are both expelled from Local 802.

This serves to undermine one of the union's strongest weapons — the fact that expulsion usually means that the union advises all members not to work with or for the bounced member, thereby causing him enough hardship to make him shape up and make amends. The injunction also bars the AFM from attempting to influence customers against hiring Peterson and Carroll.

The restraining order stems from the tax cases and other fights the two leaders have had with the union and specifically Local 802. Judge Richard H. Levet, who last week found for several other orchestra leaders against the 10% surcharge, held that the reason both Peterson and Carroll were expelled from the union was because of their refusal to pay both the 10% and Local 802's 1½% jurisdictional tax which the leaders claimed were illegal.

Peterson and Carroll tried previously to get relief against the Union and were turned down. Judge Levet also found that there is present and prospective irreparable damage to the plaintiffs. He based his findings on his opinion that the taxes which Peterson and Carroll refused to collect are illegal and therefore the grounds for expulsion aren't valid.

The judge held that the plaintiffs are entitled to an injunction pending trial restraining the union from threatening musicians, customers or prospective customers of the plaintiffs because of their failure to comply with regulations etc. whose legal validity they are challenging and from interfering with Carroll and Peterson's rights to work as musicians or orch leaders or to work with employee musicians.

An appeal by the union is expected.

Crosbys (Bob & June) In Hawaiian Sidelines

Honolulu, Oct. 9

Bandleader Bob Crosby, now making his permanent home here, is a partner in a new Waikiki auto rental agency. It's said to be his first venture outside of show business.

Wife, June, has been doing a five-day-a-week food feature for the Honolulu Star-Bulletin under the title: "I Didn't Want to Cook, But . . . ." Chatty style article highlights gourmet and exotic recipes.

The record company scramble for the original cast album rights to "Little Me" is still going on even though the musical began its pre-Broadway tryout tour in Philadelphia on Monday (8). It's unusual, if not unprecedented, that a major musical entry should go this far into production without a firm diskery tie.

Holding back the original cast album deal are claims from two diskeries that they have commitments from producers Cy Feuer & Ernest H. Martin for the rights to the show. Involved in the hassle, which attorneys are now trying to straighten out, are RCA Victor and Capitol Records.

Victor bases its claim on a commitment it contends it received from the producing team for three of their musical productions. (Feuer & Martin's "How to Succeed In Business Without Really Trying" was original casted by Victor last season.) It's understood that Victor got the agreement from Feuer & Martin after shelling out some money to pull the boys out of a financial hole.

Capitol, too, claims a commitment on the basis of a financial deal. Electric & Musical Industries (EMI), Cap's parent company, was monetarily involved in the team's purchase of the Princess Theatre in London a short time ago and also has some coin invested in the backing of "Little Me." Cap figures that these financial ties should throw the original cast rights into its hopper.

Meantime, Columbia Records, although not involved in the legal hassle, is anxiously awaiting the outcome hoping that it, too, will get a crack at the rights if it becomes an open race. Col came through with a presentation of what it plans to do in the areas of promotion, advertising and recording in case the tuner should fall into its lap.

Also involved in the legal hassle are the show's composers, Cy Coleman & Carolyn Leigh. According to the Dramatists Guild pact the writers have a 50 50 share with the producers in setting the original case album deal. So they, too,

(Continued on page 48)

Liberty Prexy Bennett Claims McDaniels Is In Wrong Groove With Suit

Hollywood, Oct. 9.

Liberty Records prexy Al Bennett last week refuted charges made by singer Gene McDaniels, who filed suit in N. Y. Supreme Court against the diskery charging breach of contract, various financial manipulations and failure to pay proper royalties.

Bennett told VARIETY that McDaniels, in essence, "owes Liberty money." Exec said he has advanced the singer $20,000 in cash for records that have been cut. McDaniels' contract, a "standard Liberty pact," calls for him to pay his own recording expense, in this case averaging about $8,000 per album or $2,500 per single.

Bennett said McDaniels has released four albums and five recent singles which, at these rates, would amount to total of $44,500. Total sales of the disks have hit approximately 1,250,000 which, at five per cent for the artist, amounts to "roughly $50,000," Bennett added.

He charged that the singer, additionally, was $17,000 in the red with Liberty in 1959, first year of his four-year deal, for two albums in the can but not released. Exec said, "Liberty has spent at least $25,000 in promotion of McDaniels' records."

Bennett asserted that McDaniels' charges are "ill-advised because he hasn't even used his contractual right to audit our books which we have frequently invited him to do." Liberty prexy feels "the suit is essentially being brought against us as a means for McDaniels to break his contract." Bennett, however, stated that Liberty "has no intention of releasing him and will continue the contract throughout the remaining two years."

Bennett expressed confidence the suit would be "settled soon."

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	59	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
2	3	21	**PETER, PAUL & MARY** (WB) Peter, Paul & Mary (W 1449)
3	2	7	**MUSIC MAN** (Warner Bros.) Soundtrack (W 1459)
4	4	24	**RAY CHARLES** (ABC-Par) Modern Sounds in Country & Western (ABC 410)
5	5	11	**TONY BENNETT** (Columbia) I Left My Heart in San Francisco (CL 1869)
6	6	17	**DAVID ROSE** (MGM) Stripper (E 4062)
7	7	5	**NAT KING COLE** (Capitol) Ramblin' Rose (T 1793)
8	8	12	**HENRY MANCINI** (Victor) Hatari (LPM 2559)
9	10	9	**RAY CHARLES** (ABC-Par) Ray Charles Greatest Hits (ABC 415)
10	11	7	**KINGSTON TRIO** (Capitol) Something Special (T 1747)
11	9	25	**ANDY WILLIAMS** (Columbia) Moon River (CL 1809)
12	12	15	**ELVIS PRESLEY** (Victor) Pot Luck (LPM 2523)
13	22	3	**MARTIN DENNY** (Liberty) A Taste of Honey (LRP 3237)
14	18	10	**BOBBY VINTON** (Epic) Roses Are Red (LN 24020)
15	16	90	**CAMELOT** (Columbia) Original Cast (KOL 5620)
16	13	17	**ROME ADVENTURE** (Warner Bros.) Soundtrack (W 1458)
17	15	20	**KINGSTON TRIO** (Capitol) Best of Kingston Trio (T 1705)
18	19	13	**JOHNNY TILLOTSON** (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
19	14	4	**LAWRENCE WELK** (Dot) Baby Elephant Walk (DLP 3457)
20	30	5	**JUDY GARLAND** (Capitol) The Garland Touch (W 1710)
21	27	15	**MUSIC MAN** (Capitol) Original Cast (W 990)
22	36	8	**RAY CHARLES** (Atlantic) The Ray Charles Story (Atlantic 2-900)
23	20	23	**ACKER BILK** (Atco) Stranger on the Shore (129)
24	21	3	**BILLY VAUGHN** (Dot) Swingin' Safari (DLP 3458)
25	34	9	**HERBIE MANN** (Atlantic) Herbie Mann At The Village Gate (1380)
26	25	42	**JOAN BAEZ** (Vanguard) Joan Baez, Vol II (VRS 9094)
27	40	2	**STAN GETZ—CHARLIE BYRD** (Verve) Jazz Samba (V 8432)
28	—	46	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
29	24	3	**FRANK SINATRA** (Reprise) Sinatra & Swinging Brass (R 1005)
30	31	20	**JIMMY SMITH** (Verve) Bashin' (V 8474)
31	17	48	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
32	32	7	**PETER NERO** (Victor) For the Nero Minded (LPM 2536)
33	35	15	**JOAN BAEZ** (Vanguard) Joan Baez, Vol I (VRS 9078)
34	38	2	**LIMELITERS** (Victor) Folk Matinee (LPM 2547)
35	33	3	**OLDIES BUT GOODIES** (Original Sound) Various Artists, Vol. IV (OSR 5005)
36	45	24	**BILLY VAUGHAN** (Dot) Chapel by the Sea (DLP 3424)
37	—	20	**GEORGE MAHARIS** (Epic) George Maharis Sings (LN 24001)
38	41	25	**NO STRINGS** (Capitol) Original Cast (O 1695)
39	48	8	**FRANK SINATRA** (Capitol) Sinatra Sings of Love and Things (W 1729)
40	29	2	**RAY CONNIFF** (Columbia) Rhapsody in Rhythm (CL 1878)
41	28	3	**ROY ORBISON** (Monument) Roy Orbison's Greatest Hits (M 4109)
42	23	9	**GEORGE MAHARIS** (Epic) Portrait in Music (LN 24021)
43	47	7	**ROBERT GOULET** (Columbia) The Two of Us (CL 1826)
44	49	21	**LAWRENCE WELK** (Dot) Young World (DLP 3428)
45	42	3	**ROGER WILLIAMS** (Kapp) Mr. Piano (KL 1290)
46	—	10	**RAY ANTHONY** (Capitol) Worried Mind (T 1752)
47	37	14	**LETTERMEN** (Capitol) Once Upon a Time (T 1711)
48	46	20	**MANTOVANI** (London) American Waltzes (LL 3260)
49	39	8	**DION** (Laurie) Lovers Who Wander (LL 2012)
50	44	2	**MOMS MABLEY** (Chess) Moms Mabley Breaks It Up (LP 1472)



GUY LOMBARDO
Opening December
AMERICANA HOTEL
New York
ED SULLIVAN SHOW
CBS-TV (December)
NEW YEAR'S EVE PARTY
CBS-TV
Bookings: LARRY OWEN
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'Lessons in Love' & Ditto Gambling-Wax Works

Hollywood, Oct. 9.

Gene Norman has made a deal with Helen Curley Brown, author of "Sex and the Single Girl," currently No. 3 nonfiction bestseller, to record a text taken from her book under tag "Lessons in Love."

Recording date on the album is set for Oct. 15, with release to follow in two weeks. Disk will be labeled "Adults Only" and will feature one side with tips on lovemaking for men, the other side for women. Miss Brown will read her own material, using such subtitles as "How to Have An Affair," either with married or unmarried woman; "How to Treat Your Wife During the Affair," "How to Love a Secretary." She also discusses how short men can have romance and gives pointers to wives.

Banking on the success of the "instruction record," Norman is now negotiating with a top Las Vegas gambling figure to record a "How to Gamble" record.

'Little Me'

Continued from page 47

want a say as to where the original cast album rights are to go.

Meantime, the show is scheduled to open on Broadway Nov. 17 and the company that eventually wins the rights to the album will have to move fast to get it into the market soon after the opening. Procedure in the past has been to put the show into the grooves the Sunday after the opening and get the album into the stores within the following week.

According to diskery execs it takes about four weeks to get everything else connected with the package in order and if the "Little Me" rights aren't resolved soon, there may be a delay in the release of the cast package.

The stall isn't helping the publisher, E. H. Morris, either. Although single disk assignments have been coming in from various companies, the diskery with the original cast album rights usually comes up with the most and since no one as yet can determine how this is going to end up, the principals involved have been holding back.

The tuner, adapted from Patrick Dennis' novel of the same name by Neil Simon, stars Sid Caesar.

ASCAP's $24-Mil.

Continued from page 1

available for distribution $19,119,004.

Disbursements for salaries and expenses of homeoffice and branches amounted to $4,757,764. Breakdown showed salaries amounted to $2,333,667 and expenses $2,424,097. Membership in the Society totalled 7,868, with 5,805 active writers and 2,063 active publishers.

Prexy Stanley Adams, who presided over the meeting, disclosed that since February, 220 new writers were admitted to membership and 165 new publishers.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	7	**SHERRY** Four Seasons	Vee Jay
2	3	4	**MONSTER MASH** Bobby Pickett	Garpax
3	2	10	**RAMBLIN' ROSE** Nat King Cole	Capitol
4	4	6	**GREEN ONIONS** Booker T. & MG's	Stax
5	5	8	**PATCHES** Dicky Lee	Smash
6	6	8	**LET'S DANCE** Christ Montez	Monogram
7	12	4	**I REMEMBER YOU** Frank Fields	Vee Jay
8	7	5	**DO YOU LOVE ME** Contours	Gordy
9	11	9	**ALLEY CAT** Bent Fabric	Atco
10	8	12	**SHEILA** Tommy Roe	ABC-Par
11	9	6	**RAIN, RAIN GO AWAY** Bobby Vinton	Epic
12	24	3	**POPEYE** Chubby Checker	Parkway
13	10	9	**TEEN-AGE IDOL** Rick Nelson	Imperial
14	14	8	**VENUS IN BLUE JEANS** Jimmy Clanton	Ace
15	23	3	**HE'S A REBEL** The Crystals	Phillies
16	19	4	**TORTURE** Kris Jasen	Hickory
17	30	3	**ONLY LOVE CAN BREAK A HEART** Gene Pitney	Musicor
18	18	10	**YOU BELONG TO ME** Dupress	Coed
19	13	7	**SURFIN' SAFARI** Beach Boys	Capitol
20	25	8	**YOU BEAT ME TO THE PUNCH** Mary Wells	Motown
21	40	2	**ALL ALONE AM I** Brenda Lee	Decca
22	27	3	**LIMBO ROCK** Chubby Checker	Parkway
23	20	6	**LIE TO ME** Brook Benton	Mercury
24	28	3	**WHAT KIND OF LOVE IS THIS** Joey Dee	Roulette
25	21	5	**IF I HAD A HAMMER** Peter, Paul & Mary	Warner Bros.
26	43	2	**GINA** Johnny Mathis	Columbia
27	47	13	**SHAME ON ME** Bobby Bare	Victor
28	17	8	**SILVER THREADS AND GOLDEN NEEDLES** Springfields	Philips
29	46	2	**LEAH** Roy Orbison	Monument
30	15	11	**SHE'S NOT YOU** Elvis Presley	Victor
31	45	2	**DON'T YOU BELIEVE IT** Andy Williams	Columbia
32	—	3	**CLOSE TO CATHY** Mike Clifford	UA
33	16	14	**LOCO-MOTION** Little Eva	Dimension
34	—	2	**KING OF THE WHOLE WIDE WORLD** Elvis Presley	Victor
35	33	3	**I LEFT MY HEART IN SAN FRANCISCO** Tony Bennett	Columbia
36	—	1	**LITTLE BLACK BOOK** Jimmy Dean	Columbia
37	41	4	**PUNISH HER** Bobby Vee	Liberty
38	34	6	**BEACHWOOD 4-5789** Marvelettes	Tamla
39	26	9	**SEND ME THE PILLOW YOU DREAM ON** Johnny Tillotson	Cadence
40	35	2	**DON'T GO NEAR THE INDIANS** Rex Allen	Mercury
41	—	1	**JAMES** Sue Thompson	Hickory
42	32	5	**IT MIGHT AS WELL RAIN UNTIL SEPTEMBER** Carol King	Dimension
43	48	2	**WHAT KIND OF FOOL AM I** Sammy Davis Jr.	Reprise
44	—	1	**SAVE YOUR LOVIN' FOR ME** Brenda Lee	Decca
45	42	3	**HIDE AND GO SEEK** Bunker Hill	Mala
46	39	7	**COME ON LITTLE ANGEL** Belmonts	Sabrina
47	37	4	**IF I DIDN'T HAVE A DIME** Gene Pitney	Musicor
48	29	11	**RINKY DINK** Dave Cortez	Chess
49	31	11	**DEVIL WOMAN** Marty Robbins	Columbia
50	—	1	**SWEET SIXTEEN BARS** Earl Grant	Decca

Faulty Audio Equipment Curbing Pic Studios' 'Track Sales: Irv Townsend

Motion picture companies could get a lot more mileage from their soundtrack properties in the record album field if they did something about their audio equipment. That's the opinion of Irving Townsend, exec producer on the Coast for Columbia Records who was in New York last week for a quickie round of confabs and recording sessions.

According to Townsend (as well as several others who have seen the pic studio setups), the studio recording equipment is obsolete and hardly anyone there has taken advantage of the audio development of the past few years. The majority of the pic companies' music output, he says, is nowhere near the audio quality produced in a record company studio.

There could possibly be a time when diskery studios will be used by the pic companies for their soundtrack work, adds Townsend, but right now it looks pretty dim. Main obstacle is that so many unions are involved in that the track is recorded on film. If it ever becomes feasible to use disk company facilities for soundtrack work, Townsend foresees an upgrade in audio values that will benefit the studio, the record company and the consumer, as well. It will also be cheaper to bring out. The average soundtrack now costs a diskery about $10,000.

Despite the audio problems, Townsend continues to shop for soundtrack possibilities. His criteria in selecting a score from a dramatic pic for an album workover are threefold. 1) How will it sound as a record? 2) Is there a pop single possibility in the score and 3) How strong is the picture?

Upcoming from Townsend's office is the soundtrack from "Jumbo," the Metro release which stars Doris Day. Col's soundtrack of "West Side Story," by the way, is nearing the $1,000,000 sales take.

In addition to his soundtrack activity, Townsend controls the album schedule on the Coast of what averages out between 25% and 40% of Columbia's total output. The Coast musicians compare favorably with the N. Y. tootlers, he says, and they're in better shape physically and economically.

There's plenty of work for them in tv, pic and records which they can handle during regular working hours instead of the postmidnight sessions that are indigenous to N.Y. schedules. "I ran a date recently that called for 45 musicians," Townsend recalled, "and there were 45 cars in the Columbia parking lot."

George Marek's 'Opera As Theatre' Hip Tome For Longhair Buffs

As veepee-general manager of RCA Victor, George R. Marek oversees an operation that ranges from Presley to Puccini. As an author, he prefers to stay with the Puccini crowd for his preferences apparently lean more towards grand opera than "Grand Old Opry" as evidenced by his previous books, "The World Treasury Of Opera," "A Front Seat At The Opera" and "Puccini."

In his latest tome, "Opera As Theatre" (Harper & Row; $5.95), Marek makes a winning case for the La Scala-Met axis. This time out his approach is pegged on the drama and theatricality imbedded in opera and his brief is persuasive as it is enjoyable.

Synopses of opera plots are readily available in other books, program notes, record jacket annotations, etc., but Marek offers more than a bare rundown. He dresses it up with inside info and savvy of the works that link the opera and the theatre with a finality that dispels further argument.

He's taken 10 operas ("Figaro," "Don Giovanni," "Fidelio," "Carmen," "La Traviata," "Otello," "Tosca," "Turandot," "Die Meistersinger" and "Der Rosenkavalier) and given them an identity of their own in precise but never pedantic terms. Marek's point is that with an understanding of the words will come an understanding of the music and a richer appreciation of the whole. He's probably right. *Gros.*

British Disk Best Sellers

London, Oct. 9.

She's Not You ..... Presley (RCA)
It'll Be Me ..... Richard (Columbia)
Telstar ..... Tornados (Decca)
I Remember You ..... Ifield (Columbia)
Roses Are Red ..... Carroll (Philips)
Sheila ..... Roe (HMV)
Things ..... Darin (London)
Sealed With A Kiss ..... Hyland (HMV)
Breaking Up Is Hard To Do (RCA) Sedaka
Don't That Beat All ..... Faith (Columbia)

See Pop Composer Aided By Reform Of Oscar Rules

Hollywood, Oct. 9.

Songwriter-members of the Academy have—after years-long chafing—gotten an old bone of contention out of their craw. Acad board has approved change in rules governing the two annual music Oscars, rules consistently under attack by music branch of org.

Hereafter only the composer will be eligible for "best score," for any kind of pic. Other nod will be to best adaptor and/or music director of any kind of film. In past there was an Oscar for best scoring of a musical and one for best tune-up of a drama or comedy.

Elmer Bernstein, Acad governor from the music branch, sees change—which he long has advocated—giving better break to poptune cleffers who in past generally were excluded, per the old rules.

L.A. SYMPH TOOTERS OKAY NEW CONTRACT

Los Angeles, Oct. 9.

Los Angeles Philharmonic musicians, members of Local 47, AFM, have ratified a new two-year contract with the So. California Symphony Assn. which now insures an Oct. 22 start for the orchestra's 1962-63 season. New pact, covering 90 musicians, provides a $7.50 weekly wage increase in each of two years, with the current hike bringing the minimum to $147.50.

Union also won reengagement of four players whom the association had refused to hire for another season. The impasse between the union and the group was broken by mediations last week. In addition, the agreement provides for a formal pension plan; greater use of arbitration in settling disputes and a no-strike clause.

Atlantic to Handle Nat'l Distrib for Allwood Label

Atlantic Records will handle national distribution of a newly-established label, Allwood Records, under a recent deal. The new diskery is owned by Boots Woodall who formerly operated the Fairlane imprint and, prior to that, produced disks for NRC.

Atlantic has scheduled two singles for release on Allwood this week. They're Billy Joe Royal's "Wait For Me Baby" and "If It Wasn't For a Woman" and Joe South's "Just Remember You're Mine" and "Silly Me." Plans call for a steady release schedule for Allwood, and there will be disks in the near future by singers Paul Peek and George Scott.

Atlantic is presently handling national distribution of product on several other labels, including Stax and LuPine. The company, in addition, has handled singles that appeared on the Montel and LeMonde imprints.

Half Moon's Concerts

Theodore Bikel and his manager, Jac Holzman, have formed their own indie production company to be known as Half Moon Productions.

The firm will present concerts in Southern California, the first of which will be The Weavers.

Kenin Hails Cleve. Tooter Integration

Merger of white and Negro locals in Cleveland last week, after 52 years of separate autonomy, provoked comment from American Federation of Musicians prexy Herman D. Kenin who lauded the move as an important contribution to the AFM's aim of a completely-integrated international union.

"The fraternal unity of our two long-established Cleveland locals sets an example that I trust will be followed in many other communities where separate white and Negro locals still exist," Kenin stated. "The achievement of our fundamental policy of complete integration is a tedious process, mainly because many of our Negro locals are wary of surrendering the autonomy granted at their request a half century ago. Nonetheless, the AFM is dedicated to complete integration through orderly procedures that will protect the rights of all concerned."

Negro Local 550, numbering some 200 members, merged with the 2,800-member Local 4 on Oct. 1, under an agreement pooling the assets of both locals under the management of the larger body.

There are similar situations in several areas involving both a white and Negro local operating within the same jurisdiction. Wherever possible the AFM has been trying to get the locals integrated but the problem has proved a long and hard fight.

'Bobby Short at Carnegie Hall' Falls Way Short Of Short at Blue Angel, N.Y.

It's a big jump from the lounge of New York's Blue Angel to the stage of Carnegie Hall but Bobby Short, a determined young singer-pianist, made the try Friday (5) in a concert presented by the Shelley Berman-Harry C. Bell firm, Nirene Productions. "Bobby Short At Carnegie Hall," however, is quite short of Bobby Short at the Blue Angel Lounge or boites of similar dimension.

Short is an expert delineator of the showtune genre and his stuff comes off best when it's wrapped in the warm glow of saloon surroundings. In the vast Carnegie auidtorium, and to a half-full house, the material is bare and over-exposed.

In addition to his large repertoire of stage and screen songs, Short's appeal lies mainly in the rapport he builds between his work and his audience. It's an easy bridge to gap in the confines of a small room but it becomes almost impossible when he uses the concert stage as his launching pad.

In trying to fill the larger auditorium with his showmanly sounds, he had to pound a bit harder which dissipates a lot of his grace. The acoustical setup, too, was of no help to him in that it filled the hall with a souped-up sound that was not at all in keeping with the style of the material or the performer.

Despite all these hazards, the concert did offer an excellent opportunity to hear songs from the catalogs of Rodgers & Hart, Weill & Gershwin, Duke & Latouche, Cole Porter, Kern & Fields, Youmans-Kahn-Eliscu, et al, that accented the potent lyric values.

Another standout feature of Short's work, and especially pleasing to showtune buffs, is the way he opens the songs with the verse. Too many times excellently fashioned verses go down the drain because vocalists move right into the chorus. With Short, however, you get your song's worth.

Bill Pemberton's bass and Richard Sheridan's drums supported him all the way as did the partisans in the audience. But things would have been much cozier at the Blue Angel where he had such a happy run. *Gros.*

Exclusive Talent Employment Pacts Face Legal Test in Roulette Appeal

And Wendy Makes 3

A new generation of the Burton clan is moving into the music business. Latest entry is Wendy Burton, 12-year old daughter of Trinity Music topper Ed Burton, who has been signed to a disk pact by Columbia Records.

Burton made a demo record of "17,000 Bicycles" with his daughter as vocalist, and played it for Al Kasha, artists & repertoire exec at Columbia. Kasha not only took the song but the singer along with it. Miss Burton's other tie with the music biz is through her uncle, Bob Burton, a veepee at Broadcast Music, Inc.

Hi Fi Mfrs. Prez Sees 15% Sales Boost in 1963

High fidelity and stereo equipment sales in the U.S. are booming and growing, in the opinion of Raymond V. Pepe, prexy of the Institute of High Fidelity Manufacturers, the organization which sponsored last week's New York High Fidelity Music Show.

"The impact of high fidelity in the American home is at an all-time high," he states. "The component industry has now achieved annual sales of $50,000,000 at the manufacturing level and indications are that this will accelerate by 15% next year," Pepe claims.

"In another high fidelity area," he avers, "FM-Stereo broadcasting has gained wide acceptance in its first year. There are 150 stations now stereocasting," he notes, "and by the year's end the number of such stations should double." Pepe adds that "there are now 71,000,000 in listening range of these FM outlets" and feels that "the growing FM-Stereo interest will appreciably increase high fidelity equipment sales."

The Hi Fi show, which ran from last Wednesday (3) through Saturday (6), encompassed some five floors of the Trade Show Building and was the largest in history. More than 100 U.S. and foreign producers displayed and demonstrated millions of dollars worth of equipment.

In addition to the wide range of hi fi and stereo components on display, Telstar got a big play via a scale model and various FM radio outlets conducted their broadcasts from exhibition sites in the building.

Admission was $1.25 for adults and 50c for kids. The show drew an estimated record 35,000 persons.

PARKER LABEL'S 75G SUIT VS. JOE CARLTON

Charlie Parker Records has filed suit in N.Y. Supreme Court against Joseph Carlton, Carlton Record Distributing Corp. and Carlton Record International Corp. charging violation of two agreements by Carlton Records, a former distributor of the Parker line. The label is now handled by MGM.

Parker claims that it was compelled to end its distrib agreement with Carlton in October, 1961, due to neglect and insufficient handling of its product. At that time, it's alleged, Parker Records agreed to release Carlton from all claims of neglect and failure provided Carlton forwarded all monies received from Parker products subsequent to the termination of the pact.

Since the end of the agreement, Parker claims that Carlton has failed to forward monies received. Hence, Parker is suing for return and an accounting of all monies received on its behalf by Carlton, plus $50,000 for damages allegedly sustained by reason of Carlton's claimed neglect and failure under the original distrib agreement. It also asks $25,000 in punitive damages.

The question of how much recognition shall be given to exclusive employment agreements will be tested in the N. Y. Court of Appeals in a case involving Roulette Records and Princess Production Corp. Arguments will probably be heard next fall.

Roulette is asking the state's highest tribunal to review a February, 1962, decision of the Appellate Division of the N. Y. Supreme Court which reversed (3-2) a lower court ruling of December, 1960, that found for the diskery in its suit against Princess and the latter's prexy, film producer Burt Balaban.

The appeal looms as a significant one in the recording industry, where there are hundreds of labels, and in the entertainment industry at large, whether one branch is not necessarily intimately familiar with the practice or personnel of another and yet their interests sometimes clash as in this instance of the film producer's soundtrack and the performer's record company.

Charged Wrongful Licensing

In the trial court, Roulette claimed that Princess which produced the 20th-Fox release, "Murder Inc." featuring record artist Sarah Vaughan, licensed a record album from the soundtrack (which was released by the Canadian-American label) containing Miss Vaughan's film rendition of two George Weiss compositions with full knowledge that she was under an exclusive recording agreement with Roulette.

The trial court did not find "full knowledge" but awarded Roulette $8,600 damages and an injunction against the album on the theory that the defendants could or should have known of the singer's agreement with Roulette.

The Appellate Division reversed the trial court on the law and on the facts and ordered a new trial.

(Continued on page 50)

BG Mixes Classics With Jazz in Unique Benefit At N.Y. Philharmonic Hall

Vet jazz man Benny Goodman appropriately premiered the broken beat Wednesday (3) at the new New York Philharmonic Hall in a benefit for the Wiltwyck School for Boys. He did it in a split bill that saw the clarinet maestro on a classical kick for the first half of the show.

Bowing in with Beethoven's "Trio in B-flat major for Clarinet, Cello and Piano, Opus II," Goodman was backed by Leon Pommers, piano, and cellist Klaus Adam, whose commanding resonance was easily the outstanding feature of the number. Goodman, with Pommers again, seemed more at home with the modern and romantic "Premiere Rapsodie for Clarinet and Piano" of Debussy. At least his somewhat swinging wind to the number brought the greatest response from the near-capacity house.

Capping the classical seg was Schubert's "Der Hirt auf dem Felsen, Opus 129," with soprano Sara Endich in superb form.

Post intermission jazz session, a mild and nostalgic affair, featured Goodman with Bobby Hackett, trumpet; Lionel Hampton, vibes; and rhythm and electric-guitar backing. The boys trotted out the old book—"Avalon," "Man I Love," "C-Jam Blues," "Can't Get Started," "Funny Valentine" etc. —with audience response indicating they found the pop stuff more stimulating than the opening classics.

As for the acoustical controversy raging about the new hall, this concert came through loud and clear to VARIETY's rep, who was stationed 10 rows from the rear, extreme right. Myopia (this rail-bird's) left Goodman and the others small blurs, but didn't prevent unsightly shock of the cluster of some 130 tin coffin lids suspended from the five-story ceiling. They may bounce sound to sooth the ear, but they sure bruise the eye.

Actor Sidney Poitier, who emceed, opened with introductions and a brief talk in behalf of the school. *Bill.*

Showtunes' Premiere Blues

Continued from page 1

but it is very rare." He believes that a melody must be given a chance to grow and it can't grow on the first hearing. To point up his argument, he recalled Leopold Stokowski's remark, "I never express an opinion on a new work until I hear it four times."

Kostelanetz doesn't hold this view for critics alone. He believes that no one including songwriters, publishers, etc., can judge a song the first time around. He remembered that Jerome Kern predicted that the song "In The Heart Of The Dark" would be best remembered from his "Very Warm For May" score, completely overlooking "All The Things You Are." And, he admits that he couldn't understand how Kern could allow a song like "Smoke Gets In Your Eyes" into the "Roberta" score after hearing it for the first time.

Overlook Some Classics

He believes that there is a simplicity to a great many Broadway show songs which become classics that are often overlooked on first hearing. There are many examples of songs panned by the critics that went on to become a permanent part of musical Americana. And these include tunes by Richard Rodgers, George Gershwin, Cole Porter, and a host of others who have contributed importantly to the standard repertoire.

Kostelanetz admits that the critic may feel his domain is being encroached upon or that he is being unduly influenced if the composer, publisher or producer sends him the music in advance but he believes that a way should be found to get the critic acquainted with the work before he sits in judgment of it.

Kostelanetz has spoken to a number of the theatre's top-ranking composers about this problem and they agree that something should be done. "It's a ticklish situation for everybody," he says, "and everyone is walking around on tiptoe not to offend the critics.

"A musical is a major effort of money and talent," he adds, "and a critic should not be sensitive to an approach. In the classical field, new works sometimes are sent to Harold Schonberg of the Times and Paul Henry Lang of the Herald Tribune before the premiere performance. It is regarded as a courtesy to the critic."

Raps Pub's Restrictions

He also feels that producers and publishers should not put restrictions on songs and get them exposed as early as possible so that people can get acquainted with the music. Original cast albums, too, should be released before the Broadway opening and possibly be sent to the critics so that they can familiarize themselves with the score.

(Something along these lines has already been attempted for two of David Merrick's productions, "Stop The World—I Want To Get Off" and "Oliver." Merrick attributes the good boxoffice action on "Stop The World," despite mixed notices to the disk jockey play on Anthony Newley's song, "What Kind Of Fool Am I" and the attendant plug for the musical. On "Oliver," RCA Victor released the original cast album last week, three months prior to the show's Broadway opening, and it's assumed that copies will find their way to a critic's phonograph before opening night.)

Kosty's 'Instrumental' Theory

Kostelanetz also believes that there is great merit in recording an instrumental version of a musical before its Main Stem preem. That's why Columbia Records is issuing his instrumental LP of Irving Berlin's "Mr. President" this week. (There will also be a single coupling of "The Washington Twist" and "The Secret Service.") Kostelanetz admits that on the first hearing of the Berlin score, from a demo record, only a few tunes clicked. "But on replay," he said, "I became sure that 'Mr. President' was one of Berlin's finest creations."

"What is on stage can be grasped almost immediately," he said, "but music doesn't work that way. There is a sound barrier that can't be overcome without the process of getting acquainted."

Sam Fox Adding Affils in Greece, Lebanon & Israel

Sam Fox Publishing will expand its global operations by adding affiliates in Greece, Lebanon and Israel. Fred Fox, firm's veepee, leaves on seven-week tour of Europe tomorrow (Thurs.) to establish the new affils as well as confer with Fox representatives in Amsterdam, London, Paris and Milan.

Sam Fox, president and founder of the firm, preceded his son, Fred, to Europe by several weeks and has just concluded negotiations whereby the firm's recent acquisitions will now be made available throughout Europe. Included, among others, in these deals are the catalogs of Palisades Background Music Library and Dorabet Music Publishing Co., as well as the Clebanoff, Robinson & Giovanni publishing firm.

Parker Goes R&B

Parker Records is making a move into the rhythm & blues field with two new signings. The label, which is primarily a jazz specialist, has inked Sonny Til and The Orioles.

Fantasy's Bossa Nova

Bola Sete, the Brazilian "bossa nova" guitarist from San Francisco's Sheraton-Palace Hotel, has been signed to an exclusive contract by Max Weiss of Fantasy Records who heard him at the recent Monterey Jazz Festival. Deal not only covers recording, but also sets up publishing firms for Sete's compositions and Brazilian folk music arrangements. Present plans are for him to record in New York later this month.

AFM Wins

Continued from page 47

it made it easier to bring other companies into the fold.

As for all those who have inked, Fischer commented, "the producers should be commended for their recognition of the fact that the performances of our members, and the technical facilities of American recording studios, are superior to musical services rendered in foreign countries; also for their recognition of the importance of good musical performance in a telefilm, and its substantial contribution to the success of any individual program." Fischer recently was elected veepee of the Hollywood AFL Film Council, which is vigorously fighting runaway production in pix.

He attributed the AFM's success, aside from the Alliance pact, to the protest campaign initiated by Kenin three years ago, in which sponsors of teleshows were told when their programs used canned music. Series which have been using the canned music and now switch to live include "The Dick Powell Show," "The Rifleman," "Leave It to Beaver," "The Real McCoys" and the Hitchcock series. Loretta Young's series recently had a scoring session with an orch of 40, largest group ever to score.

The Minimum Requirements

Producers, who are signatories under the network agreements are obligated to score one out of each three episodes in a series live, so that not every seg of each series is actually live. However, these are minimum requirements. Fischer pointed to "Bonanza" as an example of a network signatory series which uses live music on every seg. He also revealed the AFM plans to renegotiate the network pact when it expires in 1964, seeking to eliminate the proviso allowing scoring of some segs with canned music.

Spotlight for the tunesters remains on "Mr. Ed," and the AFM is determined to sign the holdout. Fischer said Simon told him his company couldn't afford live music this season, that it would next year. Simon also told him they already had canned music for this season, that to add live music now would mean additional cost of $2,000.

Fischer refuted this, saying the AFM pact gives producers the right to use canned music they had previously acquired, for seven months, along with the live. The past has no minimum on the number of men who must be hired, and hiked costs of live would be much less than Simon's estimates. A scale musician earns $57.75 for a three-hour session, and the pact calls for four sessions for each 13 segs, he said.

AFM plans a pub relations drive to publicize the fact "Mr. Ed" will not sign and is using canned music.

Mischer disclosed, too, that he is now beginning negotiations with vidfilm producers of other series, such as syndicated vidpix, cartoons, travelogs and documentaries. Taking into consideration the fact that such series have lower budgets than network shows, the AFM seeks to develop a more modest financial formula for them. After confabs with such producers on such a format, Fischer will relay the results to Kenin, and the Federation will seek a solution fitting the lower budgets.

Simon confirmed he has not signed with AFM, explaining "it's strictly a matter of economics. Since we have built up a library of (canned) music and it is very effective for our show, (a live music contract) couldn't improve our situation. The economics prohibited our signing. We feel the music we have now is perfectly all right, that it would not be wise to throw out our library of music. We use live music on our other series, 'The Beverly Hillbillies.' Each situation is different."

Inside Stuff—Music

The American Record Merchants & Distributors Assn. (ARMADA) this week polled its distributor members to ascertain what problems are affecting them in specific market areas. The information, which is being gathered via a questionnaire, is expected to reveal which areas and which distributors are experiencing drastic changes as a result of the evolution of new marketing patterns. The results of the survey, which is one of a series planned by ARMADA, will indicate ways and means whereby the org can service its members. A committee, to be appointed soon, will in part be guided by information gleaned through the questionnaire, and will seek to mediate local problems. General results of the survey will be published, although specific names and firms and individuals will be strictly confidential.

A new teenage fad, "frying marbles," has been put into the grooves by Wee Willie Densen for May Records in a tune titled "Fried Marbles." The teenagers picked up the fad from Long Island housewife Ruth Mann whose hobby of frying marbles as part of an arts and crafts project at summer camp was given a feature story treatment in the N.Y. Times. After the story broke, Mrs. Mann received requests from over 500 department stores across the country to supply them with her costume jewelry, made from her frying her aggies. The teens, in turn, picked it up as their latest craze.

The Big 3 (Robbins, Feist & Miller) is launching a major exploitation drive on music from the upcoming Metro film, "Mutiny On The Bounty." The score was composed by Bronislau Kaper with a featured title song written by Kaper and Paul Francis Webster. The recording action is pegged on "Theme From Mutiny On The Bounty" and "Love Song From Mutiny on The Bounty." The original soundtrack and other LPs highlighting music from the pic are being released by MGM Records. The Big 3 is also going after the music dealers with printings of "Bounty" music publications for piano, organ, accordion and band.

The Festival Times, the daily newspaper published by Capitol Records at last year's Country & Music Festival in Nashville, will roll again at this year's convention. Fred Martin, director of publications for Capitol, will write and edit the paper, with Cap's chief photographer, Ken Veeder, handling the picture coverage. The same team also put out another convention paper for Capitol, the NARM News, at the annual meeting of the National Assn. of Record Merchandisers last April in Miami Beach.

Larry Finley, president of Tops Records, a division of Precision Radiation Instruments, is sending out indemnifacation notice to cover 25,000 record dealers with which the diskery does business to insure them against litigation brought about by failure of a record firm to pay its music royalties. Finley's action was spurred by recent legal actions which held dealers as responsible as manufacturers in suits for nonpayment of royalties.

U.S.A. baritone Thomas Stewart (Evelyn Lear's husband) at present in San Francisco for the opera season will make his Vienna Opera debut this season. Among other appearances he will sing the King in Orff's "Die Kluge," in which his wife has the lead.

Exclusive Contract

Continued from page 49

The appellate court held that the plaintiff was required to establish actual knowledge on the part of the defendants, whereas on the record in the case there was insufficient evidence to sustain such a finding. Moreover, Judge McNally, speaking for the majority, found that the trial court's basis for computing the damages was too speculative.

Dissenting Opinion

The dissenting opinion by Judge Steuer, speaking for himself and Judge Stevens, read the record as indicating that it is the practice to inquire of the performer whether the latter has existing contractual commitments and that the defendants failed to inquire due to a desire not to be told, and that this was the equivalent of knowledge.

Roulette waved its rights to a new trial. In its brief to the N. Y. high court at Albany, which was filed last month, it de-emphasized the claim of intentional interference with its contract with knowledge thereof on the part of the defendants.

Now Roulette argues, first, that the knowledge required is no different than in the usual tort (negligence) case, i.e., the defendants are chargeable with the knowledge which a man of ordinary prudence would acquire from a reasonable investigation which his prudence would have him conduct. Secondly, the appellant record company argues that the case essentially is not grounded in intentional interference with a contract but rather was unfair competition.

The case will be argued by Irving Lemov, for the plaintiff-appellant, Roulette, and by Stanley Rothenberg (of Margulies & Heit) for the defendants-respondents, Princess and Balaban.

Rusty Signs Again

Rusty Warren, top-selling blue comedy disk femme, has inked a new eight-year pact with Jubilee Records. Her "Knockers Up" album has been a big seller for some years for the label and she has a new LP set for release soon tagged "Rusty In Orbit."

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Continued next week

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AGENCIES, MGRS. DO 'WAR' ACT

B'way Show Costs Hit New High With Latin Quarter's $175,0000 Nut

The new show at the Latin Quarter, N.Y., which opens next Monday (15), will probably come in at $175,000 according to LQ managing director Eddie Risman and may be the most expensive in the history of the E. M. Loew operated spot.

With 14 showgirls, the same number of dancers and eight boys, the cast will be somewhat larger than the preceding productions. An estimated $10,000 weekly operating nut, aside from the principals, will be one of the highest in the history of the room.

The 10G figure, of course, will be exclusive of amortization, which in the show's scheduled 26-week run, will come to around $6,500 weekly. Largest cost in the production will be the costumes. These, Risman said, will run to around $100,000. In general, they're being executed by Mme. Bertha as well as the LQ's own staff. Choreography is being handled by Donn Arden.

Risman said the cost of putting on a show is steadily higher for he feels that the cafe must top each previous effort. The new show, he added, must not suffer by comparison with the preceding layout. Under these circumstances the costs go higher and higher.

He pointed out that many of the girls had to be imported from the Coast and plane fares had to be paid for them. He also said that rehearsal pay hits a sizable sum since only 35 hours time is allotted. The excess must be paid at hourly rates for each performer affected.

Mechanical effects cost more each time. New curtains and new lighting schemes require a lot of

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CASINO RETURN GIVES TORONTO 3 BURLEYS

Toronto, Oct. 9.

With immediate return of the Casino to the stripper field, Toronto will have three burlesque houses. Two will be under management of Ray Lux and Elliot Abells, known as Real Operating Corp., Ltd.

Lux and Abells have set a deal with the Premier Operating Co. Ltd., owners of the Casino building, whereby they will have option leases on the house until the city expropriates it for a Civic Square development in five years.

The 1,121-seat Casino and 743-seat Lux will be managed by Lux and Abells. Other burlesque house, the Victory (1,214) is owned by Victory Operating Co. Ltd.

Revived Casino policy will start off with seven exotics, plus male comics. Price policy is yet to be set. Casino was an art film house prior to being renamed the Civic Square Theatre. Under that tag the house produced two out of five announced avante-garde plays. It folded after presenting "Rhinoceros" and "Do You Know the Milky Way?"

FISHER'S OK 45G AT N.Y. WINTER GARDEN

Eddie Fisher's first week at the Winter Garden, N.Y., scored an okay $45,000, representing about 70% of capacity. The bill is completed by Juliet Prowse & Co., and Dick Gregory, plus a group of 10 singers in a prologue.

The first week came out with a profit, despite the heavy overhead which includes 36 musicians, and a large backstage complement. One of the plusses in the gross is the heavy advance which came to approximately $100,000. However, the critical slamming of the show generally put a stop to that cushy pad. First night's (2) top was $10, and a $7.50 top prevails on weekends. Layout is in for four weeks.

Fisher is in for 70% of the gross and he pays the talent. Producers are Monte Proser and Fisher's personal manager Milton Blackstone in conjunction with Fisher's own firm, Ramrod Productions.

15 Nominees to Vie For ARA Bd. of Governors

Roster of nominees for the board of governors of the Artists Representatives Assn. has been completed. Those up for election include Willard Alexander, Hattie Althoff, Dave Baumgarten, Bert Block, Eddie Elkort, Jim Grady, Ken Grayson, Leo Grund, Howard Haussman, Miles Ingalls, Ben Kuchuk, Charlie Rapp, Leonard Romm, Max Roth and Joe Williams.

Nominated for associate members are Jackie Green, of Associated Booking Corp. and Gil Nelson of General Artists Corp.

The board of governors, when elected, name the officers of the organization. Election is set for Nov. 12.

Sunday Dancing, Banned 332 Yrs., Gets OK in Hub

Boston, Oct. 9.

It looks like Sunday dancing, forbidden for 332 years, is to be permitted in Boston at long last. And it appears the rhubarb over changes in the former Sunday "blue-law" has cooled.

Not a single voice was raised in opposition at a City Council public hearing Friday (5) on adopting an ordinance licensing Sunday dancing in hotels and nightclubs and Sunday operation of pool and billiard parlors for the first time.

City censor and licensing chief Richard J. Sinnott urged approval of Sunday dancing as 40 Beantown beanery ops and entrepreneurs gently smiled assent. "Amazing," said Councilor John J. Tierney, "that in old conservative Boston, not one opponent has been found to this measure."

Spokesmen for hotels and niteries, and union reps pointed to increases in jobs and biz for Boston with permission for Sunday dancing. They pledged united support for the Sunday dancing provision and a $200 annual city license or $10 weekly fee.

The hearing was held before Peter F. Hines' committee on ordi-

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SCOT PIPERS BAG BIG $120,247 IN 3 DATES

Kilts and bagpipes are still box-office in America, per first reports for the Royal Scots Greys and the Argyl & Sutherland Highlanders, now touring. Brigade is being managed by Columbia Festivals, a subsidiary of Columbia Artists Management Inc.

Two performances in Madison Square Garden, N.Y., plus dates in Washington and Philadelphia, brought in a gross (net after taxes) of $120,247. Add to the profit the sale of 12,280 souvenir programs.

Visitors from Scotland, the first not under Sol Hurok management, grossed $90,000 in three parades in Hollywood, then sold out on a Sunday at the Berkeley campus of the U. of California.

Alan King to Top Xmas Pkg. at Hub Music Hall

The Music Hall, Boston, has booked a name holiday show with Alan King starting opening Dec. 25 for eight days. He exits after the New Year's Day performance. He will bring in his own package which will include the Step Bros. Others are still to be booked.

One of the innovations of this run is the fact that King will appear only on the evening shows, twice nightly. But there will be a stageshow during the matinees without the headliner. The film will be "Jumbo" (MGM).

BATTLE TO END DIRECT BOOKING

The talent agencies are set to clamp down on the wider activities of personal managers. The established percenters are ready to call in the law, rouse the unions and to take whatever steps are necessary to separate the functions of managers and agents. The majors say they will not abide the same firm or individual doing both functions for the same performer.

The problem reached a high-point in its discussion stage during the recent George Scheck incident. Scheck, a personal manager of Connie Francis, separated from General Artists Corp. and is now piloting the act without the services of any agency.

However, the problem has been especially irksome to the major offices for sometime, especially since the foldo of MCA which "liberated" a lot of talent. Some personal managers are piloting their charges sans agencies, which is not to the liking of the offices not only because of the loss of commissions, but because of the prestige that many acts bring to the offices.

Aside from that, bookings by personal managers creates a dangerous precedent, and is a violation of the laws in many states including New York. In New York City an agency has to be licensed and must take out franchises with the various unions, which also can exercise a degree of control over them. Unions cannot control the acts of a peronsal manager.

The problem was spotted earlier by the Conferences of Personal Managers East, which at a meeting following the dissolution of MCA, passed a resolution asking its members to align their acts with an agency at the earliest possible moment.

There are, at present, several firms which combine both functions. Fields-Begelman, for example, which originally started as a personal management outfit, is now agenting. There are others that are now being studied and it's likely that the agencies will first demand that the various performer unions look into the situation and get these firms to drop one function.

There's also the likelihood that the offices may ask the New York City Dept. of Licenses to look into the situation and take whatever action is necessary.

It's common knowledge in the trade that one office has threatened to cause the arrest of one personal manager for combining both activities. They are waiting for a situation which they believe will be weighted in their favor before taking action in this instance.

The personal managers, on the other hand, have maintained that

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Reneal Federal Cabaret Tax, N.J. Tavern Owners Urge at A.C. Convention

Atlantic City, Oct. 9.

Repeal of the Federal cabaret tax in its entirety was demanded in a resolution passed here last week by the New Jersey Licensed Beverage Assn., comprising tavern owners from all sections of the state. Recent reduction of the bite from 20 to 10%, the resolution noted, has effected no appreciable loss to federal and state revenues.

As an alternate, the group urged passage of House Bill 10292 which provides that the tax be collected only during entertainment periods. More than 1,100 delegates are attending the Beverage Assn. convention at the Ritz-Carlton Hotel.

Among other resolutions passed was one that called for Gov. Richard J. Hughes to sign a bill which would increase fines and penalties against minors convicted of drinking and therefore relieving tavern owners from the "otherwise discriminatory and prejudicial effects of the minors' drinking."

Okay 60G Award to 3 Acts for Crash Injuries

Washington, Oct. 9.

Congress completed action on legislation to pay $20,000 damages each to singer Jane Froman, accordionist Gypsy Markoff and dancer Jean Rosen because of injuries sustained in the Feb. 22, 1943, plane crash near Lisbon on a World War II USO tour.

The U. S. Court of Claims long ago recommended that Congress vote $20,000 for each of the three.

Fields-Begelman Shift From Mgt. To Talent Agcy

The Freddie Fields-David Begelman management office is switching to the agency business, which will enable it to expand in many directions. Situation at the office had become confused because of its dual functions, and other agencies were starting to beef. Its clients now include Judy Garland, Phil Silvers and Polly Bergen (Mrs. Fields), among others. New corporate name is Creative Management Associates.

Its shift to agency business enabled it to pact Robert Goulet, an ex-MCAer who inked a representation deal with it. Norman Rosemont remains Goulet's personal manager. Thus its new status as an agency is aiding it in signing talent connected with other personal managers.

Goulet, who left "Camelot" last Saturday (6), has booked a nitery tour which starts at the Shoreham, Washington, Oct. 23. He continues with the Persian Room of the Plaza, N. Y., Nov. 7; Blinstrub's, Boston, Dec. 7; Caribe Hilton, San Juan, Dec. 26; Flamingo, Las Vegas, Feb. 14, the Deauville, Miami Beach, March 22.

LOGGERAMA, THAI UNIT, TO WIND SEATTLE FAIR

Seattle, Oct. 9.

For the last gasp of the Seattle World's Fair there will be a Loggerama, world's championship logging show, Oct. 13-20, with Pacific Northwest loggers competing against loggers from other parts of the world in the Stadium.

In addition to the loggers, the Fair will put on a fire fighting show in the Stadium. Other shows set for the windup of the Fair include the I Solisti di Zagreb, 14-member chamber music ensemble from Yugoslavia, in the Playhouse; the Foo Hsing Children's Theatre from the Republic of China in the Opera House, Oct. 8-13, and the first appearance of the Royal Thai dancers in this country in the Opera House, Oct. 18-23.

AGVA Shuts Tampa Office, Shifts Its Biz to Sarasota

The American Guild of Variety Artists has closed its branch in Tampa, Fla., and transferred all business to Sarasota. Jerry Hirsch has been placed in charge.

The closing of the Tampa local will weaken the claims of Al Fast and Smiley Hart, who previously worked in these offices as branch managers. Both were dismissed by the union's executive board after they refused to reveal what they had told the Senate's McClellan Committee probers.

Hart told the Committee he paid the now suspended national administrative secretary, Jackie Bright, the sum of $2,000 to be transferred from Washington to Sarasota. He voluntarily took a lie detector test when his story was disputed by Bright.

Bourbon St. Bouncing Again as 15 N.O. Stripperies Reopen with 'Ethics' Code

By TED LIUZZA

New Orleans, Oct. 9.

Some 15 Bourbon St. strip joints which closed two weeks ago in an apparent protest against raids by police and the district attorney's staff, reopened Friday night (5) with a new "code of ethics" aimed at self-policing.

The opening was timed to coincide with the arrival in the city of 5,000 Shriners from six states for what was described as a visit for "three days of fun and frolic."

The club operators adopted a 10-point code which bars prostitution, B-drinking, "rolling or stealing," obvious intoxication and rowdy behavior in the night spots.

As the code was adopted, Malcolm G. Mundy Jr., attorney for the Bourbon St. Night Clubs Assn. appealed to the public to give the club owners an opportunity to show their good faith in carrying out the self-regulation.

"It is our intention to make Bourbon street an even safer and better tourist attraction than it has been in the past and we earnestly solicit the help of Government agencies or any individual toward this end," said Mundy.

Within the next few weeks, Mundy added, the clubs will begin a package deal entertainment plan offering tourists or local citizens a single price for an evening's entertainment and to attend three shows at member clubs.

Uniformed doormen were on duty when the clubs reopened and relighted the famed French Quarter street. Drink prices were posted at all club entrances for the first time.

Mundy also said that the code requires that a "conduct inspection committee," made up of members of the association, shall check member clubs regularly and report infractions of the code. Owners can be expelled from the association for violations, or they may be fined.

The visiting Shriners and their ladies kept cash registers jingling at the night spots as well as noted restaurants in the historic area. The street took on a Madri Gras atmosphere as the Shriners, in colorful ceremonial costumes and red fezzes, took over.

The club and restaurant owners, shopkeepers and others had the red carpet out for the visitors and it was estimated that they left close to $1,000,000 in the city. It was the first time the major hotels were filled since the Sugar Bowl classic and Mardi Gras.

District Attorney Jim Garrison last month began cracking down on the strip joints and said he intended to force them out of business by spring if they failed to comply with the law. Police and vice squad officers arrested dozens of persons in recent raids and Garrison vowed to end lawbreaking at the tourist haunts.

WINNIPEG'S RED RIVER EXHIB EARNS $34,861

Winnipeg, Oct. 9.

Red River Exhibition showed a net profit of $34,861 for 1962 compared with a 1961 loss of $23,908. Gross revenue was $309,578, an increase of $20,657. Total attendance increased by 33,881 to 224,589, the largest in the exhibition's history.

Working capital was shown in the exhib's financial statement as $47,541, compared with last year's $12,680. Capital expenditures were $13,250.

The loss in 1961 was attributed to the high talent cost of the grandstand show, heavy expenses and the poor attendance during the 10-day schedule caused by the inclement weather. This year the grandstand show was scrapped, expenses decreased by $38,112 and good weather helped increase attendance by nearly 20%.

Retiring president H. T. Martin told the annual meeting that the objectives of improved exhibition quality and a solvent financial position had been reached. M. C. Craft was elected president. R. E. Stewart continues as managing director.

Dinner Theatre Paying Off for Garden Court of Frisco's Sheraton-Palace

By JOE ALLISON

San Francisco, Oct. 9.

Problem: an 1,100-seat restaurant famed for its topdrawer trade, doing a 50 to 100-a-night dinner business.

Solution: dinner theatre.

The place is the swank Garden Court of San Francisco's Sheraton-Palace Hotel. The Court is a local tradition, a memory high point in the minds of the Bay Area's most social families. It does a heavy breakfast business and is jammed at lunch, both with society and top-level executives from the city's nearby financial district.

But in recent years it had become notorious as one of the hotel industry's biggest white elephants after 3 p.m.

The producing team of Russell Lewis and Howard Young introduced theatre-in-the-round to the Court last Jan. 29, and it has been doing an evening business of upwards of $30,000 a week ever since.

This gross is made up of dinner tabs, which range from $7.75 to $15, plus $1 more on weekends, and drink bills. The hotel and the producers split the take on a straight percentage basis after the nut.

Says producer-spokesman Lewis, "We have made the nut every single week, except on some turnover weeks when fast write off of production costs has cut us down."

Is it showing a profit?

"It's been great," says Lewis.

But on the other side of the partnership, S-P manager Morgan Smith puts it this way: "There are a lot of dollars, but where are they?" Then in the next breath he adds: "Dinner-theatre has been a big advantage. It has given us a big advantage . . . It has given us considerable exposure."

'Sirloin Steak Profits'

Behind this two-direction comment lies the economic fact of labor-relations life in San Francisco, one of the nation's toughest labor towns. Nobody wants to tell possible labor wolves about sirloin steak profits.

Neither the hotel nor Lewis & Young will talk money. But the cash is there in what figures the partners will release. Lewis says the average breaking point is about $35,000 a week, high because of the considerable extra expense caused by operating in a room which must be completely made over twice a day — from restaurant to dinner theatre and back.

The weekly grosses; upwards of $30,000 as mentioned above, have run to a couple of $48,000 weeks during "Guys and Dolls" with Lloyd Bridges which opened the venture early in the year. Another notable show was "Take Me Along" with Dan Dailey which did $45,000 capacity for a four-week run.

In the Garden Court last week was a special summer show, designed by Lewis & Young to meet the problem of a vacationing trade. They put in a low-budget "Boy Friend," with no stars. Top name has been tv's Molly Bee. This, according to Lewis, did "good but not big business" in its eight-week stand. It was followed today (Tues.) for five weeks by John Raitt and Jane Johnston in "Pajama Game."

The Garden Court, as set up for dinner theatre, has a 660 to 700 capacity, although in a special insurance convention performance later this month it will take 850. The huge room, with giant chandeliers and many marble columns, is at its elegant normal for breakfast and luncheon business.

Starting at 3 p.m., it is broken up and the 22 by 20 stage laid on

(Continued on page 56)

GAC Gears 'Motortown Special' Into 1-Nighters

General Artists Corp. is booking a show and dance unit, "Motortown Special," for a series of one-nighters following a week's stand at the Howard Theatre, Washington, Oct. 26. Berry Gordy Jr. is promoting the venture.

Unit will comprise The Miracles, Mary Johnson, Mary Wells, Marvelettes, Henry Lumpkin, Eddie Holland, Marvin Gaye, Sammy Ward, Gino Parks, Contours, Supremes, plus an emcee and band still to be designated. Unit is slated to wind up Dec. 2.

Sunday Dancing

Continued from page 51

nances, in an attempt to adapt the city's licensing regulations to the terms of the new Common Day of Rest Law, a state statute which allows Sunday dancing. Localities can set license fees on such activities, and ops must apply for licenses.

Sinnott told the committee that North and South shore nightspots were already allowed Sunday dancing by their local communities, and Boston had better get hip or lose biz.

Stanley Blinstrub, op of the South Boston 1,700-seater bearing his monicker, opined: "Sunday has always been a lost night for us. There just isn't any business without dancing." Chiming agreement were Izzy Ort, op of a string of intimers and bars; Louis R. Govoni, Hotel Catering and Restaurant Union; and James Duchscherer, general manager of the Statler-Hilton.

"I came here from another city" (Washington), said Duchscherer. "I was surprised at this dancing prohibition. It doesn't help with conventions."

Other factors in the situation, which were not discussed, include the possibility of legit musicals playing on Sunday. Pool rooms were also involved, but Edward H. Margolis, prexy of the Massachusetts Billiard Parlors Asso., doesn't like the word "pool." "We are trying to take away the stigma that has been associated with our game for years," he said. "These are not pool rooms but billiard parlors," he continued, asking that Sunday licenses be given these establishments.

The committee took the matters under advisement.

Product Shortage May Bring Back Vaudeville: Walters

The product shortage has become so serious for exhibitors that they'll even consider bringing back vaudeville, according to Lou Walters, producer of shows at the soon-to-be opened Americana Hotel, San Juan. He disclosed that he's been negotiating with one chain to present stageshows in a New York theatre, but cooperation of all unions will be needed. The theatre, he said, would need assurances that it won't have to buy a 16-piece orchestra nor hire around the same number of stagehands.

Walters emphasized that Hollywood's dwindling production, coupled with many extended runs and high rentals, are making theatre operators more receptive to the return of stageshows. However, he added, it's a matter that needs an assist from a lot of parties.

He pointed out that Actors Equity, for example, by making concessions to off-Broadway productions, has increased the scope of actor employment. He urged other unions to create a "minor league" so that talent can develop more rapidly.

The Americana, a Loew's Hotel enterprise, is slated to open around Dec. 13. Walters' first show will include Dominique, Ralph Young and Bogdadis, among others. He's presently plying between New York and Miami Beach to cast production elements in the layout. Walters is also producer at the Carillon Hotel, Miami Beach.

Walters is also opening a Miami Beach office for production of units, industrial and convention shows. Bert Frohman, a veteran singer, will be in charge.

David Hocker's Agency

David Hocker, former veepee of MCA Artists Ltd., who handled legit musical and tv talent, has opened his own talent agency. He will work in all fields.

Hocker, originally a concert agent, expanded in other directions when he went with MCA about 12



NELSON EDDY

Now at the Roostertail Restaurant in Detroit, with Gale Sherwood and Theodore Paxson. Bill Byers, of the Houston Post, said, "His opening night in the Shamrock-Hilton parlor was an awesome occasion, indeed. And the man, giving each tune his own special wallop, deserved every cheer by the large crowd."

A. P. A. handles

Map $10,000,000 Can. Disneyland

Toronto, Oct. 9.

Start on an outdoor amusement park within 90 days, and to be ready by March, is promised by Nat Winecoff who will undertake a $10,000,000 venture on a 175-acre site three miles from Niagara Falls, Ont.

Most of the capital comes from Canadian industry. Winecoff claims that he was an associate in the planning of Disneyland, although Walt Disney is not connected with the Canadian project.

Principals are Niagara Lands Development Ltd., with associates named as J. A. MacTaggart, director of Tussaud's Wax Museum, Niagara Falls, Ont., Murray Ruta, owner of the Indian Village at Chippewa, and Maxwell Moffatt, Toronto designer, who will mastermind the layout.

New LQ Show

Continued from page 51

work. Hand props, he said, will run to $3,000 and costume jewelry will be about $4,000. Arrangements and music copying will run to a sizable amount. With all the alterations, the room will close only one night (Mon.) with a runthrough set for next Tuesday (16) and the formal unveiling set for next Monday (15).

Productionwise, the LQ show runs ahead of most shows in the U.S., with the known exception of the Stardust, Las Vegas. However, the latter spot doesn't use headliners, which Risman books after the show has run for a while. The Stardust runs minimally for a full year, and thus has a longer time to amortize. There are other aspects of The Stardust which run higher than the LQ including transportation of the entire show from the Lido, Paris. The larger cast also makes the weekly nut higher than the LQ show for the production elements.

In New York, the production at the "Minsky Follies" opening at the International tonight (Wed.) may be comparable to that of the Latin Quarter. The entire cost hasn't been computed as yet.

Seattle's 9,000,000

Continued from page 1

too, with daily attendance running around 25,000 and weekends big, chiefly local people. Weather has aided, being more sunny than showery.

Ticket sale has long been past the profit-marking 9,000,000 figure, with still around 1,000,000 advance tickets yet unused. Many are being given to children's homes, etc. There are also many cutrate sales underway by stores, organizations and individuals who over estimated need for tickets.

Ted Lewis Making Everybody Happy In New Act Showcase—Roseland, N. Y.

Talent agencies have long been looking for new avenues of act employment—spots where performers can be appetizingly presented which might induce a further spread of show biz. For some time the ballrooms have been eyed as a serious outlet. The purveyors of rock 'n' roll talent have long known this secret. Youngsters who couldn't be presented in niteries, where liquor is sold, were groomed in the danceries. This has become the new breakin time of this decade.

The types of turns now going into the terpalasts are expanding. There are some ballrooms where youngsters are in the minority for the oldsters, too, are dance conscious. A spot such as Roseland, N. Y., has long been using dance turns to show the customers peak professionalism. And it has now gone in for a full scale revue in the name bracket with the four-weeker of Ted Lewis and a troupe of entertainers. Apparently Lewis means boxoffice at the Lou Brecker enterprise. He's drawing a lot of customers, many with thatches of gray, and more who hid these marks of time.

The emergence of ballroom time is important for other reasons. The Roseland weekday admission nick of $1.75 puts some entertainment within reach of the mass market. It's not a $7 minimum, nor is there a cover up to $4. Not since the demise of vaudeville has there been bigleague entertainment—live—for the broad base of people. The huge Roseland capacity makes all this possible.

Of course, there are drawbacks in this room. The very structure militates against a show that is less than forceful or extremely punchy. The physical setup is unusual and apt to give performers a hard time. The dancers are encouraged to congregate in front of the bandstand, sitting on the floor.

There is always a vast space between the last row of sitters and those behind the rail at either tables, seats or just standees. It makes it rather hard for a performer to reach them. Moreover, there are tables to the side and to the rear of the stage that have tremendous visibility problems.

After a courteous interlude, the "out-of-range" customers ultimately must become disinterested and constitute two fairly noisy sections of the room which hinder the success of the presentation. Shorter shows seem to be a partial answer to this problem. Lewis' show lasted for just over an hour.

The high-hatter's chief attribute, of course, is nostalgia, which the assemblage initially appeared more than willing to buy, had the hall been more suitable. Lewis weaves his hands and music masterfully. He effectively presents a batch of entertainers to bring about a cohesive unit.

There is Manor & Mignon, a ballroom team who have played some of the top cafes and hotels around. They entertain vastly for those within their sight range. Also George Val George, a magico who works primarily with birds and produces some excellent illusions that are well appreciated. Josie O'Donnell is a singer who punches out a tune so that even those not within view are appreciative. She does bits with Lewis that also add up well.

In these days of gigantic guarantees and percentages, it's not often that a turn can be presented for fairly low admissions. The Roseland-Lewis experiment is a reversion to the good old days when show biz was for the masses, but has since become an item for the better heeled set. And a good thing too. *Jose.*

Agcy.-Mgt War

Continued from page 51

in some instances, they have the power of attorney to commit their charges to any employment situation. They feel that they are acting on behalf of their client by seeking out engagements and taking all necessary steps to arrange employment. It's also pointed out that the law does not require that an agency represent an artist. An act may negotiate for himself.

The managers also stress the point that they are studying the agencies and want more time so that they will make the right choice. They point out that the agency situation generally is in a state of flux. With the demise of MCA, many new offices have been formed, others have gained added strength and others may develop weaknesses. They need to study the new patterns of efficiency of each office before they dare commit their client to what may be an irrevocable course. This, they declare, takes time. Meanwhile, their acts must work, and it's their job to see that their skills (and financial status) is at least maintained via employment.

Abe Lastfogel: 50 Yrs. an Agent, Still Scouting

Abe Lastfogel, who marks his 50th anniversary with the William Morris agency where he started as an officeboy and is now its president, is off on a three-week European trip to o.o. the percentary's offices in London, Paris, Rome and Madrid. It's more business (policy meetings etc.) than pleasure.

In Rome he will meet with WM toppers John Mather and Ferruccio Ferrara; in Paris, Giovanella Zannoni, who manages the WM office there; and in England he will powwow with Christopher Mann Ltd. and the Harry Foster Agency execs, longtime associates of the Morris office.

Lastfogel departs from Hollywood Friday (12) via the polar route after the Thursday night preem of "Longest Day."

Joe Schoenfeld also returned to the Coast last night (Tues.) for pows with the WM topper before latter flys out.

Too Early a Pioneer?

Editor, VARIETY:

If the recent VARIETY story on the renascence of interest in burlesque is any indication, it would seem that theatrical pioneers, like their frontier counterparts, at times share a common fate, i.e., that their anonymous bones lie along the trails they helped to blaze.

As writer-lyricist-stager of "The Best Of Burlesque," which opened Sept. 27, 1957, at the Carnegie Hall Playhouse with Sherry Britton and Tom Poston to uniformly warm notices, I was under the impression that we had helped to rescue "the cradle of comedy" from a premature grave, and we feel that VARIETY should be reminded of the fact.

The amended record should note as well that the original cast album featuring the same topliners, is still available from MGM records; and that Ann Corio was the headliner in the West Coast version that opened July 8, 1960, at the Ritz Theatre, Los Angeles.

Will you give a nod then in the direction of that hardy band of pioneers, who braved an autumnal chill, and public apathy, to help re-light the word "burlesque" on a New York theatre marquee, after a 15-year blackout.

Jack Vaughan.

Vegas Hotel's Expansion

Las Vegas, Oct. 9.

Work starts on a 200-room luxury suite wing of the Flamingo Hotel here next Monday (15). This is the second expansion within a year. Another 200-room wing was opened a year ago.

The new sector will contain suites with private patios containing private swimming pools. Operator Morris Lansburgh, currently in New York, is expected to return here in time for the ground breaking.

New Lake Tahoe Hotels to Aid Resort's Bid for Convention Biz

The show biz topography of Lake Tahoe is on the verge of undergoing important changes, according to Bill Harrah, who operates the largest gaming casino in the world at that resort as well as a king-sized spa in Reno. Several hotels are blueprinted for the Lake Tahoe area and one is nearly completed.

The new hotels, the first to go up in the region, will enable Lake Tahoe to compete with Las Vegas for convention business, which in recent years has become the backbone of the hotel and nitery field. Harrah, in New York last week, sailed on the United States for Europe, Saturday (6).

Lake Tahoe, Harrah said, is also betting on attractions other than the casinos to entice trade. He pointed to a ski development, which he said was instrumental in bringing a lot of business to that part of the state. The snows come earlier to Lake Tahoe and thus help get the first enthusiasts to that area.

In addition, area publicity is also stressing the attractions of the lake itself. The takeover of the Cal-Neva Lodge by Frank Sinatra was another factor in bringing more business to Tahoe.

The new hotels, Harrah pointed out, are expected to be completed in about three years. He stated that it was a risky business in building the new structures since most of the trade is done within the two summer months. With the extremely high building costs in Lake Tahoe because all materials must be brought in from other areas, amortization of such investments is a gamble.

Del Webb, the builder and one of the owners of the N.Y. Yankees, is planning one edifice. He is also the majority stockholder in the Riviera, Las Vegas. The shell of the first hotel to be built in the region is already up, but work has been halted temporarily. Operators of the Wagon Wheel are behind this undertaking.

Harrah is also working on an inn. He is taking his time because he's trying to find a high-rise design that will blend in with the region.

Harrah declared that talent costs in his operations have been stabilized by the simple expedient of setting a top salary and sticking to it. The top acts, once they have reached that plane, get that wage and there is no haggling. The only major difficulty is determining the date. But there's a problem with acts below the top level who aspire to get the top coin.

Even though salary difficulties are not pressing in the Tahoe situation, Harrah is experimenting with legit musical bookings and has set "Flower Drum Song" in December for four weeks.

Harrah, an antique car enthusiast, will take in some of the sports car shows in Europe during his stay there. He'll also look at entertainment to buttress the variety of talent for his spas.

SALZBURG ATTENDANCE

Down 7,000 From '61 — 802 Journalists on Hand

Salzburg, Oct. 9.

Admissions this year for all performances of Salzburg fest ran to 125,000—some 7,000 less than last year. The performances which were SRO were the symphony concerts and the operas, notably, the newly staged. Karajan directed and conducted "Trovatore."

Drama seemed less in demand as well as chamber music and recitals —except the very popular Mozart-matinees. Press office registered 802 correspondents from 35 countries — 88 were the overseas-correspondents. 31 programs were broadcast by 45 stations and taken over by the Broadcasting Foundation which controls 75 stations.

Beatty-Cole Bros. Circus In N.Y. Coliseum Nov. 29

The Clyde Beatty-Cole Bros. Combined Circus will play a holiday stand in New York at the N.Y. Coliseum, Nov. 29 through Jan. 1. Show is being billed as the Christmas Circus and Holiday Festival. In addition, a midway will be installed in the Coliseum during the run.

It's the second try at theatrical events for The Coliseum. A water show presented last summer by John McKnight folded after a brief run.

Food Tops Nude At Seattle Fair

Seattle, Oct. 9.

Nude shows haven't done so well at the Seattle World's Fair, but food sales have been perhaps the biggest biz throughout the fairgrounds in the run so far—and with just 12 days to go.

Nick Jorgensen, Century 21 foods director, says (as of Oct. 1) food sales at the Fair have exceeded $15,000,000 not including the Eye of the Needle restaurant in the Space Needle.

The Eye, of course, is one of the top success stories of the Fair. It has operated virtually at capacity sixteen hours a day since it added breakfast service May 14. Before that it was capacity from 11 a.m. until 2 a.m. closing.

Jack Borg, manager of the restaurant, says the Eye will have served more than 500,000 patrons when the Fair closes Oct. 21. Then the restaurant will be closed for four days to refurbish and give employees a rest, reopening Oct. 26.

Jorgensen said the Fair will collect about $1,000,000 as its share of food operators' receipts; that all 44 booths in the Food Circus would show a profit and all are ready to sign up again for any kind of continuing operation at the fair site.

Food Circus sales from opening day, April 21, through Sept. 1 totaled $5,307,770.77, Jorgensen said.

Brit. Vaude Doing OK But Real Coin's From Bar, Programs, Snacks, Parking

London, Oct. 9.

Vaude in this part of the globe is doing okay but anyone who thinks boxoffice receipts alone yield a profit is in for disillusionment. So says Leslie Macdonnell, head of the Moss Empires chain of variety theatres. The real profit these days comes from subsidiary activities such as bar takings, program sales, eatery receipts, car park returns, etc.

Shows at, say, the London Palladium, major theatre in the Moss Empires group, cost anything between $180,000 to $200,000 to mount and operating costs per week are in excess of $80,000, points out Macdonnell. At that rate of expenditure, a showman must explore every facet of profit making to keep the books in the black.

What's more, Macdonnell emphasizes that irrespective of taking fiscal risks ("which we do every week"), the live theatre has got to experiment constantly—or go under. It is not without significance that Macdonnell has decided to revamp his policy at his flagship Palladium next year although he's had a successful 12 months there playing pantomime, summer show, limited variety and back to panto.

Stress Vaude in '63

Next year, the emphasis is to be on the vaude bill although the pantos are to be retained. "Over the past year," Macdonnell notes, "the Palladium has had the sort of bill that attracted the Londoner only about four times. I hope to get the same Londoner about seven times next year."

Moss Empires is also pouring large amounts of capital back into its circuit. For instance, chain's outlet in Birmingham is undergoing a $300,000 modernization; more than $150,000 of new equipment is earmarked for the Palladium.

Macdonnell feels that in the face of competition from tv, bingo, floodlit sport, etc., the theatre must provide a deluxe "outing" for the family and a place where they can lounge and socialize (buying, of course, from Moss-owned bars, restaurants, candy counters, etc.).

"We have plans to pull down certain of our lesser halls," he says. "An ideal circuit would involve only about a dozen theatres —but all up to the standard of the Palladium."

There may be a hint how Moss' prospective deluxers will fare in the fact that despite a quadruple increase in price, patrons are buying as many new glossy theatre programs as they did the original lack-lustre sheets. And, in addition, are picking up a comparable quantity of the expensively turned out souvenir brochures at 35c apiece.

At the two London deluxers, the Palladium, and the Victoria Palace, Macdonnell also takes heart. "We are doing more business there today than ever before," he says. That included the Crazy Gang's phenomenal run at the Vic Palace, too.

DUTCH EYE U.S. TOURISTS

Believe New Hilton A Factor — Use English Titles

Amsterdam, Oct. 9.

Local tourist traffic is expected to be advanced by the recently-completed Hilton Hotel — and that means Yank rubbernecks included.

Although the entertainments are not a prime draw for travelers to this Dutch key, there's considerable catering by show business to visiting Americans. Example: when the French pic "La Belle Americaine" played here recently, it was with English as well as Dutch subtitles — to make sure the Yanks absorbed all the gags.

Another instance of accommodation is an in-English comedy revue, produced for the fourth consecutive season here by two Americans, Jill and Jack Lardis. And yet another: Rika Jansen's one-woman show at the Rembrandt-Theatre supplies an international songology, including several tunes in English.

"SCORES"
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"Monica has the measure of his audience. He has a homey quality, embellished with expert delivery and he scores with telling effect."
Jose.

"SUPERB"
NICK LAPOLE
New York Journal-American
"His sense of timing is superb, he captures his audience in the first few moments and never loses them. Mr. Monica has finally reached his role of comedy stardom."

"SLICK"
HY GARDNER
New York Herald Tribune
"Corbett Monica has developed into one of the slickest stand-up comedians. The laughs he gets from the Latin Quarter audiences, predominately out-of-towners, is a rating service yard stick as to how popular he'd be with TV viewers.

"DROLL"
LOUIS SOBOL
New York Journal-American
"A droll comedian whose star is in the ascendant."

"EXCELLENT"
WILLIAM PEPPER
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"His material is good, timing excellent and the audience enjoys him immensely."



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Eddie Fisher at the Winter Garden

Too For-Real Mississippi Gags by Negro Comic and Dubious Cafe Material by Dancer—Plus and Minus Audit on One Big Try

By ABEL GREEN

There once was a smalltime vaudeville comedian, Fred Allen (Benny) (Burns) (Thomas) (you fill in), who dreamed of making good on the bigtime and perhaps one day play the Palace. He/they did — and went beyond that thanks to the fates and the then undreamed of form of electronic show business.

Eddie Fisher, from South Philadelphia, with detours to Hollywood, Vegas and Rome, always dreamed of trodding the same boards as Al Jolson and even announced he would install a runway, a la the great Jolie. Thus, via his own Ramrod Productions (in association with Monte Proser and Milton Blackstone, longtime chums and mentors), he essayed storming the Winter Garden, the citadel that was Jolson's.

To most of Fisher's present-generation public Jolson is a symbol, or they know him from the Columbia Pictures' tv reruns of the two biopix made by Jolie—"*I had one life to live and I lived it twice for Harry Cohn,*" cracked Jolson. But to the initiate, that was a pretty tough target. Fisher may have erred (1) in openly expressing himself as aspiring to the comparison and, possibly, (2) most of his public couldn't care less. Fact is that Fisher is (a) a competent singer and (b) a singularly newsworthy, mayhaps somewhat notorious, personality, for other than pro reasons.

Result was that Fisher's debut at the Winter Garden last Tuesday (2) was somewhat in the Vegas-Miami Beach-Hollywood aura and decidedly more nitery than vaudery. In fact, all the trimmings were more out of the cafe league than the stage, with result that the rostrum aspects suffered.

Show kicked off self-consciously because Dick Gregory's rapier barbs made both races self-conscious, after the Mississippi bitterness. Gregory is effective when he is disarmingly witty when observing "where but in America can I eat in the worst restaurants, have the worst housing, have to sit in the back of the bus and get $5,000 a week talking about it." But when he teed off documentarily, in neo-NAACP style, with gags about "men don't wear oxfords" and kindred—and not unwarranted—Mississippi sallies it created an aura of preachment rather than entertainment. Bob Hope does it and Will Rogers did it but, separate and apart that they're ofays and have a built-in advantage in chiding the churlish misbehavior of a segment of our fellow-citizens, also their timing invariably had the advantage of following frothier preludes.

But here, Gregory kicked off the show, following Gordon Jenkins' "The Broadway Zoo" (cycloramic panorama of Times Sq. environs), and it took a long spell to shake off the pall of the grim realities before the mood changed into the less baited banter the theatregoer favors. This opening night showwise bunch obviously were there for Fisher.

Juliet Prowse, another well-publicized danseuse, is a long-legged looker who unfortunately put too much accent on Vegas-type gamey gimmicks. She's an arresting femme, whether on plastic toe or in bare tootsies, both of which she essayed, but somehow that "Legs" number, with a portion of the ribbon-curtain serving as a sort of G-string, was more National Wintergarden (when Minsky's held forth downtown) than the Shuberts' Winter Garden on Broadway. There were other shortcomings in several departments, from the Sammy Cahn-Jimmy Van Heusen special numbers, which pounded home the double-entendre, not particularly necessary considering Miss Prowse's basic endowments and talents. Even on the latter (terpsichorean) phase, choreographer Tony Charmoli, a past proven pro, done her wrong. The satires on a "hot" Joan of Arc, a cackllingly coughing Camille, and "Cleo, the Nympho of the Nile" missed. Her male sextet gave her yeoman support though the Pembroke Davenport-batoned pit orchestra made with the AFM staccatos as if they were playing Central Park Mall, not a hardtop theatre. Giving a weak voice that much musical montage is also a great trailer for the customers' Anacin business.

Came Eddie Fisher. This time Eddy Samuels took over the baton and the 25 men (including a femme harpist) moved from the pit to the rostrum and here again the singer's musical backing was tres forte.

Fisher's songalog, of course, automatically conjures up a musical autobiog. Nature of modern-day Tin Pan Alley effusions, coupled with the headlines, makes the script obvious. Fisher wisely refrained, save for one fleeting crack, from any reference, but you don't sing "Back In My Own Backyard" and any of the standards, or make ad libs about "an old Greek philosopher, Spyros Skouras" without generating the obvious. As if Miss Prowse's "Cleo, the Nympho of the Nile" or the headlines made it all a secret.

Yet it must be said that Fisher did not carry his Tin Pan Alley torch on his microphone, but he did carry a lot of other plusses and minuses. The plusses are the appealing, boyish personality and deft song selling; the minus was the completed dedication to "electronic cars." It was a marked contrast that when Fisher essayed a mike-less number he was welcomedly salvced although probably not as appreciated by the gallery and back-of-the-house trade.

As for the Jolson medley, that was as palatable as his salute to Cantor, in absentia, with his "Makin' Whoopee" number, or essaying those Hebrew, Greek, German and Yiddish vocal detours. These are always a question for mixed audiences — for what is wrong with singing Brecht-Weill in English (Bobby Darin and others made "Mack the Knife" very palatable that way) and "Never On Sunday" is such an international fave that he could dispense with the Melina Mercouri brogue — especially when both are in obviously very broken-German and Greek. The other thing with the Jolson medley, of course, was Fisher's telegraphing the analogy which, in turn, recalls that when Jolson filled the Garden they hadn't invented the microphone—and he did it. And the outfronters weren't blasted out of their eardrums by the Telefunken amplification.

Fisher declared himself "the most available singer in America" and already the nitery trade from L.A. to L.V. to N.J. (where he did sensational biz at that caravansery outside of Camden) have flocked to him.

Fisher, however, in a hardtop theatre, sans booze, and to a $6.90-$7.50 (weekend) scale — preem night was $10—may be something else again. It's a four-week "limited" engagement. The initial semester's ticket demand has been flattering.

Eddie Fisher Package

"Eddie Fisher at the Winter Garden" with Juliet Prowse and Dick Gregory; directed by John Fearnley; settings, Oliver Smith; orchestrations, Jerry Fielding; special material, Gordon Jenkins; lighting, Peggy Clark, conducted by Pembroke Davenport; presented by Monte Proser & Milton Blackstone (a Ramrod Production) (Bernie Rich, associate producer); "The Broadway Zoo" by Gordon Jenkins, production designed by Glenn Holse; Juliet Prowse's songs by Sammy Cahn & Jimmy Van Heusen, staged by Tony Charmoli, costumes by Ray Aghayan; Miss Prowse's "Boys" (Nicholas Coucevich, Brad Craig, Norman Edwards, Lance Avant, John Frayer, Byrnell Deitch); Fisher's special conductor, Eddy Samuels; opened Oct. 2, '62 (four week engagement), Winter Garden, N. Y., $10 preem; $6.90-$7.50 top.

ABC, Paris

Paris, Sept. 30.

Edith Piaf, Theo Sarapo, Andre Aubert, Mike & Paul Dipery, Dany Kane, Elsa & Waldo, Therons (6), Binder-Binder, Renee S. Passeur, Daniel Janin Orch (17); $4.50 top.

That flagship vauder, the Olympia, headed by Bruno Coquatrix, started its season in high gear by bringing back the ailing but game dramatic chantoosy Edith Piaf and surrounding her with a first-rate show. The house looks in for four SRO weeks, judging by the triumphant reactions to Miss Piaf.

Miss Piaf was last heard two years ago and since then had many hospitalizations. Now she totters out her songs of love. Her firm stance and economy of gestures, plus her still belting voice, give edge and depth to her act to keep her one of the best tragic songstresses extant. There is no morbid ogling in the crowd. If sometimes she doesn't have the crescendo and perfect pitch in one song, it comes back in another for relieved audience applause.

Miss Piaf, still in good form, gets back to her former perfection as her hour of songs progresses. And she gives out a practically new songalog which is a tribute to this courageous, dynamic and brilliant singer.

She has slipped a bit in one instance only. Usually a fine judge of new singing material, she has a new protege, and her fiance to boot, Theo Sarapo. He was not ready for second billing on this program.

Sarapo, a tall, thin mop-haired young man of about 26, tries to sing dramatic ditties in Miss Piaf's style. But he forces the beat and does not have the voice to make anything of his songs. Removing his shirt for one number is bad taste.

Sarapo is better in a little love duo with Miss Piaf. Allowed to develop on his own, and finding a softer style for his smaller voice, he could be an okay filler. But he lacks projection, depth or promise for any star chances that Miss Piaf's former finds have usually shown.

Rest of the show is topgrade. Therons are a fast trick bike number with three men and three women doing fine group riding. Their acrobat aspects, interspersed with comic shenanigans, make them an expert opener. Mike & Paul Dipery do fast and deft juggling, both separately and together, to shown class and elegance.

Andre Aubert is a shrewd mimic who does well in his knowing take-offs on noted singers. Elsa & Waldo are a furiously mugging comic dance-acro team who add up to a fine vaude entry.

Binder-Binder have a hefty girl being shot from a teeterboard into one-hand stands on her male partner's head after he has jumped on the other end of the board. Her weight is belied by her airy deftness, and they skirt the grotesque

(Continued on page 56)

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SAN FRANCISCO CHRONICLE, Monday, August 27, 1962



There was something different about the crowd that showed up last night to hear the Limeliters at the hungry i. It was stubborn. Even after an announcement that no seats remained for the 1 a.m.—and last—performance, the people stood expectantly in the street. Finally, when the regular show ended inside the North Beach club, they were rewarded. The hottest entertainers in town —Lou Gottlieb, Alex Hassilev and Glenn Yarborough—came outside and took the chill off the night with a sidewalk concert.

hungry i

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September 17, 1962

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Dinner Theatre Pays Off in S.F.

Continued from page 52

a three-foot elevated platform in the centre. The orchestra, at stage right, takes out about the same space. The cavernous space, plus the many hard surfaces, posed an initial sound problem, but a sound engineer and some modern electronics have solved most of it.

Almost all the business comes on reservation. This is done on a $4 deposit against the check. The customer gets a receipt for his $4 which then goes as cash against his tab, an average $11 plus tax per person.

Theatre party business has been increasing recently and Lewis and Young have added a theatre party manager to their staff. Lewis insists this has been in answer to demand, rather than a L&Y move to boost the gross. Lewis also added that he felt this to be in contrast to a Westchester (N. Y.) motel and Meadowbrook in New Jersey, theatre parties are on a different basis.

The apparent success of dinner theatre in San Francisco, compared for example to the Cocoanut Grove in Los Angeles where three shows drew successive blanks, is attributed to two basic differences in the Frisco operation.

For one thing, Lewis says, L&Y have avoided the nightclub approach, striving to attract a theatre crowd instead. The producers have insisted on a theatre approach to the entertainment, rather than the truncated or tab versions which have been shown in most other similar houses. The shows at the Garden Court each have been full length.

Curtain time is targeted at 8:40, with an end to all service at 8:30 when the customers may order a last coffee, a drink or a bottle with setups. Shows run to 11:15 or later, with 11:30 as an absolute deadline for the final curtain. They sometimes don't take it.)

A second factor in Garden Court success, although the producers don't emphasize it, has been an understanding tailoring of the shows to Frisco's sometimes difficult audiences. Experienced-hardened producers have been saying for years that a show won't go in Frisco unless it is a proven hit or has a top name. Lewis & Young have tried to provide just those two elements.

Shows' Long Runs

For example, the aforementioned "Guys and Dolls" which would have played longer than its six weeks had not Bridges had previous commitments. "Take Me Along" would have stayed longer had not a poor advance given the wrong signal and let L&Y fail to option Dailey. The durable Lilo in "Can Can" went 10 weeks. "Bells Are Ringing" with Celeste Holm went four weeks. And "Boy Friend," as noted, did good if not great business for eight weeks even without a top name.

The incoming "Pajama Game" will run just five weeks when Raitt must leave for a "Telephone Hour" show. But Lewis expects it to prove itself and has tentative plans to return it after the holiday season with Stewart Rose in Raitt's role.

The holiday hiatus is the producers' concession to the Garden Court's position as a social mecca. Too many long-standing events are scheduled for the Court and dinner theatre must give way. This is not always the case. It is expected that the topdrawer Mardi Gras Ball will give up its traditional Tuesday and take Monday, when the dinner theatre is closed.

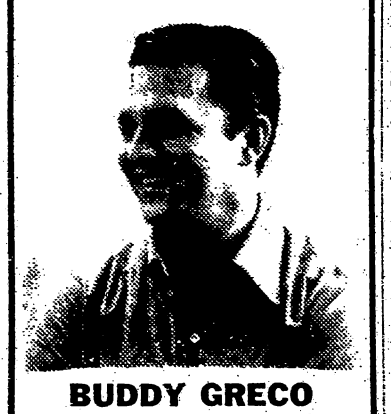
The six performances a week are soon to be increased to seven, Lewis says, as soon as he gets Equity approval for two performances on Saturdays, a dinner and a supper show. L&Y, incidentally, are Equity throughout their operation, including their Music Circus tent theatre in Sacramento where they have put on 10 weeks of shows each summer for the last 12 years. The pair also have eight Broadway productions behind them.

The producers' contract with the hotel is on a "stop clause" basis, Lewis said. It will run indefinitely until the gross slips to a predetermined level, whereupon either side may give two weeks' cancellation notice. The stop level was not revealed, but appears to be at the $30,000-$35,000 mark.

Side aspects of the contract provide 50-50 sharing of advertising and promotion expense, plus two free suites to the producers for stars' use.



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Vaude, Cafe Dates

New York

Bobby Rydell down for the Copacabana June 13 for the prom business . . . **Erna Engels** marking her fifth year at the William Morris Agency reception desk . . . **Morey Amsterdam** tapped for the Boulevard, Rego Park, L.I., Dec. 24 . . . **Allen & Rossi** to the Ankara, Pittsburgh, Nov. 16 . . . **Eagle & Man** have a string of dates taking them to the Sherman House, Chicago, Nov. 15, Holiday House, Pittsburgh, Dec. 11 and the Brown Hotel, Louisville, Dec. 26.

Ronnie Martin, brother of **Corbett Monica**, heading the show at the Palms Shore, Brooklyn, and slated to follow with Palumbo's Philadelphia, tomorrow (Thurs.) . . . **Buddy Greco** returns to the Copacabana, Dec. 6 . . . **Peter Lind Hayes & Mary Healy** return to the Sands Hotel, Las Vegas, April 24 . . . **Larry Spellman** tapped to work in the Morris Agency record division . . . Stripper **Dior Angel** at Charley's Hartford, Conn., for the next three weeks.

Hollywood

Kay Stevens returns to Slate Bros. Nov. 8 **Phil Foster** follows current stand (opened Sunday) at Holiday House, Pittsburgh, with date at Surf, Cincinnati . . . **Dave Madden** headlines at Embers, Indianapolis, starting Oct. 15 . . . **The Lancers** open fortnight at Gaslight Room Oct. 21, start three-weeker at Bimbo's, Frisco, Dec. 27 . . . **Abbe Lane** and **Xavier Cugat** open tomorrow (Thurs.) at Cork Club, Houston, thence to Monticello, Framingham, Mass. . . . **Brook Benton** into 40 Thieves, Bermuda, Oct. 29-Nov. 11 . . . **Enzo Stuarti** set for Ankara, Pitt., Dec. 21-Jan. 4.

Cleveland

Hildegarde opens Oct. 15 at **Nick Pinardo's** Chateau Supper Club for a six-day run. Pinardo also has booked **Vaughn Monroe** Oct. 29 on one-weeker; **Nelson Eddy**, Nov. 6 week; **Phyllis Diller**, Jan. 6 week . . . **Kitty Kaye** set by downtown Copa for Oct. 15 on two-week deal . . . **Hal Lynn's** orch and **Ronnie Barrett** as singalong piona humorist restoring live entertainment policy at Hickory Grill . . . **Arthur Braggs'** "Idlewild Frolic" unit preemed new Vagabond Club, which plans to spotlight jazz and Twist bands as well as musical tab revues.

Fran Warren to be backed by **Georgie Auld's** crew at Mushy Wexler's Theatrical Grill the week of Oct. 22 . . . **Bob Findley**, trumpeter in **Jan Paderewski's** combo at the family-owned Paderewski's Room, joined the **Ray McKinley-Glenn Miller** orch . . . Bandmaster **Joe Baldi** returned to Hilton-Statler for cocktail and dance sessions in its Terrace Room . . . Old Vogue Room, once one of Cleveland's plushiest night spots, will disappear when Hotel Hollenden housing it is torn down soon . . . **Junior Waters**, singing nephew of **Ethel Waters**, stays another week at the Heights Virginian Club . . . While playing at Lakewood's Chateau Club, **Carmen Cavallero** was set to fly to Tokyo Oct. 31 for 14 concerts in Japan with his combo.

Dallas

Dave Gardner set for Nov. 17 at State Fair Music Hall, with the **Mal Fitch Trio** backing . . . Tree Club, with comic **Morty Storm** current, inked the "Greenwich Village USA" revue for Oct. 15 . . . The **Town Pipers** into Club Village Oct. 19 for two weeks . . . Executive Inn's Mayfair Rooms renews show policy Oct. 15 with singer **Ruth Gillis** and the **Earl Kay Trio** for a fortnight.

Gigi Galon opens Nov. 15 at **Pat Morgan's** Club . . . **Charlie Applewhite** quit as manager of Gaylife Club and will resume his singing career after a European vacation . . . **Carol Winters**, thrush, and the **Nick Nicholas** Trio into the new Omar Khayyam coffee club . . . **Ray Plagens Trio** starting entertainment policy this week at the London Club in the Sheraton-Dallas Hotel . . . **Clyde McCoy** orch a gratis offering at State Fair of Texas for 16 days, Oct. 6-21.

House Reviews

Continued from page 54

ABC, Paris

by deadpan clowning relieved by their grace and acro knowhow. Act is very well received.

Dany Kane does a good jazz harmonica interlude backed by the Daniel Janin Orch who also contribute okay medley interludes. Renee S. Passeur does the femcee chores in an earthy manner that fits the mood of this fine show.

Miss Piaf has saved the Olympia at various times, as vaudeville had its ups and downs here. Her opening season return bodes well for public interest. After this show, vaude looks very much alive.

Mosk.

Apollo, N.Y.

Jocko & His Rocketship Show with Dave "Baby" Cortez, Marvelettes (4), *Marvin Gaye, Vandellas* (3), *Radiants* (5), *Fiestas* (5), *Jackie & the Starlites* (4), *Erwin C. Watson, Joe Marshal Orch* (10); *"Counter Plot"* (UA).

Recent events in the deep south that have caused the surfacing of terriffic hates—capped by the Ole Miss-mash—have triggered tensions in Harlem, and an ofay at the uptown vaudery is a little uneasy. This r&r spread, in fact, opens with a pitch for funds to help the NAACP in the legal battles now being waged re integration, with the Rev. Sandy Ray of Brooklyn on stage. (The coin collection circumvents the ofay as though he were transparent).

Otherwise, this shoutin' show is undoubtedly a good way for the aud to burn off hostilities. Folks' mostly youthful, are on hand to o. o. their wax fantasies in the flesh.

In the beltline runoff of groups, two talents are outstanding. Lead singer with the Vandellas, an eye-filling feme trio, is a virtual single (supporting duo is drowned out) and a first-rate performer in the r&r idiom. She (Martha), tall and slender, is highly professional in the contemporary stylizing and backs it with a strong blues flair. Group returns to back male single Marvin Gaye, a good looking lad with tasteful delivery, and emerges with some fine harmonies that could be used to good effect in future numbers.

Jackie, with the Starlite Trio, is a strutting small package of vocal dynamite with dramatic projection off the Gospel circuit. Both his material (extremely sensual) and his projection would be considered vulgar by some, but it's a savvy and overpowering turn.

The rest is SOP with Baby Cortez maybe less frenetic on the organ than a couple of years ago; the Marvelettes' (four chicks) lead displaying a sock beat to a rangeless vocal style; and the Radiants, Fiestas and Joe Marshal Orch all in boomsville.

Comic Erwin C. Watson (caught recently at the same stand) is West Indian in accent and blue in content to excellent returns from this aud.

Bill.

Olympia, Paris

Paris, Oct. 1.

Gloria Lasso, Jean Raymond, Two Earls, Pierre Perret, Alcetty, Cris Carol, Jean Harold, Roller Stars (4), *Emmanuelle Reim;* $1.75 *top.*

Gloria Lasso, who started as a nitery singer in Spanish, accompanied by a guitar, switched to big voiced exotic and romantic French ballads to become a top record star here. She's now trying to mix these styles with more dramatic, incisive ballads. But it doesn't quite come off.

Jean Raymond is a sharp raconteur and devastating in his take-offs on singers. Here is a stand-up comic mime of note. Two Earls give a clean hald-to-hand acrobatic display, play a bongo interlude, then go into a dynamically staged mock fight that stamps them a classy filler number.

Pierre Perret, with guitar, has a pleasing, witty delivery of amusing self-cleffed songs about the vagaries of life. His blue aspects are brought off winningly. Only drawback is his stylistic resemblance to Georges Brassens, sans the bite and poetic of that singer. Perret is a fine staple on any program.

Alcetty spins massive plates on long rods. He gets one going on a series of joined sticks over audience heads that ends his expert act on big applause. Cris Carol has a jumpy rhythmic flaair and lacks a personal outlook, songalog or buildup and appears better equipped for orch backing than solo stinting.

Jean Harold projects slides which have famed heads on unlikely bodies. Clever patter blends this into a sock offbeat act. Roller Stars are a quartet of bop dancers more suited for dancehalls than vaude houses. Emmanuelle Reim does a spirited femcee job for this okay show which probably has good two week biz in store for it.

Mosk.

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New Acts

LYNN STARLING
Songs
15 Mins.
Viennese Lantern, N.Y.

Lynn Starling, who has sung with the N.Y. City Center Opera Co., is a mezzo with a lot of pleasing qualities. She seems a pliable performer able to adjust to the smoke-filled circuit. Her notes come out rich and warm in a tune assortment that is neither too arty nor too obviously concessions to pop appeal.

Miss Starling's catalog ranges from "In Other Words" to through "Stride la Vampa" from "Il Trovatore' 'to a spiritual (with her own guitar accompaniment) and Viennese and Italian tunes. They are delivered with an air of technical expertise. As yet, there's lots of work ahead for Miss Starling. She indicates her manner is still strange to the nitery orbit and while her notes are warm, her demeanor needs the heat to match. All these are items easily developed with more experience in the cafes. *Jose.*

BOLA SETE
Guitarist
30 Mins.
Sheraton Palace, San Francisco

The first authentic rep of the Brazilian "bossa nova" style to hit the West Coast, this guitarist is a solid supper club entertainer who is highly flexible, has a broad range of material, and understands how to entertain.

He works with both the Spanish and the electrically amplified guitar and his repertoire consists of American pop songs, Brazilian bossa nova and folk numbers, classical guitar selections, flamenco and Portuguese fados.

In two sets heard in one night he utilized all of these categories for a fascinating show. As a jazz and pops guitarist he has excellent technique plus a warm, emotional feeling. His bossa nova (sambas plus jazz) numbers are intriguing and he is impressive with the classical numbers ranging from Bach to Villa Lobos. His flamenco and fado specialties would benefit by announcements and it might be smart for the house to use a table tent that explains what he is doing as his English is n.s.g.

Sete has been a solid success at the Tudor room, so much so that he's been snagged for the N.Y. Park Sheraton. *Rafe.*

THE DIAMONDS (4)
Songs, Comedy
45 Mins.
Club Caravan, Austin, Tex.

The Diamonds, established in the rock disk category with such Mercury hits as "Littl' Darlin'," are trying to cut a new groove as a club act which relies heavily on comedy and antics in addition to vocalizing.

They throw in "Littl' Darlin'" for good returns, making a lively bash of it, with jungle calls and what have you. Another extra thrown in on such numbers as "Saints," is a chowder club display of bass horn, tuba, tamborine and trombone.

Group, which entered the rock field seven years ago with current personnel, is ably fronted by bass singer John Felten. He gets out the intros and straight-man lines with marked felicity, and is a poised foil for the clowning of a stocky Evan Fisher. Felten gags about his own proboscis, which undeniably gives him unique profile rivalling the Schnoz. On serious side, Felten's stellar cellar tones add to group's vocal richness.

Comedie sallies of four include impressions, with Jim Malone turning in a better than average JFK. Large percentage of yoks depend on irreverent breakthroughs of the mascot-like Fisher, who might incline too much to limp-wrist effects for many tastes. Same criticism might apply to group efforts, on occasion such as a paraphrase of a singing cigaret commercial about a new kind of "man," which inverts lyrics into message usually reserved for more specialized audiences.

It might be argued there are returns in such meanderings, but chances are group will get best overall mileage from making a little finer distinction between the "sophisticated" and the over-easy blue-to-magenta stuff.

DONNA MILLER
Songs
34 Mins.
Club 70, Ottawa

Donna Miller emerges from tv, Canada's major training ground for chanters with a nice stint that would be good for any lounge. Canary is a looker, wears okay gowning and grooms well, but her biggest impact comes from her ability to stage her stanza with charm. Her pipes are clicko and her selection of tunes is balanced, with a tendency to standards both new ("Misty") and old—a string of Jolsons, plus touches of Tucker. Arrangements fit the tunes and Miss Miller's pipes.

She would work well in niteries, intimate rooms, tv, AM, disks. *Gorm.*

GRECO & WILLARD
Comedy
25 Mins.
Gate of Horn, Chicago

The vanishing of the nabe nitery has made for very few discovery spots for new variety talent. Although Chicago is generally considered a lively night club city, there are only two boites not entirely dependent on marquee names and willing to take a chance on new faces—the Playboy Club (with its captive audience) and the Gate of Horn. In the latter case it may be a matter of economic necessity, but nonetheless this classy little folk spa has done more than its share of providing an audience for little-known acts, both folk and general. This showcase aspect is of vital importance to a turn such as Greco & Willard, a wildly funny comedy duo who have been plugging their way through the folk cafes and are now ready for larger cafe exposure.

Like the principals of another comedy act which scored at the Gate of Horn, "Stewed Prunes," this pair is off to an advantage because they look funny. Vic Greco, the shorter of the two, looks like a darkvisage used car salesman with a troubled conscience. Husky Fred Willard could be a young matinee idol, a part he plays in one skit in which he is an actor receiving an Oscar and over-ingratiatingly reeling off an endless list of acknowledgements to his stunt man, his makeup man, his agent, the man whose voice dubbed for his, etc.

Most of their sketches are of the shaggy dog sort—their comedic conclusions always stray away from their earlier buildup. Done in blackout style, their material is hip but is communicated through the universal language of sight gags and timing. Among their many risible skits are a takeoff on a beauty school with Willard lecturing cheerfully on pimples and hairy legs ("It's a problem we all have to face you know"), a running panto gag on a safecracker continually interrupted in his work, and a radio interview on a comic who is violently serious about his comedy.

Pair had the auditors howling on the night caught, and would seem to be appropriate for most sophisticated clubs and to have a great potential for tv. *Mor.*

DEBBIE KELLEY
Songs
35 Mins.
Emerald Room, N.Y.

Debbie Kelley, a bright, blonde chirp, is currently making her debut at the Emerald Room of the Hotel Astor. She'll be doing two shows nightly, at 9:30 and midnight.

Miss Kelley has lotsa enthusiasm which she puts to good use on a variety of uptempo numbers. She has a fine set of pipes and sells her material with full-throated effectiveness. Switching moods, the pert songstress also dishes up an occasional ballad in fine style. Her overall delivery and smart presentation make her a natural for this type of room and the audience registered its approval consistantly.

On the uptempo side, Miss Kelley delivers a songalog which includes "Anything Goes," "Just One of Those Things" and some specialty treatments of "Gonna Be a Bad Girl" and "Old Fashioned Girl." These get a full-voiced treatment that scores with controlled mugging and other effects for constant sales values. Ballad turns on "But Not For Me," "Made Me Love You" and "After You've Gone" are equally effective.

She mixes in some terping for her finale, displaying a nice pair of stems too. Miss Kelley is a sprightly performer whose right appearance and solid salesmanship should take her far on this circuit. *Kall.*

Achard's Latest Play Hit by Paris Crix

Paris, Oct. 9.

French playwright, Marcel Achard, who has been unable to do any wrong the last few years, has now been stung by the critics for his latest opus, "Turlututu" (Silly). With three longrun hits under his belt, this one may not live up to the others, but its star name, Robert Lamoureux, and the Achard renown, could give it an okay if not hit run, at the Antoine.

Achard's "Patate," that lasted three days on Broadway, is in its sixth year here, and his "L'Idiote" (A Shot in the Dark), which did okay on Broadway, just hit the road after two years in Paris, while his musical, with Gerard Calvi, "The Cocked Hat Polka," is still doing well in its second season at the Chatelet. So what happened to the latest Achard epic?

Influential Le Figaro critic felt it did not come off because Achard's habitual flair for making comments in his comedies, that skirt the scabrous, seems to have deserted him. His story of a young couple who come to blackmail a banker's wife over some letters they have, and another who has coincidentally come at the same time to milk the husband, is just too contrived and flat to make the the comedy take.

Top selling France-Soir found this tale too long and false, and the sentimentality forced. So Achard seems to be in for his first flop in several years. This uneven comedy does not appear able to travel or translate well either.

Joe E. & Jackie

Continued from page 1

preceding Friday. Gardner substituted an old Jimmy Durante gabfest with his "family" (Eddie Jackson, Jack Roth, Sonny King and Jules Buffano; the latter, his longtime pianist and nephew died, since making the tape.)

Lewis' stint in the Gardner show also was to have featured Jayne Mansfield and Paul Anka. Shown in its place were two old Gardner segments spliced together—Durante & Co. and the other a pre-Liston interview with Floyd Patterson. Lewis, per annual custom of never working on Yom Kippur, didn't play the Copacabana that night. George DeWitt subbed for him.

Elsewhere on Yom Kippur tv, two acts who had been slated for debut appearances on the Ed Sullivan Show, had to cancel because they had forgotten that Sunday was the Holy Night. Comedians Norman & Dean and Israeli singer Hannah Ahroni will play out these commitments at a later date. Subbing for them were Yolanda White, Mattison Trio and Dick Albers. Latter turn had been slated for a later Sullivan gig but were flown in from their engagement at the Stardust Hotel, Las Vegas, to fill the gap.

Scots Toast 'Rob Roy'

Edinburgh, Oct. 2.

One of Scotland's legit oldies, "Rob Roy," is being revived here for a Royal gala performance before King Olav of Norway, Britain's Queen Liz and Prince Philip.

Myer Oppenheim, owner of the Lyceum where the drama will be restaged, said that the script has been revised by Scot playwright Robert Kemp, with additional music by Cedric Thorpe Davie. Kemp has also penned the lyrics for new songs by Davie. Cast is headed by tv actor Archie Duncan, and includes John Cairney, Callum Mill, and Lennox Milne. Dennis Ramsden is exec director, with Gerard Slevin staging.

According to Oppenheim, who is personally backing the show, "Rob Roy" was a b.o. click in Scotland for more than 100 years. The show was first staged at Covent Garden, London, and given its first Edinburgh performance in the Theatre Royal in 1819.

CURRENT BILLS

WEEK OF OCTOBER 10

NEW YORK CITY

MUSIC HALL — Richard Hayman, Nicolyn Emanuel, Eugene Slavin, Thatcher Clarke, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggeth, Maureen Wilson, Wendy Faulkener, Jackie Griffiths.
SYDNEY (Tivoli)—June Bronhill, Peter Graves, Rosina Raisbeck, Eric Reiman, Lola Brooks, Lorna Forbes, Barry Balmer, Halinka de Tarczynska, Gloria Mcdonall, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, 2 Carmenas, Circus Knie's Horses, Zebras & Ponies, Diors Sisters, Four Soranis, 2 Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.
WINTER GARDENS PAVILION—Arthur Haynes, Nicholas Parsons, Morris & Savage, Des Lane, Trio Reyros, Leslie Noyes, Johnny Hart, John Tiller Girls, Danny Williams.
OPERA HOUSE—Ken Dodd, Kaye Sisters, Eddie Calvert & C-Men, Raindrops, John, Three Houcs, Barbara Law, Derek Taverner Singers, Malcolm Goddard Dancers, Jimmy Currie's Silver Cascade.
LIVERPOOL (Empire) — Frank Ifield, Dallas Boys, Anita Harris, Harry Bailey, J. & P. Barbour, Franklin & Doves, Tommy Wallis & Beryl, Alan Field.
LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee.
MANCHETER (Palace) — Bill Maynard, Derek Dene, Donna Douglas, Dick Francis, Show Maidens, Henri Vadden & Partner, Seafarers.
NEWCASTLE (Empire)—Russ Conway, M. & B. Winters, Bryan Johnson, Peter Crawford Trio, Terry Kaye, Sandra Peters, Esme Browne Dancers.
VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros. & TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Kurli Benito, McMurray & Jeff, Johnny Barracuda.
BASIN ST. EAST—Louis Prima Orc., Sam Butera & Witnesses.
BLACKJACK — T. C. Jones, Johnny Fooster Orc., Mae Barnes.
BLUE ANGEL—Nipsey Russel, Alberts, Jo Mapes.
BON SOIR — Jack Douglas & Reiko, Felicia Sanders.
CAMELOT — Con Astone Orc., The Cookies.
CHARDAS — Lily France, Jacqueline Rew, Elemer Horvath Orc.
CHATEAU MADRID—Roberto Iglesias & Co., Pupi Campo Orc., Carbia Orc.
COPACABANA — Joe E. Lewis, Tina Robin, Joseph Mele Orc., Frank Marti Orc.
CRYSTAL ROOM — Milt Trenier.
EMBERS—Dorothy Donegan Trio, Arvel Shaw Orc.
HAWAIIAN ROOM — Angela Martin, Denis Regor, Keolu Beamer, Qai & Hulabelles.
HOTEL ASTOR—Dick Harding, Debbie Kelley, Eddie Lane Orc.
HOTEL NEW YORKER — Verna Lee, Milt Saunders Orc.
HOTEL PIERRE — Joseph Sudy Orc., Robert Simpson, Leigh Green, Phil Wayne Trio, Kathy Preston.
HOTEL PLAZA—Katyna Ranieri, Emil Coleman Orc., Continentals.
HOTEL ST. REGIS — Peter Duchin, Nancy Manning.
HOTEL ROOSEVELT—Jan Garber Orc.
HOTEL SAVOY HILTON—Ted Straeter Orc., Ray Hartley.
HOTEL WALDORF-ASTORIA — Shelley Berman, Greter Keller, Emile Pette Orc., Milt Shaw Orc.
INTERNATIONAL —"Minsky's Follies," Benson & Mann, Max & Cherie, Marion Miller, Tina Marshall, Maybin Hewes, Mike Durso Orc.
LATIN QUARTER — Corbett Monica, Goofers, Julie Gibson, Wallenda Ballet, Jeannine Pivoteau, Tonelys, Jo Lombardi Orc., Irving Fields Orc.
LITTLE CLUB — Chauncey Grey, Tito Fuente Orc.
LIVING ROOM — Tommy Leonetti, Kathy Keegan, Hal McKay Bob Ferro Orc.
NO. 1 FIFTH AVENUE—Hankinson & De Malo, Cedrone & Mitchell, Mary Ellen.
ROUNDTABLE — Steve Alaimo, Davy Jones, Orchids.
SAHERA—Four Avalons, Esther Tobbi, Leo Fuld, Badoc & Sharobi, Louis Banneft Orc.
SQUARE EAST—"Second City," Alan Arkin, Howard Alk, Andrew Duncan Eugene Troobnick.
STROLLERS — Talbots.
TRUDE HELLER'S — Ray Milan & Quarternotes.
UPSTAIRS & DOWNSTAIRS — Danny Carroll, June Connell, Sudie Bond, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel, Larry Holofcener, Bill McCutcheon, Patty Regan, June Squibb.
VIENNESE LANTERN—Fernanda Montel, Ernest Schoen Orc.
VILLAGE BARN—Ralph Pope, Perl & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shay Orc.
VILLAGE GATE — Lonnie Donegan Orc., Charlie Byrd, Ada Moore.
VILLAGE VANGUARD — Makin & Clancy Bros.

CHICAGO

BLUE ANGEL—"Calypso Latina," Jamaica Slim, Lord Banjo, Jimmy Lara, Marion Mills, Angela Renee, Gloria Drew, Selma Smith, Tino Perez Orc.
CONRAD HILTON—"Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Gabriele Welders, Dennis & Darlene, Boulevar-Dears (6), Boulevar-Dons (3), Jimmy Palmer Orc.
DEL PRADO HOTEL—"Hits of Broadway," Bonnie West, Susan Cable, Ann Hilton, Blanche Schulz, Charles Abbate, Kenny Adams, Dale Van, Bobby Wolf, Scott Pearson.
DRAKE HOTEL—Carmel Quinn, Jimmy Blade Orc.
EDGEWATER BEACH — "Strawhat Revue," Lucho Navarro, Henri Noel, Cheri Ann Schear, Bob Carey, Audre Deckman, Beverly Lacek, Jimmy Dybas, Eileen Sarafis, Frank Giordano, Davine Miroballi, Noel Russell, Don Davis Orc.
GATE OF HORN—Will Holt, Travelers Three, Greco & Willard.
LE BISTRO — Chavis Bros., Connie Milano Trio.
LONDON HOUSE — Gene Krupa Quartet, Charlie Ventura, Larry Novak Trio, Jose Bethancourt Trio.
MISTER KELLY'S—Irwin Corey, Sandu Scott, John Frigo Trio, Marty Rubenstein Trio.
PALMER HOUSE — Kim Sisters, Ben Arden Orc.
PLAYBOY—Kenny Milton, George Kirby, Dauphin Trio, Roy Petty, Tony Craig, Ami Rouselle, Wayne Roland.
PEPE'S—Gus Van & Roaring 20's Revue.
SECOND CITY — The Establishment, John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson.
SAHARA INN — Tony Martin, Allen Drake, Frank York Orc. **Lounge:** Joy & The Boys, Ronnie Brown Trio, Frank Fiore Combo.
SHERATON-BLACKSTONE — Robert Clary, Franz Benteler Orc.
SHERMAN HOUSE — Henny Youngman, David Romaine Orc.
SUTHERLAND LOUNGE — Redd Foxx, Gene Ammons Band.

LOS ANGELES

BEN BLUE'S—Laffs & Gals, Norman Hawes Orc.
CIRO'S—Donn Arden Revue.
COCOANUT GROVE — Sammy Davis Jr., Freddy Martin Orc.
CRESCENDO—Frances Faye.
DINO'S — Gigo Galon, Jack Elton, Steve LaFever.
INTERLUDE—Troy Walker & Hustlers.
SLATE BROS.—Vic Dana, Betty Regan, Herb Dell Trio.
STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinnay Ennis Orc.
YE LITTLE CLUB—Karen Dolin, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Rev. **Lounge:** Dave Apollon, Les Femmes, Michael Kent, Johnny Puleo, Joe Venuti, Pompoff Thedy Family.
DUNES—Geo. Burns, Carol Channing, Four Preps, Bill Reddie Orc. **Lounge:** "Vive Les Girls."
EL CORTEZ—Kay Martin and Bodyguards.
FLAMINGO—Dick Shawn, Brenda Lee, Nat Brandwynne Orc. **Lounge** Brook Benton, Harry James, Bob Sims.
FREMONT—Newton Bros., Joe Pasko, Swingin' Lads, Ricky & Gents.
GOLDEN NUGGET—Judy Lynn, Diplomats, Tony Lovello, The Features.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '62." Bill Bird, Gil Lamb.
NEVADA—Jay Orlando, King Henry 4.
NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrelio, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby Ink Spots.
RIVIERA — Dinah Shore, Davis & Reese. **Lounge:** Kay Stevens, Big Tiny Little, Pat Yankee.
SAHARA—Judy Garland, Ray Bolger. **Lounge:** Louis Prima, Gia Maione, Sam Butera, Freddie Bel, Arthur Ejen.
SANDS—Steve Lawrence, Eydie Gorme, Dunhills, Harry Nofal, Copa Girls, Antonio Morelli Orc. **Lounge:** Dave Burton, Danny Costello, Morry King, Ernie Tewart.
SHOWBOAT — Skeets Minton, Muggsy Spanier, Ken Linley, Rusty Isabel.
SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas Teagarden Orc., Jack Prince, Johnny Lamont.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Bernard Bros., De Castro Sisters, Micki Lynn.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Orc. **Lounge:** Dinah Washington, Dukes of Dixieland, Arthur Lyman, Ray Sinatra Orc. **Lounge:** Shecky Greene.
TROPICANA—"Folies Bergere of '62," Billy Maxted Jazz Band, Al De Paulis 4.

RENO-TAHOE

CRYSTAL Bay (Tahoe) — Novelites, Ronnie Games Trio.
HAROLDS — Rusty Draper, Andre Tahon Co., Johnny Mann Singers, Delta Queens, Don Conn Orch.
HARRAH'S (Reno)—Deedy & Bill, Nick Lucas, Judy Lynn, Tony Lavelle, Top-Notchers, Red Coty.
HARRAH'S (Tahoe) — Polly Bergen, George Gobel, Derben Singers & Dancers, Leighton Noble Orc. **Lounge:** Louis Prima with Sam Butera & Witnesses, Tunesmen, Twin Tunes, Tunetimers, Joe King's Zaniacs, Sawyer Sisters, Lancers.
HOLIDAY — Royal Hawaiian Revue, Lloyd Lindroth Quartet, Mariachi Los Comperos, Dianne Lefti and Right Hand Men.
MAPES—Gaylords, King's IV, Nalani Kele Polynesian Revue, Joe Karnes.
NEVADA LODGE (Tahoe) — Bob Hall-Cindy Layne Quartet, Gwen Harmon and Players, Larry Riera and Royals.
NEW CHINA CLUB—Eagle Eye Shields, Tony St. Thomas.
NORTH SHORE (Tahoe) — Bobby Page and Musical Pages.
RIVERSIDE — Hank Penny, Frankie Fanelli, Jackie Jocko, Buddy LaPata.
SPARKS NUGGET—Billy Daniels, Paul Gilbert, Step Brothers, Little Bertha, Moro-Landis Singers and Dancers, Foster Edwards Orc. **Lounge:** Billy Maxted, Maaka Nua Revue, Richie Bros.
WAGON WHEEL (Tahoe)—Theatre Bar: Novelites, Maaka Nua's Hawaiian Revue, Newton Bros., Sawyer Sisters, Marily Esquires, Ron Rose. **Pavilion:** Juan Esquivel Orc., Magic Violins of Mexico, Tomma Jean.

SAN FRANCISCO

BIMBO'S 365—Lessy & Moore, Gali Gali.
BLACKHAWK — Vince Guaraldi Trio, Ramsey Lewis Trio.
CONDOR—Joe Loco 3.
EARTHQUAKE McGOON'S—Turk Murphy's Orc., Mary Pearl.
FAIRMONT — Phyllis Diller, Ernie Heckscher Orc.
GAY 90s—Jerry Sharkey, Bee Ray and Ray K. Goman.
HUNGRY I—Peter, Paul & Mary, Dave Astor.
JAZZ WORKSHOP — Stan Getz Four.
NEW FACK'S—Duke Ellington Orc.
PURPLE ONION—Cindy Whitsell, Adam Keefe.
PIERRE'S—Frank Moore Four.
SUGAR HILL—Carmen McRae.

Americana Hotel, N. Y.

Harry Belafonte & Co. (9), Lester Lanin Orch (12) and Gao Orch (4); $5 and $7.50 cover.

Charity preem Monday night (7) of the new Americana Hotel's Royal Box was an event as will be the occasion following the public debut from last night (Tues.) onward.

In keeping with the lush and plush aura of the just-opened Loew's (Tisch) $50,000,000, 50-story skyscraper hostelry on 7th Ave. and 52d St., the nitery is an ultra boite, more in the idiom of a Parisian-style nite club than the conventional hotel "room" with entertainment.

Also in keeping with the last word in the rehabilitation of the midtown Manhattan scene, Claude C. Philippe has snared a succession of boffo performers. Kickoff is Harry Belafonte, with his own team of instrumentalists and a vocal trio backstopping him, and augmenting the Lester Lanin dansapators. He is virtually sold out for his three-week stint here. If so, this amortizes the fancy $12,500 pricetag he is supposedly snagging and, in turn, the Americana is charging a straight $5 couvert ($7.50 on Friday and Saturday). A third show may be possibly added on Saturday if the traffic demands it.

Belafonte is in his trademarked tight trousers and open-at-the-neck red shirt as he unspools old and new folk ballads. Belafonte's overall appeal is the authenticity of his song wares, their underlying melodic charm, a sensitive feel for the lyrics, an authoritative mien on the rostrum—whether in a saloon or concert—and, of course, a high-voltage personal magnetism. Thus, he ranges from Jamaican to Israeli, from southern to Latin, from doggerel to betimes philosophic paeans in praise (or pain) of practically anything that song themes are given to—the land, love, human frallities, flirtation, senoras, the sexes (usually of the genre that "woman is smarter than man," circa Trinidad calypso.)

Wisely he eschews the natural digs he could be prone to, which he has given evidence in the past. Other than an ad lib reference to "Mississippi" in that "Hellelujah" number he sells his song wares with contagious affection and appeal. He could even forego that lone topical reference. An artist of his stature makes greater impact by underplaying: his public (any public) knows the facts of life and prejudice from the headlines. In a trade appraisal of a nitery star, in light of the fact that Belafonte has been one of the most vocal and outspoken opinionators along these lines, this could be both good showmanship and personal statesmanship to sidestep another further approach to current events.

In keeping with the current dansapation vogue, Americana executive veeper Claude C. Philippe snagged society dansapation fave Lester Lanin for the terp tunestoring, and be sure gets them up on the floor. In addition this is a room to see and be seen in. Gao's quartet is the relief combo, also very okay.

Architect Morris Lapidus did a capital job in the decor with its recessed mannequins on one side and the silk-scrimmed effect on the opposite wall, with the Paris panoramic views softly shrouded. The Royal Box is a name frankly copied by Philippe from old friend (the late) Joe Zelli's long-famed boite in Paris' Montmartre. It is a romantically candlelit room which could step up lighting a bit to show off the gals' glam togs, as occasion warrants. Preview charity night (N.Y. City Center) found Belafonte's p.a. system a little harsh but soon corrected.

Frank Milanesi, kin of legendary "Alex of the Ritz" (Paris) maitre d'hotel, heads the staff. He has long been a Palm Beach figure but dates back to the old Central Park Casino, Waldorf Astoria and Ritz (N.Y.) days. More familiar to the Gotham gadabouts will be the many key men Philippe snared away from the Waldorf and kindred spots. To a man the opinion is, "He's tough" (meaning Philippe) "but he knows his stuff and when he bawls you out it is done with charm." That's a pretty good commercial for any exec.

Tony Martin, Keely Smith and Guy Lombardo come in next. For beyond the first of the year, Philippe has been talking with Donald O'Connor, Andy Williams, Dinah Shore, Marlene Dietrich and others.

No question that the Americana's Royal Box will further stimulate the competitive nitery and hotel scene and, on its own, looks like an automatic hit. The room itself along with the plush aura of the new deluxer is a built-in attraction. *Abel.*

Sherman House, Chi

Chicago, Oct. 5.

Henny Youngman, Bettu Jean & Happy Green, David Romaine Orch; $2 cover.

The Fountain Room, launched in the College Inn downstairs nitery-lounge-eatery complex of the Sherman House five months ago, is beginning to make substantial headway as one of the few prime Loop showspots. The room seemed to catch its stride with its last booking, Margaret Whiting, and now is packing them in with Henny Youngman. Comic had previously played the Camellia House of the Drake Hotel, but was lured away by the Sherman in competitive bidding.

Youngman, the master of the muscled bon mot, was at his scattershot best, spraying the aud with an array of one and two liners, wife and mother-in-law gags, Vegas and Hollywood anecdotes, space jokes, and tales of childhood and adultery. His timing, delivery and tuxedo are impeccable, and in his half-hour turn he touches all the comedic bases from Joe Miller to Henry Miller.

For the musical portion of his act, Youngman is in fine voice in croaking some mildly ribald lyrics to "On The Street Where You Live" and "Gigi". He also finishes a close second in a fiddling duel with maestro David Romaine. The ringsiders loved it all and called him back for more.

Show openers Betty Jean & Happy Green are not the most appropriate act for this supper club. Their rhythm & blues approach to their songs doesn't jell with the sedate setting. *Mor.*

Pigalle, London

London, Oct. 3.

Al Burnett presentation of "Tropical Paradise," with Carmita, the Maori Hi-Five (6), Peter Dixon, Christiane, Vicky Grey, Alan Vicars, John Vicars, Brian Todd, Bobby Chandler, Line (12), Jack Nathan and Tony Scott Orchs; $4.50 minimum.

There's an exotic flavor to the talent lineup for the Pigalle's new revue, "Tropical Paradise," in which the top spots are filled by Carmita, a Fijian chanteuse, and the Maori Hi-Five, a versatile sextet (yes, count 'em-six), who presumably come from New Zealand. The production is built around the cast toppers, though it follow formula which has become familiar to Pigalle regulars.

Carmita, who is reported to be a princess, frankly doesn't make a regal showing as a singer, though she looks most fetching in a figure hugging beaded gown. For the most part she's inclined to belt out her numbers, and that frequently makes it hard to follow the lyric.

But she shows some talent when it comes to her final song, "Oh My Beloved Daddy." She delivers it with tender sincerity, and without any of the stridency that affected some of her early entries such as "What Is Love" and "I Like It."

The Maori Hi-Five have a wide range of material and energetically fill two spots in the show. They sing, dance, provide their own musical accompaniment, and even chuck in some impressions for good measure. The sextet—five men and a gal—are hard workers and determined to please; they almost strain too much to achieve the effect, but know how to restrain themselve.

Balance of the production has its usual lavish look, with an attractive line of girls (some semi-nude) to decorate the production numbers, and with a resident team ably headed by Peter Dixon and Vicky Grey to add the song and dance. There's also Christiane doing her familiar sea nymph bit in a pool.

As a twice-nightly attraction, there is no reason why this should not hold up for a lengthy run, though on opening night Tuesday (2) the show was considerably overlong, running more than 75 minutes, and drastically in need of pruning. The two firstclass resident bands provide the music. *Myro.*

Riviera, Las Vegas

Las Vegas, Oct. 5.

Dinah Shore, Davis & Reese, Alan Conroy, Earl Barton Dancers (12); Jack Cathcart Orch (21); presented by Ben Goffstein; choreography, Earl Barton; stage direction, Milt Bronson; special material, Ticker Freeman and Earl Brown; lighting, Hugo Granata; $4 minimum.

Dinah Shore is back again, sans dancing boys, and was most gracious to her first night audience, despite the fact it was heavily populated with Dixie-accented hecklers wearing American Legion caps. Miss Shore, in handling the situation in stride like a real pro, sets a good example for other Vegas performers who possibly will be receiving similiar treatment during the coming week when the national convention takes over the town.)

The star's vocal artistry seems better than ever, its distinctive quality being firmed to a honey-like consistency. While singing "Have I Stayed Too Long At The Fair?" she accentuated her charm when she gracefully disposed of a different type of interference by laughing along with her audience when a moth fluttered around the mike. ("An animal is loose in here!")

Ticker Freeman at the 88 guides Miss Shore as she offers such numbers as "Wrap Your Troubles In Dreams," "Any Place I Hang My Hat," "Hello Young Lovers," "What Kind of Fool Am I?" and a medley of blues and spiritual songs. Distaffers especially dig her "What Have You Done All Day?" bit which is dedicated to housewives. The Jack Cathcart orch (21) does a splendid job of backing, and Hugo Granata's lighting is outstanding.

Pepper Davis and Tony Reese, longtime faves with Vegas connoisseurs of comedy, are the yock stars of the bill, delivering with their usual solidarity. Handsome singer Reese and lovable buffoon Davis cap the turn with an amusingly wild drum duet.

Holdover Earl Barton production, a musicale about a space trip, features the footwork of Alan Conroy and the dozen line girls.

Opening Oct. 25: Diana Dors, Damita Jo, The Vagabonds, and Morty Storm, all on same bill. *Duke.*

Flame Room, Mpls.

Minneapolis, Oct. 5.

Kitty Kallen, Jack French, Stewart Scott Orch (7); $2-$2.50 cover.

When Kitty Kallen last played this Hotel Radisson supper club 20 months ago, the room was packed. Current preem attracted only a slim turnout, a sign of the bad times which have befallen Minneapolis nitery trade. With advance reservations for weekend and next week shows rated heavy, perhaps there's an indication of a biz upturn although even such a local fave as Hildegarde drew just so-so crowds the preceding 10 days.

Opening show was disappointing in that it was virtually a carbon of Miss Kallen's routine her last time out here. Old faves and w.k. ballads predominate in her repertoire and most of these were numbers she offered before. Apparently she has some new material but decided not to test it on the sparse audience.

On credit side, while Miss Kallen's routine remains largely the same, much of it is her own specialty material. Latter is in good fun and taste and is presented with such vivacity that it wears well and goes over big.

Niftily gowned thrush is loaded with personality, and establishes winning rapport with viewers by luring them into the proceedings. She also does several encores, warbling customers' requests.

Slick preem performance went off without a snag. Part of credit for the smooth entry belongs to pianist-conductor Jack French who accompanied Miss Kallen here last year. Stewart Scott band gives the vocalist solid backing and also plays for dancing.

Miss Kallen is in through Oct. 13. Enzo Stuarti follows. *Rees.*

The Most, N. Y.

Chuck Wayne Trio, Pearl Gordon; $3 minimum.

Willie Shore, absent for sometime from Manhattan nitery operations, is re-doing the scene with a warm and charming eastside spot in which his skill as a jazz entrepreneur is likely to make itself increasingly evident. Shore is best remembered for the Arpeggio and the Composer which were strong breeding grounds on the jazz firmament. In his new environment, he is attempting to draw the hipniks as well as others.

The major appeal here is with the Chuck Wayne Trio with Wayne fronting from the amplified guitar. He originally was to have worked with an electric banjo, but apparently the instrument wasn't available. Wayne is an expressive musician. He is not taking trips far out of this world, but gives the tunes an extremely pleasant and believable ride.

The development of his themes are easy and logical and there are reversions to the motif at reasonable intervals so the customer knows what's going on at all times. He makes a pleasant impresh with the drums and bass assistants.

Wayne has also hopped on the bossa nova bandwagon, and comes through with some bouncy samba-like rhythms that are infectious. He has been around the nitery circuits, principally as accompanist for Tony Bennett. It looks like he'll make good on his own.

Other entertainer on the bill is the holdover Pearl Gordon, a likeable deepthroated Negro lass. From her piano perch she pours out a pleasant tune assortment that rates attention. *Jose.*

Drake Hotel, Chi

Chicago, Oct. 3.

Carmel Quinn, Jimmy Blade Orch; $3 cover weekends, $2.50 weeknights.

The snorky Camellia House, a familiar setting for Gallic chanteuses, provides an equally pleasant environment for the Gaelic chirping of Carmel Quinn. Miss Quinn, who opened it five days late because of a cold, seemed little worse for the bug and carried off her opening night show with vivacity.

The perky Irish redhead is a nifty purveyor of Hibernian tunes and also handles a whimsical German sailor song and a bouncy Scottish medley with charm, in addition to a pleasant set of American pop tunes.

However, it's her Irish numbers that the aud clamors for and she gives them full measure with "Mick McGilligan's Ball," "Galway Bay" and "MacNamara's Band." To the crowd's delight, she also did "Mother Machree" in honor of the 90-year-old mother of a prominent Irish politician in the house. Her patter is delightfully ingenuous, and her closing singalong medley received full participation fro mthe patrons.

Jimmy Blade's topnotch house orch backs Miss Quinn in a sound manner with the help of thrush's pianist-musical director Joe Merman.

Myron Cohen opens Oct. 18. *Mor.*

Sniffen Court Inn, N. Y.

Choo Choo Collins, Al Foster Trio; $2 minimum.

Sniffen Court Inn is a picturesque bar in the Murray Hill end of Third Avenue that seems to be jumping, partially because of its entertainment policy. It's been in this sector for sometime, deriving its name from the adjacent mews, one of the quainter old world enclaves in New York.

The current headliner is Choo Choo Collins, a returnee here. A lively blond singer, she works zealously at a set of well-arranged tunes of both of the pop and special material variety. She is a stacked looker with an attractive songbag. She works knowingly and shows a lot of attributes that should make her a staple on the nitery rounds.

Miss Collins' forte seems to be intimeries at this point, although apparently volume is not the reason. On night caught, she confined herself to too narrow a vocal range which seemed to inhibit the infusion of color into her repertoire. With greater flexibility and perhaps a higher placement of her voice, her strides will be even more marked.

Accompanying her is the Al Foster Trio, with Foster doing a good turn at the piano and singing. He sometimes takes off to work around the room, wandering minstrel style, sans mike. He purveys a good brand of entertainment during his turn. *Jose.*

Palmer House, Chi

Oct. 1, 1962.

Kim Sisters (3), Ben Arden Orch; $3.50 cover weekends, $3 weeknights.

The next four weeks at the Empire Room could well be a month of Saturdays if business on the first few nights of the Kim Sisters' stay is any indication. The three charmingly volatile Korean girls are nightly putting on a show that is as strong on sheer entertainment values as anything seen in this posh room for some time, and aud appreciation is sufficiently enthusiastic to elicit a handful of standing ovationers at the end of the show.

Empire Room (and Hilton Hotel) talent adviser Merriel Abbott obtained the trio in a bidding duel with another client of hers—the Polynesian Village of the Edgewater Beach. The girls played there a year ago, and management was willing to pay up to $6,000 per week for a return engagement. However, the Palmer House went up to $8,000 and it appears that their money has been well spent.

Essence of the Kim Sisters' turn is a non-stop vitality that combines split-second timing with a great deal of natural spontaneity. The threesome is not only eminently lookable, but is also first-rate vocally. In addition, the trio has a definite playing flair with a wide variety of instruments.

Their banjo work on "Bye Bye Blues," sax stylings on "Bei Mir Bist Du Schoen" and fiddling on "Violin Hoedown" is powerful and exciting. Mia's drum solo in their "Saints" final number makes for a brilliant and mittgetting closer.

The girls' hourlong turn is superbly staged and is as visually stimulating as it is aurally. Empire Room maestro Ben Arden has put together a charming oriental medley overture for the show, and their regular arrangements are topflight. Credit for a major assist in maintaining the momentum in the girls' turn goes to their regular drummer Lenny Esposito and pianist Bob Arsiba.

Peter Lind Hayes & Mary Healy open Oct. 30 for three weeks. *Mor.*

Hotel Astor, N. Y.

Debbie Kelley, Young-Gannon Duo, Jo-Anne Baldwin, Dick Harding Orch. (4); $1.75 cover Mon.-Thurs., $2.25 Fri. & Sat.

The Hotel Astor's Emerald Room opened last Thursday (4) under the worst of circumstances. The room was prepared for a turnout of about 75 patrons and got 200 instead. The five waiters on hand couldn't handle the situation adequately or nearly so.

The result from a catering standpoint was a fiasco, with unhappy patrons aplenty. The room has been opening for several years now and should be better equipped by this time to handle an opening rush. There was some talk of trouble with the waiters' union but this wasn't clarified.

The Emerald Room has a new policy this year. It opens at 6 p.m. for cocktails, dinner and dancing, with no entertainment tax or cover charge until 8:30. Beginning at that time, there's continuous music for dancing, late dining and boozing. Showtime is at 9:30 and 12 midnight and from 8:30 on there's a $1.75 cover Mondays through Thursdays, $2.25 on Fridays and Saturdays.

The Young-Gannon Duo is one of the continuous entertainment units. A talented team, they offer a variety of pleasant sounds on piano, bass and trombone and do some vocalizing as well. Their work provides pleasant background listening and also turns out some effective terp tempos.

Jo-Anne Baldwin alternates with the Dick Harding Orch. between shows. She an attractive redhead who scores with right-sounding cocktail pianistics and a nice occasional vocal number. Harding's four-piece orch offers solid dance rhythms in fine style and backs headliner Debbie Kelley (New Acts) effectively, if sometimes too loudly.

From the entertainment standpoint, the Emerald Room is a pleasant oasis from the hubub of Times Square. Service will doubtless be improved, thus making it an easy meeting and lounging spot. *Kali.*

Desert Inn, Las Vegas

Las Vegas, Oct. 2.

Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, George Finley, Jack Roth, Bill Carey, Donn Arden Dancers (12), *Carlton Hayes Orch* (12); *presented by Wilbur Clark; choreography, Donn Arden; musical arrangements and special lyrics by Jim Harbert; Durante's act written by Jackie Barnett, staged by Aida Broadbent;* $4 *minimum.*

Jimmy Durante has taken some of the best bits from his past successes here, assembled them into some wonderful musical mayhem, added the topical Peter Lawford, and he comes up with another winner.

Next to the star himself, Sonny King gets the bulk of the turn's time, most of it in duets with the boss. Highlight: a rousing "Love Ya Love Ya Love Ya I Do." Eddie Jackson is right at home with his "Bill Bailey" strut, and keeps the nostalgia at a generous level.

Durante again does his famed "A Piano Is A Delicate Thing" while literally tearing the instrument apart, scores with a solo "My One Room Home," which is both tender and amusing.

Lawford joins the star in a beatnik Twister routine, and when told by Durante that "as a movie producer ya gotta learn French because most of the pitchers are made in France," he does a clever routine with six chorines as his language instructors.

The rotund Jennie Jackson joins the group in a wild Twisting session at the franctic finale. Jackie Barnett is credited with penning the pandemonium.

Bill Carey is a handsome baritone with an exceptionally impressive voice who is the nucleus, as the football hero, of a new Donn Arden nifty dance splash called "College Days," decorated by a dozen comely "coeds." The Carlton Hayes orch (12) does a smooth job of backing the bash.

Next headliner: Eddie Fisher, Oct. 30. *Duke.*

Viennese Lantern, N.Y.

Fernanda Montel, Lynn Starling, Ernest Schoen Orch; $1.50 *cover.*

Impresario Max Loew used to have what was virtually a partnership arrangement with the Maisonette of the St. Regis Hotel. The chores were simply divided, he used to showcase the talent, some of which found their way to the posh hospice. Now that the St. Regis has gone to the bandstand completely, Loew's Viennese Lantern has a complete call on the alumni of that uptown intimerie.

Statuesque Fernanda Montel, at the St. Regis for a long time, seemingly has found a new home at the Lantern. There are some advantages to her showcasing here inasmuch as the greater intimacy in this spot displays a lot of facets difficult to expose in the former environment.

The Gallic import, in a form-clinging gown, has come in with one of her top acts. Her work is mainly en Francaise, many of the bits sufficiently familiar to the audience so that she can bring out the sexy nuances of these numbers without the normal distractions of concentrating on words. Her manner is smooth and easy and her repertoire is amply diversified to retain interest. Her closing medley, a group of French familiars, gives this blond a strong getaway.

Miss Montel's backing by the orchestra headed by Ernest Schoen abets her moods. Other turn on this roster is Lynn Starling, who is given a dossier under New Acts. *Jose.*

Latin Casino, N. J.

Cherry Hill, N.J., Oct. 2.

Keely Smith, Marty Allen & Steve Rossi, Jack Curtis, Moro-Landis Dancers (12); *Martyn King's Orch.* (18); $3-$6 *minimum.*

If there were ever any doubts about Keely Smith's solo status, the singer dispels them in her current stand at the Latin Casino. When she appeared with her ex-husband Louis Prima at this Jersey cafe in May, 1961, the team set the then-high record gross for an act. The deadpan derision with which she greeted the offerings of Prima, Sam Butera & the Witnesses did much to heighten the amusement.

Seeing Miss Smith left to her own devices, and hearing her in speech as well as song, is like discovering a new personality. She has a wholly genuine style of expression and makes only casual references to her single status: "Let's face it, a good trumpet player is not easy to find." She has a secure and winning stage presence, and just a trace of the old habits as an exploratory finger scratches her nose or midriff.

Miss Smith also has the showwise training of the true band chick. Something went wrong with the Vega (wireless) mikes handled by the Smith Bros., her male quartet, and they started bringing in South Jersey police calls. She tells the audience, "Nothing upsets me any more after what I've been through," and then works without amplification. Almost a score of numbers are in the star's songalog. Most effective are "Don't Take Your Love from Me," and the haunting "God Bless the Child," sung unaccompanied. She doubles with the boys in the parody, "Nothing Like a Man," and reaches solo heights with here paraphrase of "What Kind of Fool Am I?"

Marty Allen & Steve Rossi, in the warmup spot, have been perennial visitors and favorites at the club for the last eight years. Their "Hello Dere!" routine helps them keep the format the same while continually updating their material. Chief asset of the duo is their infectious good humor and their ability to catch the audience up in it.

The Moro-Landis Dancers disport in the opening ensemble and return for a Twist routine in which they sport sweatshirts and Keely Smith hairdos for a solid finale.

Johnny Mathis opens Oct. 11. *Gagh.*

Crescendo, L.A.

Los Angeles, Oct. 2.

Frances Faye, Larry Storch, Eddie Grady Orch; $2.50 *cover plus two-drink minimum.*

Frenetic, frantic, fantastic Frances Faye returns to head Gene Norman's new bill and, judging from the packed and enthusiastic audience at Wednesday's (26) opener, it should be a happy reunion both for the performer and management. Miss Faye remains one of the most popular nitery attractions to play the strip boite. She is preceded by comic Larry Storch and both work with the Eddie Grady orchestra.

Aside from her usual bombastic delivery and first-rate musicianship on regulars, this time around Miss Faye doesn't seem to work as hard. It's a long set, filled with the familiar favorites—"Man I Love" (opening night personalized for ringsiders Debbie Reynolds and Harry Karl) "Just in Time," "Night and Day" and the closing "Willy or Name Song."

Storch doesn't come off as well. His delivery is polished and professional, his act set and secure, but his material is just too old. Comic does best on variety of well-developed dialects and a lengthy takeoff on cowboys. "Over the Rainbow" and "Night in Day," done in "cowboy style," are clever. He uses his voice to advantage in good impressions of President Kennedy, Frank Morgan and Joe E. Lewis.

Jonah Jones Quartet and Oscar Brown Jr. follow on Oct. 15. *Dale.*

Summit, L. A.

Los Angeles, Oct. 3.

Cal Tjader Quintet, Chuck Hix band; $1 *admission plus two-drink minimum.*

Bob Gefaell and George Redman blend jazz, Afro-Cuban and Twist in current show, an apparently popular combination if the good business on a usually slow (Tuesday) nitery night can be a barometer. Cal Tjader Quintet provides first two styles, as well as a touch of Latin Twist, while Chuck Hix group (four) hits hard with the Twist. Latter is on alone on Monday nights, biggest evening for the club according to the owners.

Tjader, featuring his own vibes as well as bass, piano, drums and bongo, has nice, easy sound in top jazz form. "Someday" hit nicely in show caught, while vocal and instrumental "Summertime" is typical of group's individuality. Jack Finch is well featured on bongo of "Carnival" theme from "Black Orpheus."

His group is actually a jazz combo with a Twist beat and plays essentially for dancing. "Misty," in straight jazz arrangement, is good. Others are loud, wild rhythms and well done musically. *Dale.*

Talk of Town, London

London, Oct. 2.

Shirley Bassey, with Raymond Long; Robert Nesbitt's "Fantastico"; choreography, Billy Petch; decor, Tod Kingman; costumes, R. St. John Roper; orchestrations, Burt Rhodes. With Trotter Bros. (2), *Michael Desmond, Katia, Eileen Gourlay; line* (29); *Sydney Simone and Frank Deniz Orchs;* $7.50 *minimum.*

Shirley Bassey is now a star of international dimensions. The ropes were out for her opening last Monday (1) at the Talk of the Town, and there is little doubt that there will be SRO biz during her eight-weeks' stint. She is a great fave at any time, but London will be jammed in the coming weeks with a number of major exhibitions, not the least of which is the annual Motor Show.

Earlier in the year, Eartha Kitt played a three-months' engagement at the same spot, and while there is no justification in making comparisons, it is fair to observe that Miss Bassey stacks up reasonably in her own right as an entertainer. In a few years she has grown considerably in stature, her pipes are in excellent shape, and she has learned the elementary, but vital, lessons of showmanship.

Miss Bassey appears in a stunning gown, and goes straight into her routine without any of the more conventional gab. In fact, she does not attempt to talk to the audience until she has delivered several numbers in socko style, and even then confesses that she's not so hot on ad libbing, which adds an endearing quality to what she has to say.

Her vocalizing is consistently standout, though she is at her best in the powerful, dramatic ballads which dominate her 45-minute songalog. These are her forte, and clearly she recognizes this, but that's not to say she doesn't know her way around with a lighter type of number.

She opens powerfully with "Everything's Coming Up Roses," and in the same bracket makes a sincere impresh with such items as "Love for Sale," "Goodbye Lover," "What Kind of Fool Am I" and "What Now My Love." As contrasts, her routine includes such tunes as "Burning My Candle," "Kiss Me, Honey Honey" and "The Birth of the Blues."

Miss Bassey provides the late-nightshow, but a standard with Talk of the Town regulars is Robert Nesbitt's earlier and lavish production. In the current program there is a reprise of his "Fantastico," and expensively mounted spectacle. It's replete with South American routines, a resume of dance steps from the 1912 era up to the present, and a deft puppetry act by the Trotter Bros. A colorful, lively layout, it has particular appeal for out of towners.

For her stint, Miss Bassey brought in her own musical director, Raymond Long, to baton the resident Sydney Simone combo, and that is a safe insurance of precision backing. Simone himself is on the dais for the "Fantastico" presentation, and here, too, the backgrounding is faultless. For the extended dance sessions Simone's crew shares the stage with the Frank Deniz combo, which takes good care of the rhythm music. *Myro.*

Birdland, N.Y.

Mongo Santamaria Septet, Olatunji & His Drums of Passion; $3 *minimum.*

The Afro-Latin beat is very much on display at Birdland, N.Y., where the Mongo Santamaria Septet and Olatunji & His Drums of Passion are alternating sets.

The Santamaria Septet is paced by the leader's driving work on bongos and conga drums. He turns out mucho excitement with his fast hands and pulsating rhythmic patterns which concentrate on mambo and bossa nova patterns. His group of two saxes, a trumpet, piano and timpani also wails out some fine harmony and solo work behind him to create a fine and dynamic Afro-Latin sound. Santamaria's nice tonal work and the driving riffs of his group combine for a solid set.

Olatunji has been dishing up his African rhythms in the New York area for some time and has fallen into the rut of doing almost the same numbers over and over again. He's especially keen on reprising album selections. His set could use a little freshening, though there is still interest in some of the pieces he constantly repeats.

The group, however, remains an exciting unit. Including the leader, there are four drummers (one on traps), a bass and sax-flute-oboe man. Latter is Jose Taylor who provides fine melodic accompaniment to the group's thunderous sound. Olatunji throws in some native chanting and handles a variety of drums, including his now-famous "talking drum."

Group's sound is throbbing and charged, and their presentation (including native dress) is entertaining. A less blase attitude on the part of the leader would help the unit considerably. *Kali.*

Shamrock, Houston

Houston, Oct. 4.

Dorothy Shay, The Valenos (2), *Paul Neighbors Orch* (11); *no cover or minimum.*

Dorothy Shay has played at the Shamrock Hilton's International Club more times than she can remember (eight or nine) and there's a good crowd on hand to greet her again. This time around she has dropped the kinfolk from her act, thereby losing some of the oldtime vaude flavor—which doesn't hurt her nitery act.

Her personality is as winning as ever, and she's still the Park Avenue hillbilly, despite good variety of tunes. In a tight sequined gown she's an eye-popper, and her intro, "Swinging Around The Mountain," is clever.

She has the usual mountain melodies, then shows surprising belting ability, to those with short memories, in "Summertime." She's a woman on the prowl in "Stout Hearted Men," and gets the Twist into act with "Hog Happy Hop." She has to return for unintended encore to do her w.k. "Efficiency."

The Valenos, a man and wfe dance team from Canada, also have unusual intro, with Bill bringing wife on stage in duffle bag. That and wife Beatrice's limberness are big plusses to otherwise routine dance act.

Show plays two frames, with Paul Neighbors Orch bowing out after this run until New Year's Eve. The PN orch is fixture here. Lilo and Jack Durant, with K. Bert Sloan-Dick Krueger Orch, will be on bandstand next. *Skip.*

The Losers, L.A.

Los Angeles, Oct. 4.

Tony Martinez combo, featuring Tito Riviera; Phyllis Williams; two-drink minimum.

This week's acts are playing the Losers for first time, but nevertheless are familiar faces to the L. A. nitery scene. The heavily-percussive effect of the Tony Martinez group (Tony's vibes, Tito Riviera's bongos, Maury Russell's drums, Marvin Shore's bass and Jerry Harmon's piano) create dance-urging effect that would be better heard in less confined space.

Selections offered by the Martinez combo are heavily flavored with Latin tempi, and make up in potency what they may lack in polish. "Pepino," a slower-paced novelty written by Martinez as a salute to the character he plays daytimes in the "Real McCoys" teleseries, is strictly a plug. His "Mandarin Mambo" gives him better chance to demonstrate his vibes talentry.

The group really flies in a lengthy "Birth of the Blues" that has practically nothing to do with the blues but allows the versatility of the instrumentalists and Martinez' vocal talent to work through most of the known Latin rhythms, winding with a takeoff on Belafonte, complete with "Matilda" and unbuttoned shirt. Riviera has impressive solo with "Lover."

Phyllis Williams, a titian-tressed canary working with combo and spot for first time, had a slight headcold for which she kept apologizing but which didn't interefere with her vocal workout. She combines an aptitude for upbeat tunes ("Lullaby of Birdland" and "Just In Time") with an even better bluesy beat. Her best offering, with proper appreciation for the lyrics, is a room-quieting "Spring Is Here." To wind the show, she duets effectively with Martinez on a fast-paced medley.

Spot, which features "loser of the week" is currently saluting Floyd Patterson. *Robe.*

Sands, Las Vegas

Las Vegas, Oct. 3.

Steve Lawrence, Eydie Gorme, Dunhills (3), *Harry Nofal, Antonio Morelli Orch* (23), *Copa Girls* (12); *produced by Jack Entratter; choreography, Rennie Stuart; stage direction, Harold Dobrow;* $4 *minimum.*

Steve Lawrence and Eydie Gorme have joined Jack Entratter's stable of stars, getting off on the right note in a happy song session. The husband-wife team complement each other in duets, and click solidly as singles.

Together they offer such as "Lot Of Livin' To Do." "Start of Something Big," "Make Someone Happy," "True Love," "Anything Goes," plus a medley of standards. Miss Gorme shows why she's one of the best chirps in the biz as she socks across "Granada," "Rockabye," and "Swanee."

Lawrence, also a major leaguer in the vocal department, shows pleasant pipery on such numbers as "Old Cotton Fields," "Second Time Around," "Time After Time," and "Kansas City." Joe Guercio does an admirable job of guilding the Antonio Morelli orch (23) for the party. Lawrence may get squawks from fans because of his top-heavy supply of swish humor, but he does get a lot of yocks.

The dancing Dunhills (3) balance the bill, again breezing through what is probably the best male fancy footwork available to bookers of top level entertainment. The hoofers glide with ease from skillful acrobatic feats to delightful song and dance routines.

Holdover Renne Stuart production number, featuring song tosser Harry Nofal and the dozen Copa lovelies is the curtain raiser.

Vic Damone and Jan Murray open Oct. 31. *Duke.*

Cave, Vancouver

Vancouver, Oct. 5.

Margarita Sierra, with Tony Costa, Ray Hastings, Chris Gage Orch (7); $2 *admission.*

Margarita Sierra, Spanish-born singing star of tv's "Surfside 6" (she's "Cha Cha O'Brien" in the series), makes a lively and entertaining Vancouver debut as well as providing a nice change of pace for the Ken Stauffer and Bob Mitten Hornby St. haunt. She comes in fresh from an Australian tour.

The diminutive warbler demonstrates in a dynamic 45-minute stint that big things do indeed come in small packages. Opening with "Breezing Along With The Breeze," Miss Sierra keeps on winging with "Manana," "I Like The Likes Of You" and a Spanish love ballad, "I Love You."

She intersperses crowd pleasing banter and patter before giving out with a swingy "Trolley Song," a tender "Non Dimenticar" and a fiery "Love Is Where You Find It." To round out this segment, Miss Sierra punches out a sexy special material number, "No Hat, No Cha Cha Cha," that prompts auditors to beg for more in this vein, and she obliges.

Miss Sierra has a strong, flexible voice that can be tender as well as bold while, the Spanish-accented style and showmanship she proejcts is a big asset in selling her spirited vocal talents. She works easily, is highly personable, and comes nicely groomed for this outing.

Arranger-conductor Tony Costa provides fine piano backing, and the Chris Gage orch does a top-notch job under his lead plus playing danceable intermission music.

Bright young standup comic Ray Hastings does a fine warmup job and gets good impact with a routine that is always basically humorous. Like Miss Sierra, he has had considerable recent Australian and English exposure. His familiarity with the Anglo scene sets him up well for the Canadian stand. His material is topical, timely and scores well.

He works clean and makes good use of his expertese with dialect to sharpen the satire and characterizations of his sketches. Hastings gets off to a nice start with a one-liner, "I just read our prices," and builds from here with humorous material fresh to these environs. He gets and merits, hearty audience approval for his 25-minute skein.

Bill is in for two weeks, with Mamie Van Doren booked for an Oct. 22 opening, and Ford & Hines in the offing. *Shaw.*

Shows on Broadway

Stop the World—I Want to Get Off

David Merrick, in association with Bernard Delfont, presentation of musical comedy in two acts (18 numbers), with book, music and lyrics by Leslie Bricusse and Anthony Newley. Staged by Newley; setting and lighting, Sean Kenny; musical supervision, Ian Fraser; musical director, Milton Rosenstock; orchestrations, Ian Fraser, with David Lindup, Burt Rhodes, Gordon Langford; John Broome's choreography restaged by Virginia Mason. Stars Anthony Newley; features Anna Quayle, Jennifer Baker, Susan Baker. Opened Oct. 3, '62, at the Shubert Theatre, N.Y.; $8.50 top.

Cast: Anthony Newley, Anna Quayle, Jennifer Baker, Susan Baker, Rawley Bates, Bonnie Brody, Dina Corto, Jo-Anne Leeds, Karen Lynn Reed, Sylvia Tysick, Stephanie Winters, Mark Hunter, Paul Rufo.

Musical numbers: "The A B C Song," "I Want to Be Rich," "Typically English," "A Special Announcement," "Lumbered," "Welcome to Sludgepool," "Gonna Build a Mountain," "Glorious Russians," "Meilinki Meilchick," "Family Fugue," "Typische Deutsche," "Nag Nag," "All American," "Once in a Lifetime," "Mumbo Jumbo," "Welcome to Sunvale," "Someone Nice Like You," "What Kind of Fool Am I?"

Life is futile and people are stupid and nothing's worth the bother, but let's be witty in our disillusionment. That's about the idea of "Stop the World—I Want to Get Off," a very British show presented by David Merrick and London producer Bernard Delfont last Wednesday night (3) at the Shubert Theatre.

A musical comedy with something of the flavor of a revue, "Stop the World" arrives with the impetus of success in the West End (it's in its 16th month there, with replacements for the four principals brought to Broadway) and a smash tryout engagement in Philadelphia. It should be a moderate money-maker here.

Being a shrewd operator, Merrick splurged with a saturation radio spot campaign in the New York area for a couple of weeks prior to the Broadway preem, plugging the show as a London hit, ballyhooing the rave reviews from Philly and urging the public to hurry and buy tickets before the supply was gone. "Stop the World" also benefitted by disk jockey use of a couple of the musical numbers, notably "What Kind of Fool Am I?"

Probably the provocative title helped, as did the fact that the radio blurbs were worded so as to give the impression of news bulletins by the station or the individual deejay. In any case, there was extraordinary advance interest in the show, with window sale running about $19,000 a day, and a number of late theatre party bookings, including a few shifted from the recent tryout folds of "La Belle" and "Bandelol."

Although even the trade tended to be persuaded that "Stop the World" was virtually a shoo-in, a few skeptics suggested that perhaps all the expensive publicity pressure might mean simply that Merrick distrusted the Philly critical enthusiasm, figured that the show might get so-so New York reviews, or even be clobbered, and was gambling on discounting a negative reaction with a large advance sale.

He apparently succeeded, and while the notices in the morning papers were generally unfavorable, the producer can perhaps exploit the glowing comments of the critics for the evening sheets. That shouldn't be too difficult, for the party bookings and advance sale give "Stop the World" a running start, and it's an attractive venture economically, being a relatively inexpensive production (almost all of the original U.S. cost was recouped in Philly), and involves a small operating nut.

As entertainment, "Stop the World" is disappointing. It's not an acutely bad musical—just not particularly good. It's novel in style, but slight in content and a good deal less than brilliant in performance. It may be a conversation piece among the cosmopolites who relish the unconventional and want to be in one the very latest, but to the general public and the broker-trade business men and sober suburbanites, it's likely to be insubstantial and esoteric.

The show is a virtual one-man British beatnik version of "How to Succeed in Business Without Really Trying," in a somewhat disconcerting undergraduate style. It's about a pixie edition of the Common Man-kind of fellow, named Littlechap. He plays the feminine field, and when one of his conquests becomes pregnant, has to marry her, only to learn that she's the boss's daughter.

The upsqueak hero's progress is the latter relentlessly onward and upward, to position and wealth and prestige as a business man, then politician and ultimately elder statesman. Meanwhile, he has a succession of mistresses of assorted nationalities. Always, of course, Littlechap is a pompous fraud.

The story gives co-author, director and star Anthony Newly opportunities for satirical comment about the follies and pretensions of marriage, business, politics, international affairs and other familiar targets. The mockery rarely has a cutting edge, however, and "Stop the World" never has lethal impact. It runs down in the second half and ends in lingering tedium.

Part of the decreasing quality of the entertainment is due to the lack of major-star talent and personality. Newley is an able and agreeable performer, but hasn't the powerhouse effect to hold the stage almost continuously, frequently alone, for over two hours. An added difficulty is that his English accent, particularly because of the rapidity of his speech, is occasionally incomprehensible. As a final limitation, he's anything but a pantomimic rival to Marcel Marceau, a comparison he invites.

Anna Quayle, top featured as the seductee, wife and successively Russian, German and American mistresses, is a large comedienne with a shock of mahogany-colored hair and a gift for dialects (her tiny-brain American nitery chorine has barely a trace of English accent). Even so, the tricky lyrics of a couple of her patter songs are somewhat unintelligible.

Also imported from London, though they haven't anything very important or even special to do, are the blonde twins, Jennifer and Susan Baker, playing two (or perhaps more) of the Littlechap daughters. The rest of the company of 13 includes two moppet boys and seven pert, extremely young girls as a sort of sprightly and fetching Greek chorus.

The songs in "Stop the World" are mostly of the topical revue type, including several passable patter numbers and one interesting-sounding ballad, the already plugged "What Kind of Fool Am I?" It's an unfortunate commentary on the performance that one of the comedy songs, "Typically English," with Russian, German and American variations, is better appreciated when the lyrics have been read.

The show has considerable choreographed movement, but no real dancing. There is a single setting representing the inside of a circus tent (life is just a circus, get the point?), well designed by Sean Kenny. But the costumes are merely clown getups and leotards, with no changes. In the case of Miss Quayle, in particular, that's a drawback, as she's stuck in a dull gray outfit that does nothing for her or the audience.

Although it's a fairly good financial prospect for Broadway, "Stop the World" is questionable for the road; dubious for the screen and negligible for stock. *Hobe.*

Come on Strong

Hillard Elkins & Al Goldin presentation of comedy in three acts, by Garson Kanin. Staged by the author; settings, Oliver Smith; Miss Baker's wardrobe, Oleg Cassini; other costumes, Michael Travis; lighting, John Harvey; production supervision, David M. Pardoll. Stars Carroll Baker, Van Johnson. Opened Oct. 4, '62, at the Morosco Theatre, N.Y.; $8.90 top weeknights, $7.50 Friday and Saturday nights.

Virginia Karzer	Carroll Baker
Herbert H Lundquist	Van Johnson
Arthur Murchison	Rufus Smith
Calvin C. Lundquist	Chad Block
Lucy McPherson	Patti Karr
Drina Lang	Nancy Van Rijn
Maggie Chase	Donna Sanders
Jim Sibley	Bill Weston
Rex Ewing	Warren Lyons
Mara Ricci	Marcia Levant
Seymour Riker	Peter Levin
Marty Rudd	Richard Roat
Sam Dill	Shanton Granger
Mr Magnakrin	Leo Bloom
Mike Amidon	Steve Roland
Sue Stewart	True Ellison
Ted Ranger	John Law
Henry	Leo Bloom
Antonio	Bill Weston
Benny	Peter Levin
Blake Tremaine	Otto Hulett
Columnist	Shanton Granger
Miss Ort	Donna Sanders
Indian Delegate	Leo Bloom
His Aide	Chad Block
Press Representative	Patti Karr
Photographer	Nancy Van Rija
Mr Fellowes	Richard Roat
Mr Rand	Warren Lyons
Miss Richter	Marcia Levant

It's like being back in the 1940's to see "Come On Strong," which opened last Thursday night (4) at the Morosco Theatre. This new tough-tender romantic comedy by Garson Kanin is an expert, hollow play about empty people. You don't care about the actress and the photographer and don't even believe them.

Carroll Baker and Van Johnson are costarred, in that order, in this tasteless story about a youth and girl who love and lose each other and take three acts to get back together again. Probably it's not exclusively about sex—it only seems so. Anyway, it's a shallow yarn about self-seekers in the picture business, written and directed by someone who knows the subject.

The author of "Born Yesterday" has a knack with wise-cracky, sexy, romantic dialog, and he has staged the play with the adroitness of an old pro. But there's a lot of incident for a small story and a glut of talk by an assortment of inconsequential characters. The endless succession of briefly puffed cigarets, partly swallowed drinks, offstage marriages and casual liaisons, not to mention the series of gaudy settings, the carefully scanty costumes and the collection of success-obsessed characters makes a tedious space between opening and closing curtains.

Miss Baker is good looking and personable as the girl who would like to combine the physical convenience of marriage and the ego-satisfaction of a career, but settles for the latter until she gets her old sweetheart back into the hay at the finale. But you don't always believe her and aren't vitally concerned about what happens to her.

Johnson is agreeable as the obtuse photographer who takes three acts to decide that the girl means more to him than, say, a puff on a cigaret. Perhaps he doesn't really like the character, however, or doesn't accept its reality, for he doesn't seem to mean what he's saying or even be the person he portrays.

There are passable supporting performances by Rufus Smith as the girl's wealthy, elderly admirer, Steve Roland as a disarmingly venal Hollywood producer, True Ellison as a bit actress on the make, and Otto Hulett as a warhorse studio pressagent who does not suffer willful stars gladly.

Oliver Smith has designed the elaborate settings, Oleg Cassini has dreamed up Miss Baker's becomingly revealing gowns and Michael Travis has provided appropriate costumes for the other players.

The Hillard Elkins and Al Goldin production is a questionable candidate for Broadway, but probably has the basis for a film, no doubt with Liz Taylor and Frank Sinatra as stars. There's not much in the play for stock, if only because of its numerous sets and large cast. *Hobe.*

JOSEPH WOOD KRUTCH'S CHARMING AUTOBIOG

"More Lives Than One" by Joseph Wood Krutch (Sloane; $5) is the charmingly-written autobiography of the former drama critic of The Nation, who is also a naturalist, lecturer, explorer and philosopher. Born in Tennessee in 1893, Krutch attended Columbia U, married the girl he fell in love with at first sight, and, through friendship with Mark Van Doren and others, entered the field of essay writing and criticism. Book contains letters exchanged between the author and Eugene O'Neill, primarily concerned with "Strange Interlude."

Krutch also wrote for Mencken and Nathan's Smart Set, and his pages are packed with reflections on leading dramatists of the '20s and '30s, many of his opinions gaining lustre with the passage of time. Because of the writer's particular grace with English, and for the verisimilitude of his reasoning, this is a joyous and satisfying work. *Rodo.*

OFF-BROADWAY SHOWS

(Figures denote opening dates)

Anything Goes, Orpheum (5-13-62).
B. Fensternaker, Sher. Sq. (9-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Digging Apples, Wash. Sq. (9-27-62).
Fantasticks, Sullivan St. (5-3-60).
Hanley plays, Cherry Lane (10-1-62).
Hostage, One Sheridan Sq. (12-12-61).
Man Is Man, Living Theatre (9-18-62).
Man's a Man, Masque (9-19-62).
O Say, Provincetown (10-8-62).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Sweet Miani, Players (9-25-62).
Wilder Plays, Circle in Sq (1-11-62).

SCHEDULED OPENINGS

Angels of Anadarko, York (10-10-62).
Whisper God's Ear, Cricket (10-11-62).
Love of Two Hours, Actors (10-26-62).
Anvil, Maidman (10-30-62).
P.S. 193, Fourth Street (10-30-62).
Intimate Relations, Merm'd (11-1-62).
Living Room, Gramercy Arts (11-7-62).
We're Civilized, Hus (11-8-62).
Cherry Orchard, Theatre 4 (11-14-62).

Shows Out of Town

Little Me

Philadelphia, Oct. 9.

Cy Feuer & Ernest Martin presentation of a musical comedy in two acts, book by Neil Simon, based on a novel by Patrick Dennis, lyrics by Carolyn Leigh, music by Cy Coleman. Staged by Feuer and Bob Fosse; scenery and lighting, Robert Randolph; costumes, Robert Fletcher; orchestrations, Ralph Burns; dance music arrangements, Fred Werner; vocal arrangements, Clay Warnick; musical direction, Charles Sanford; musical numbers and dances staged by Fosse. Stars Sid Caesar; features Virginia Martin, Mort Marshall, Joey Faye, Mitzi McCall, Claiborne Cary, Swen Swenson, Nancy Cushman, Peter Turgeon, Mickey Deems, Adnia Rice and Nancy Andrews. Opened Oct. 8, '62, at the Erlanger Theatre, Philadelphia; $6-$7.50 top.

Butler	John Anania
Patrick Dennis	Peter Turgeon
Miss Poitrine, Today	Nancy Andrews
Momma	Adnia Rice
Belle	Virginia Martin
George Musgrove (as a boy)	John F. Sharpe Jr.
Brucey	James Senn
Ramona	Else Olufsen
Noble Eggleston	Sid Caesar
Mrs. Eggleston	Nancy Cushman
Miss Kepplewhite	Gretchen Cryer
Pinchley Junior	Mickey Deems
Nurse	Margery Brown
Mr. Pinchley	Sid Caesar
Kleeg	Burt Bier
Policeman	David Gold
Photographer	Michael Stuart
Newsboy	Michael Smuin
Bernie Buschbaum	Joey Faye
Bennie Buschbaum	Mort Marshall
Defense Lawyer	Mickey Deems
Master of Ceremonies	Harris Hawkins
Val du Val	Sid Caesar
George Musgrove	Swen Swenson
Polly Potter	Mitzi McCall
Penny Potter	Claiborne Cary
Fred Poitrine	Sid Caesar
Preacher	Ken Ayers
General	Michael Quinn
Courier	Eddie Gasper
Red Cross Nurse	Sandra Stahl
Schnitzler	Sid Caesar
Secretary	Marcia Gilford
Production Assistant	Mickey Deems
Victor	Marc Jordan
Prince Cherney	Sid Caesar
Yulnick	Mickey Deems
Baby	Virginia Martin
Noble Jr.	Sid Caesar

Sid Caesar's star power, coupled with the astute overall production savvy of Cy Feuer and Ernest Martin makes "Little Me" appear to be the new season's likeliest musical entry. Broadway seems sure to spread the welcome mat for the comedian, making his return to legit after an absence of 14 years. His lightning facial changes, and rapid use of accents in seven different parts gives the star a chance to unlimber all the heavy guns in his arsenal of comic resources.

With the help of a witty book, a suitable score and much fast and fanciful dancing, Caesar kept an audience happily locked in the pews for three hours at the premiere. Neil Simon, a fast man with quips, did the adaptation from the Patrick Dennis novel ribbing film star autobiographies. The author glossed over much of the book's gamier material to make the heroine lovelorn and sympathetic as she moves from mattress to mattress in quest of wealth, culture and social position, in that order.

The script is a witty, but not biting job, as it pokes fun at ostentatious wealth and social distinctions. The action begins in the heroine's inordinately costly Southhampton palazzo. There are two belles, played by Nancy Andrews as the elder and Virginia Martin as the curvaceous one on the way up.

The flashback method is handled shrewdly, the buxom beldame recites her story to author Dennis, played by Peter Turgeon, and his ever-present tape-recorder. Each interview takes place in some comically-moneyed situation. The yarn moves from a lowly hovel in Venezuela, O., with the heroine as a teenager left much alone by her hardworking mother, a night nurse whose patients are mainly traveling salesmen.

Her idol is the five-letter high-school hero from the other side of the tracks (Caesar) and she turns him on. But snobbery interferes and the girl determines make it on her own. This lasting, repeatedly frustrated, romance runs through two acts and covers an wide assortment of places, including a front-line hospital in France in World War I, and the bridge of the S.S. Gigantic the night it hits the iceberg.

Caesar plays most of the interim men in the heroine's fatal love life. These include a cantankerous octogenarian banker who is shot in a hotel room, a French vaudevillian lost at sea, a farm boy GI killed by an infected typewriting finger, a von Stroheim-type film director who dies when the prop knife turns out to be real, and a bankrupt and aged princeling poisoned by the well-intentioned lady.

The star makes every portrayal count, and his surprise and grimacings through the various death scenes changes the macabre to merriment. As the heroine's adored hometown hero he has a field day, the perennial paragon with scholarships to both Harvard and Yale (he is studying simultaneously to become a doctor and a lawyer); and an adult career that ranges from governor of both Dakotas to a Bowery bum.

Nancy Andrews is the warmer of the belles and has the surer diction, but Virginia Martin, as the heroine, has the dimples, the dese and dose and the direct style of delivering a lyric.

The creativity of Bob Fosse is evidenced in the wealth and variety of the dancing. The boys and girls kick off in the second scene with an eccentric number called "The Rich Kids' Rag" that drew applause from the audience before they had really gotten into it. Swen Swenson does a stylish stand-out solo in which he steps out, a seduction scene.

The songs seem to be spotted more for continuity values than their hit potential. "Little Me" lets down a trifle in the second act, but so many rewarding things have gone before that nobody minds the faltering close. *Gagh.*

Nowhere to Go But Up

Philadelphia, Oct. 6.

Kermit Bloomgarden & Herbert Greene presentation of musical comedy in two acts. Books and lyrics by James Lipton; music, Sol Berkowith. Staged by Sidney Lumet; settings, Peter Larkin; costumes, Robert Fletcher; choreography, Ronald Field; lighting, Tharon Musser; arrangements and orchestrations, Robert Ginzler; vocal arrangements and musical direction, Herbert Greene. Stars Tom Bosley, Martin Balsam, Bruce Gordon; features Dorothy Loudon, Phil Leeds, Mary Ann Mobley, Bert Convy, Frank Campanella, Val Avery, H. F. Green, Art Wallace, Jodi Kim Long. Opened Oct. 6, '62, at the Shubert Theatre, Philadelphia; $6-$7.50 top.

Commissioner	H. F. Green
Flaherty	Val Avery
Politician	Art Wallace
Secretary	Sondra Roveta
Izzy Einstein	Tom Bosley
Moe Smith	Martin Balsam
Tough	James Weiss
Bodyguards	Bill Starr, Marty Allen
Lupo	Frank Campanella
Anthony Baiello	Bruce Gordon
Wilma Risque	Dorothy Loudon
Lady With Laundry	Sally Ann Carlson
Tommy Dee	Bert Convy
Jean Morgan	Mary Ann Mobley
Hop Wong	Phil Leeds
Hop Family	Sally Lee, Jodi Kim Long, Bill Starr, Eleonore Treiber
Commissioner	Michael Maurer
Customer	Phil Leeds
Hymie	Phil Leeds
Angelo	Robert Avian
La Vie Girls	Nicole Barth, Sally Ann Carlson, Diane Coupe, Dorothy D'Honau, Lillian D'Honau, Maureen Hopkins, Jami Landi, Sally Lee, Barbara Marcon, Sandra Roveta, Dean Taliaferro, Eleonore Treiber
Composer	Joel Craig
Gang	Marty Allen, Robert Avian, Tod Jackson, Larry Merritt, Frank Pietri, Bill Starr, Gerald Teijelo, James Weiss
Giuseppe Campanella	Gerald Teijelo
Schultz	H. F. Green
Gordon	Val Avery
Dance Director	Blair Hammond
Girl With Bracelet	Dean Taliaferro
English Girl	Diane Coupe
Harriet	Jami Landi
Girls Who Fight	Nicole Barth, Barbara Marcon
Guard	Don Rehg
Newsman	Rico Froehlich
Reporters and Photographers	Val Avery, Blair Hammond, Joel Craig, Dorothy D'Honou, Dean Taliaferro

There is probably a funny idea in the saga of Izzy and Moe, the Prohibition agents who made some 5,000 pinches for Volstead Act violations in New York and northern New Jersey back in the 1920s. The real life Federal sleuths, Isadore Einstein and Moe W. Smith, were apparently ingenious in their disguises and methods, but there is nothing inventive in the libretto which recounts their adventures in the new musical, "Nowhere to Go But Up."

The new tuner goes the "era of wonderful nonsense" one further by going completely looney. There are a number of sight gags, the better ones including a machine gun that pops out of the gang-leader's desk when the door to his study opens, an amusingly burlesqued hoodlum's funeral staged along Ziegfeldian lines as the first-act finale, and a distillery set up in Grant's Tomb for a Mack Sennett finale that belongs in the theatre of the absurd. The timing is off and for the most part the visual stuff doesn't quite make it.

As the two tireless law enforcers, Tom Bosley and Martin Balsam labor mightily in a bewildering variety of disguises. It may be due to the faulty pacing of the work, but the zany excesses they're involved in seem out of orbit for their gifts. No help, either, are James Lipton's limp laugh lines and the weak lyrics of his patter numbers.

The first real lift to the proceedings comes late in the first act with a chorus ensemble in a speakeasy, sparked by a newcomer to legit, Dorothy Loudon, a night

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Travel Agents Figure on Boosting Theatre B.O. as Part of Tourism

More than 40,000 theatre tickets to Broadway legits will be sold this year by travel agents as part of New York tour packages.

The tickets are part of inclusive tours sold across travel agency and airline counters throughout the U. S. and Canada and include hotel, transportation and in some cases a visit to night clubs and restaurants in the theatre district.

This is in addition to purchases of Broadway seats for individual agency clients, either at the b.o. or through brokers. According to a survey by Travel Agent magazine, the number of seats booked by agents for 1962, either individually or through tours, could exceed 50,000.

Among the travel firms specializing in theatre packages are Sutherland Travel Service, Ask Mr. Foster, Happiness Tours, Martin Snyder Theatre Holiday and Vacationland. American Airlines, TWA, United, Eastern, Northeast, Northwest and Allegheny are helping the operators promote theatre packages. Some indication of the growing sale of packages is afforded by American Airlines which marketed nearly 3,000 tours through agents last year involving about 7,500 show tickets.

Retail agents throughout the U. S. and Canada receive commission on the package tour but not on tickets bought from brokers or directly from the boxoffice. Most agents provide such tickets as a service to New York or overseas-bound clients.

That travel agents have been developed into an important source of bookings is confirmed by Morris Jacobs, general manager for the Richard Rodgers organization. He emphasized that the producer must service travel agency requests promptly and endeavor to provide decent seats even when the show is running at capacity.

Some theatres that have set up travel agency boxoffice facilities have been less successful. This is attributed to the producer's failure to give travel agency orders more than routine handling or long delays in processing agency ticket requests.

Expected foreign tourist influx falls in the same orbit.

Long Way to 'Forum'

The Dec. 8 evening performance of "A Funny Thing Happened on the Way to the Forum" at the Alvin Theatre, N. Y., will be attended by a couple who are spending a minimum of $725.80 to see the musical. The long-distance playgoers are Christopher and Mrs. Dykes, residents of London.

The Dykes are members of the Macy's Theatre Club and purchased the seats to the show at the regular top of $9.40 each. However, they intend planing to New York just to see the show, arriving Dec. 8 and departing the following day. The cost of the roundtrip flight, including airport buses, comes to $707.

'Position' to Fold In Philly Tryout

Philadelphia, Oct. 9.

"Matter of Position," which had been scheduled to open Oct. 25 at the Booth Theatre, N. Y., will fold next Saturday night (13) at the Walnut Theatre here. The Elaine May play, which debuted at the house Sept. 29, will bring to three the number of tryouts that have collapsed thus far this season in Philly.

Fred Coe and Arthur Cantor, producers of the comedy in which Mike Nichols stars, expect to repay the show's backers $40,000 of their $125,000 investment. In an unusually frank statement, the producers declare they're closing the show because Miss May has refused to make certain cuts and revisions which they deem necessary.

The other two Philly tryout casualties were the musical "La Belle" and the drama, "Banderol." Two other presentations that were earmarked for Broadway have also folded out-of-town this season. They were "There Must Be a Pony," which toured the stock circuit but failed to go on to scheduled bookings in Philly and New York, and "Get on Board—The Jazz Train," which closed in Toronto a week after it started what was to have been a lengthy pre-Broadway tour.

With the closing of "Position" the count on tryout casualties at this early point in the season will be five, an unusually high figure considering there are still more than seven months to go before the conclusion of the 1962-63 term.

Continental Concerts Goes Legit With Tours For 4 Off-B'way Shows

Continental Concerts Corp., primarily a booking agency for long-hair music presentations, is handling two legit shows this season and is planning tours for another two during the 1963-64 semester. The four presentations have achieved prominence off-Broadway.

Tours planned for next season by the New York-based firm involve contemplated road productions of "The Blacks" and "A Chekhov Sketchbook," the latter with Joseph Buloff starred. The latter headed the cast of "Sketchbook" last season at the Gramercy Arts Theatre, N. Y., where the bill of three one-acters was presented for a run of 94 performances by Stanley and Helen Waren. There's some uncertainty as to who'll produce the road presentation.

"The Blacks," produced off-Broadway by Sidney Bernstein, George Edgar and Andre Gregory, marked 17 months of playing time at the St. Marks Playhouse, N. Y., last Thursday (4). The same producers intend sending out the road production. Another current off-Broadway entry, "The Hostage," is being duplicated on the road as the first of the legit entries to be sent out by Continental. The touring presentation, co-produced by Perry Bruskin and Joseph H. Schaeffer, opened at Her Majesty's, Montreal, and played last week at the Royal Alexandra, Toronto.

Bruskin, who also directed the road vehicle, was also stager of the off-Broadway presentation, now in its 10th month at the One Sheridan Square Theatre, N. Y., under the production auspices of Norma Frances, Robert Marcuilies and Bell Productions. The Brendan Behan play was previously

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ROAD STAND DREAM IN SPRINGFIELD, MASS.

Springfield, Mass., Oct. 9.

A seven-man commission is to be named here to study and recommend plans for a civic centre. This is intended to restore Springfield as a stop on the various showbiz circuits, a status it has lost because of insufficient facilities for housing legit attractions, opera and other entertainments.

Projected centre would be used as a combination convention-theatrical showcase. Town's only facility at present is the Municipal Auditorium, but this was designed as a concert hall and has been found unsuited for other presentations.

Commission's only appointee so far is Daniel J. Maloney, local theatrical impresario, who will serve as chairman of the panel.

Schedule 'Yankee Doodle' Tuner for London Preem

London, Oct. 9.

Stephen Mitchell and Herman Black are to present "Yankee Doodle Comes to Town" in the West End next spring. The show is described as an American musical travelog and will star Billie Worth and Bill Shirley. It will highlight the songs and dances that made the grade in the States at the turn of the century.

It is due to open Nov. 20 at Hippodrome, Bristol. Fred Kelly, who will stage the choreography, is now auditioning talent.

'Carnival' One-Nighter To Open Albany Season

Albany, Oct. 9.

The Palace Theatre will play "Carnival" for a one-nighter Oct. 24 as its first legit presentation of the season. The 2,810-seat Fabian house offered "My Fair Lady" for a week last March.

The American Ballet Theatre appeared at the theatre last Wednesday (3) under the auspices of The Albany League of Arts and the Times-Union and The Knickerbocker News, in cooperation with the State Council on the Arts. It was a rental deal, tickets being sold at the newspaper offices, rather than at the theatre.

Roger L. Stevens Acquires 'Depths'; Umpteenth Item

Roger L. Stevens, who thrives on projects, has added "Upper Depths," by Saul Bellow, to his bulging list of projected Broadway productions. Besides his commercial Main Stem activities, the producer-realtor is also involved in such enterprises as the National Cultural Center planned for Washington and the Actors Studio Theatre, which is scheduled to begin operations in New York next year.

Stevens is chairman of the board of trustees of the Cultural Center, for which around $30,000,000 is being sought in a fund-raising campaign. He's also general administrator of the Studio theatre which is seeking a $2,000,000 bankroll for its first three years of operation. In addition, he's represented currently on Broadway and the road by three productions of "Mary, Mary" besides being co-producer of the Broadway-bound presentations of "Calculated Risk" and "Step on a Crack." In addition he's the presenter of the off-Broadway hit, "Oh, Dad, Poor Mama's Hung You in the Closet and I'm Feelin' So Sad."

Slated for future presentation by Stevens either independently or in partnership with other managements are plays by Samuel Taylor, Gore Vidal, Irwin Shaw and Arthur Kopit. Also, Jean Kerr's "Poor Richard," Tennessee Williams' "The Milk Train Doesn't Stop Here Anymore," Henry Denker's dramatization of Louis Nizer's "My Life in Court," Stuart Vaughan's adaptation of the German play, "The Blum Affair," Christopher Fry's adaptation of Jean Giradoux's "Judith" and George Tabori's adaptation of Max Frisch's "Andorra."

Other items on the Stevens roster include the Peter Shaffer one-actors, "The Private Ear" and "The Public Eye," Shaffer's "A Place of Sirens," Marc Connelly's "The Portable Yenberry," Peter Ferbleman's "A Place Without Twilight," Clifford Sage and Hal Lewis' "Joshua Beane and God," Robert Thom's dramatization of Barnaby Conrad's novel, "Dangerfield," and Friedrich Duerrenmatt's "The Psysicists."

Film and Legit Outfit Gets Off-B'way Mayfair

The off-Broadway Mayfair Theatre, N. Y., rated an off-Broadway house, has been leased for a year by Play-Pix Productions Inc. The firm, established to operate in the legit and film fields, also has under option for Broadway presentation a musical version of "Cheaper by the Dozen." The Mayfair, for which the organization has no immediate producing plans, is a 299-seater situated on West 46th St. in the Times Square area.

"Dozen," previously controlled by Broadway producer - theatre owner Lester Osterman, has a book by Christopher Sergel, music by Mark Bucci and lyrics by David Rogers. It's based on the Frank Gilbreth Jr.-Ernestine Gilbreth Carey book, which was made into a film in 1950 by 20th-Fox. Play-Pix, which intends using the Mayfair for its own productions or those of other managements, is headed by Robert A. Goldston, who's president. He and Leonard Davis, who's board chairman, were executives of National Telefilm Association.

Dolores Pugliese has been appointed executive secretary of the Catholic Actors Guild.

English Press Organization Raps West End Producers for Yanking Ads Over Observer 'Theatre Guide'

London, Oct. 9.

The Society of West End Theatre Managers has been censured by the Press Council for withdrawing classified advertising from the Observer. In a consideration of the dispute that was first reported at the beginning of the year, the English newspaper publisher-editor organization said the legit producer group's action was "regarded and deprecated as an attempt to influence editorial policy."

The row stemmed from the publication in the Observer, a Sunday sheet, of the "Quick Theatre Guide," which was introduced in 1959. The theatre managers contended that publication of criticism, week after week, based on infrequent inspection by the critic, constituted unfair journalism.

It was argued that repetition of adverse "potted criticism" of shows over lengthy periods is unwarranted, and that some of these reviews have been founded on visits made to theatres a considerable time earlier than the date of publication. Towards the end of last year, one of the Society's members withdrew its advertising, and some five weeks later almost all the other members followed suit, though no reason was given.

The theatre managers, in their submission to the Press Council, did not deny the right of the Observer to publish the "Quick Theatre Guide," but claimed that repetition of criticism, whether good or bad, based on infrequent visits by the critic was unjust. The managerial group suggested that the newspaper should be invited either to withdraw the feature, or limit comment to factual statement.

David Astor, the Observer's editor, told the Council that the writer of the guide sees each production every three months, and checks on questionable ones more often. A stand had been made, he added, because it was considered that the attitude of the Society was a wrongful attempt to influence the newspaper's editorial policy.

In its consideration of the matter, the Press Council asserted, the Observer, as admitted by the

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Take to the Hills

Except for "Stop the World —I Want to Get Off," which set boxoffice records during its recent tryout there, Philadelphia has had a deplorable legit diet so far this fall. Nearly all the tryouts have been slugged by the local critics and most have done ruinous business.

Things got so bad last week that producer members of the League of N.Y. Theatres appealed to the organization's president, Robert Whitehead, to declare Philly a disaster area.

'Horn' Has Netted $190,577 to Date

"Come Blow Your Horn," which began a post-Broadway tour last Monday night (8) at the Moore Theatre, Seattle, had earned $190,577 profit as of Sept. 1. A slight operating loss is figured to have been incurred by the comedy in the five weeks between then and its Main Stem closing last Saturday night (6). However, the coin dropped during that period is believed to be offset by income due from the sale of the film rights to Paramount.

Consequently, the show's financial condition is figured to have undergone little change since the start of September. Of the profit earned by the William Hammerstein-Michael Ellis presentation, $120,000 has thus far been distributed equally between the management and the backers. That gives the latter a 50% return on their $120,000 investment. A road company of "Horn," assembled for key city bookings this past summer, represented a loss of around $30,000.

Paramount, currently shooting "Horn" with Frank Sinatra headlining, purchased the rights to the Neil Simon comedy for $75,000 down, plus 10% of the gross on profitable weeks up to a ceiling of $250,000. The maximum hasn't been reached yet, but the staggered payments also apply while the show's on tour.

Hal March and Warren Berlinger returned to the show recently in the key roles played by them when "Horn" opened on Broadway. The comedy had an 85-week New York run.

CASTLE MEMORIAL TO ELEANORA DUSE

Asolo, Italy, Oct. 2.

This Po Valley tourist mecca with a rich cultural heritage has set up a permanent memorial to Eleanora Duse, the actress who spent much of her last years here.

The town has created an Institute of Stage Studies, which will comprise once-a-year Seminars (late August-early September), performances of plays, and the collecting and collating of Duse memorabilia. Sessions will be open to actors, playwrights, producers, scenarists, designers, critics and, indeed, any and all connected with the legit theatre.

Institute is housed here, in the castle of Queen Cornaro. Play performances will be staged al fresco on grounds adjacent the castle, taking advantage of the heady Asolo landscape that has beguiled artists for centuries.

Jeffrey Ballet Going To Orient for State Dept.

Robert Jeffery, who choreographs for the N.Y. City Opera and has his own ballet group, will tour abroad for State Dept. under Gertrude Macy supervision for the American National Theatre & Academy. He goes out in December and bookings are now being firmed.

The area to be toured is the Middle East and Far East, including Jordon, Iraq, Lebanon, Egypt, Afghanistan, Pakistan, India and Iran.

Cancel Vancouver Fest For Next Year, But May Resume Operation in '64

Vancouver, Oct. 9.

The Vancouver International Festival has been cancelled for 1963, but will resume in 1964. That was revealed last week by president T. N. Beaupre.

The hiatus was forced on the Festival Society by a cumulative deficit of over $77,000. Festival officials blame the situation on poor ticket sales this year and inadequate response to the fund campaign held annually to augment boxoffice revenues.

Ticket sales dropped to 62% of potential, compared to 70% in 1961, resulting in a $34,000 loss. The fund campaign fell $35,000 short of the $175,000 target. In addition, $14,336 in entertainment tax, which the Society had expected would be remitted by the provincial government, has been withheld.

Total revenue amounted to $387,997, including $247,762 in ticket sales and $140,235 in donations, against an expenditure of $439,549. To the loss of $51,552 on this year's operation, the Festival carried a deficit of $11,507 from 1961, a cumulative total of $63,059. With the $14,336 tax added, the deficit now stands at $77,395.

Beaupre indicated that the prime objective of the Festival Society would be to retire the current deficit. A special committee has been set up for this purpose and will approach the city, provincial and federal governments, as well as private donors. The Festival's permanent staff of eight has now been cut to two, general manager Gordon Hilker and his secretary, and offices have been moved from the present large quarters to a small space in the Queen Elizabeth Playhouse.

The Society is to retain the

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Shows Abroad

Doctors of Philosophy

London, Oct. 3.

Michael Godron presentation of a comedy in three acts, by Muriel Spark. Staged by Donald McWhinnie; decor, Hutchinson Scott. Features Gwen Cherrell, Fanella Fielding, Laurence Hardy, Ursula Howells, Hazel Hughes. Opened Oct. 2, '62, at the Arts Theatre Club, London; $2.05 top.

Charlie Delfont ..... Laurence Hardy
Catherine ..... Gwen Cherrell
Leonora ..... Ursula Howells
Mrs. S ..... Hazel Hughes
Daphne ..... Kathleen Breck
Charlie Brown ..... Tom Bowman
Charlie Weston ..... Tim Preece
Annie Wood ..... Fanella Fielding
Mrs. Weston ..... Anne Woodward

In her first attempt at playwriting, novelist Muriel Spark reveals a talent for funny dialog, but little sense of play construction. Although there are many laugh provoking lines, "Doctors of Philosophy" is a play almost without beginning, middle or end. The writer's future work will be worth watching provided she can exercise the requisite technical development.

"Doctors" marks the beginning of the new regime at the Arts, which has been extensively refurbished by the new management. Michael Godron is presenting the plays, and his first choice, though a disappointment, is given a production gloss superior to the normal club standard, excepting of course the brief regime under the Shakespeare Theatre Co. control.

The husband and wife in the comedy are doctors of philosophy. Their daughter is a university student and her cousin is also a Ph.D. There's naturally an academic air to the dialog, though some of the most profound comments seem to come from the servant.

But there's no plot. At first, it seems as if the story is to be centered around the cousin who in one of the opening scenes had asked the husband to give her a child. Then the daughter becomes pregnant, but declines marriage because the prospective father is a nuclear physicist and she's a campaigner for nuclear disarmament.

Though it has its diverting moments, the play just rambles on for its three acts, introducing a number of irrelevant characters, such as a lorry driver who is given analysis by the cousin, who is the one who really needs it, and another cousin, delightfully played by the highly mannered Fenella Fielding. And there's a bit of super-naturalistic hocus pocus suggested by moving the scenery, but that's out of line with the mood of the play.

Under Donald McWhinnie's professional guidance, there are several pleasant performances, notably by Gwen Cherrell and Ursula Howells as the respective wife and cousin, though Hazel Hughes walks off with many of the honors as the maid. Laurence Hardy doesn't have much chance in the dull role of the husband, but there is neat support from Tom Bowman as the lorry driver, Tim Preece as the physicist and Anne Woodward as the latter's mother.

Hutchinson Scott has designed a pleasantly serviceable living room set. *Myro.*

The Plough and the Stars

London, Sept. 26.

Mermaid Theatre Trust presentation of a drama in four acts by Sean O'Casey. Staged by Joss Ackland; decor, David Myerscough Jones. Features Arthur O'Sullivan, George Coulouris, Marie Kean, Donal Donelly, Molly Urquhart. Opened Sept. 25, '62, at the Mermaid Theatre, London; $2.50 top.

Fluther Good ..... Arthur O'Sullivan
Peter Flynn ..... George Coulouris
Mrs. Gogan ..... Marie Kean
Young Covey ..... Donal Donelly
Nora Clitheroe ..... Katherine Blake
Bessie Burgess ..... Molly Urquhart
Jack Clitheroe ..... Ronald Hines
Capt. Brennan ..... Rio Fanning
Melsie ..... Kate Binchy
Barman ..... James Mellon
Rosie Redmond ..... Pauline Delany
Figure in the Window ..... Dermot MacDowell
Langon ..... John McCarthy
Corporal ..... Stephen Moore
Stoddart ..... Anthony Colby

The vast apron stage of the Mermaid Theatre is hardly the ideal setting for "The Plough and the Stars," but that cannot disguise the fact that this is one of Sean O'Casey's greatest plays. With this production, the Mermaid Theatre Trust brings to a close its season honoring the playwright (the other productions were "Purple Dust" and "Red Roses for Me") and has done the playgoers a service.

The staging of "Plough and the Stars" obviously presented headaches to director Joss Ackland, and he has not been able to lick many of the problems. The intimate scenes are largely lost on the huge stage, and the sparse decor designed by David Myerscough Jones does not help.

What remains, therefore, is the play itself, and that should be enough to satisfy most. O'Casey's rich, generous flow, though occasionally hard to follow, provides a rare theatrical treat, and gives added power to the tense, moving subject.

The play is presented in four acts (with a single intermission), with the dramatic climax of the 1916 Easter rebellion filling the second half. There is, however, always an element of comedy and all the characters have that gift of the gab of the stage Irish.

At the time of its first production some 40 years back, the play caused a near riot in Dublin, and though this presentation is surely less inspired, it is easy to understand the impact it must have made. It was a bold and courageous treatment of the Easter rebellion, defying the sentimental and more conventional attitude of making heroes out of all the Irishmen who took up arms against the British. Yet it was fair and sympathetic to "the cause."

The strength of the play rests as much on its characterizations as on its writing, and O'Casey's flawless observation results in a collection of interesting and colorful personalities. Although the acting is not all it should or could be, that's a minor deficiency, as the overall canvas induces theatrical excitement.

Arthur O'Sullivan's interpretation of Fluther Good is lively enough, though George Coulouris makes a surprisingly dull and colorless job of the eccentric Peter Flynn. Easily the best individual performance is by Donal Donelly as the Young Covey, the ardent Socialist, whose cliche-ridden dialog is straight out of any Marxist textbook.

There is also quality in Molly Urquhart's study of the belligerent Bessie Burgess, who becomes friend to her tenement neighbors, but reverts to character when she is dying. Marie Kean gives a touching and contrasting portrayal as her antagonist, Mrs. Gogan and fellow-looter.

Ronald Hines makes Jack Clitheroe a steadfast and stolid character, but his wife, who does not want him to go off to war, is played without much inspiration by Katherine Blake. One outstanding cameo is offered by Pauline Delany as the prostitute Rosie Redmond. Her second act scene is a highlight.

The lowercase quality of the acting is probably due mainly to the basic handicap under which the director was suffering from the outset. But it still does not alter the fact that in this particular case the play's the thing, and it is outstanding. *Myro.*

A Touch of the Poet

Dublin, Sept. 25.

Tennent Productions, Ltd., and the Dublin Theatre Festival, Ltd., present production of four-act drama by Eugene O'Neill. Staged by Toby Robertson; setting, Hutchinson Scott. Stars Ian Bannen, Billie Whitelaw, Peggy Marshall. Opened, Sept. 24, '62, at the Olympia Theatre, Dublin; $2.92 top.

Mickey Maloy ..... Brian Phelan
Jamie Cregan ..... Ewan Hooper
Sara Melody ..... Billie Whitelaw
Nora Melody ..... Peggy Marshall
Cornelius Melody ..... Ian Bannen
Dan Roche ..... Freddie Jones
Paddy O'Dowd ..... Delcan Mulholland
Patch Riley ..... Morgan Sheppard
Deborah ..... Hazel Terry
Nicholas Gadsby ..... John Gill

Eugene O'Neill's commentary on the Irish of the Boston area in the 1820's provides an opportunity for superb acting, with Ian Bannen, ranging from braggart and bully, a true descendant of the gombeen Irishman who sired Cornelius Melody to the snivelling craven with the whiskey dying in him.

His display of pride, preening himself in his major's uniform as he recalls his days as an officer in the Duke of Wellington's army, his arrogance in his attitude to the Yankee lawyer, conceit in his attempts to charm, sheer bloody-mindedness in his treatment of his daughter, momentary softness with the peasant he married, and abjectness in defeat provide a remarkable evening of theatre-going.

The gently-loving wife is effectively present throughout the piece, as Peggy Marshall projects the characterization of the woman who devotes herself to bolstering the ego of the worthless man she loves. This is perhaps the least satisfactory of the three major roles, but it is complementary to the braggart lead, and is played in the right key. Billie Whitelaw, as the daughter in love with an unseen Yankee, combines the qualities of both father and mother. Her performance clarifies her makeup of qualities from both parents.

O'Neill made this an actor's play and even the roles of the drunks are admirably played in the caricature style of the writing. Toby Robertson's staging is spirited.

This is a natural for a Theatre Festival presentation, and something for which the actors might thank O'Neill. It moves to Venice before transferring to London. *Mac.*

Murder in the Cathedral

Dublin, Sept. 26.

Nora Lever presentation of two-act drama by T. S. Eliot. Staged by Nora Lever; setting, Noel MacMahon. Stars Ray McAnally. Opened, Sept. 25, '62, at St. Patrick's Cathedral, Dublin; $1.75 top.

Thomas ..... Ray McAnally
Tempters ..... Kevin Flood, Frank Purcell, Fred Johnson, Aiden Grennell
Priests ..... Jim Norton, Peter Mayock, Alec Doran
Messenger ..... Gerry Kiernan
Knights ..... Kevin Flood, Frank Purcell, Fred Johnson, Aiden Grennell

The presentation of T. S. Eliot's pageant of the 12th century Archbishop of Canterbury, Thomas Becket, originally presented in Canterbury Cathedral, has been a long-time project with Nora Lever and in staging it in St. Patrick's Cathedral, built a few years after Becket's murder, she has provided Dublin Theatre Festivalgoers with an exciting piece of theatre. Abbey Theatre actor Ray McAnally is an excellent choice for the role of Becket. He has both the style and technique to carry the role, and a voice to match, although slightly marred at times by the sound system during his Chrismas sermon from the Cathedral pulpit.

He is in command throughout, even to the point of his murder, so much so that the Tempters make little impression on the audience with their speeches. The players in these roles double as Knights, reaching their effectiveness with their charges against the Archbishop and subsequent warlike entrance through the main doors of the Cathedral building to murder Becket on the platform stage set in the chancel.

Verse-speaking is not strong in present-day Irish theatre, but the chorus is adequate for the demands made on it. Noel MacMahon's decor is not elaborate, but the costumes are admirable. The lighting is particularly effective, reaching the "curtain" point with all stage lighting cut and the funeral procession of the Archbishop moving down the aisle of the cathedral and through the main door accompanied by the choir bearing lighted candles.

Because performance is in the Cathedral, applause is banned and company takes no calls, which adds to the drama of the presentation. Nora Lever's sense of pageantry and determination have been vindicated. *Mac.*

Bits of London

London, Oct. 9.

Jimmy Nervo's refusal to return with Crazy Gang has resulted in **Leslie Macdoonell** having to abandon his idea of reviving the Gang Show for two weeks at Brighton at the end of the month. Nervo says, "I'm enjoying my rest."

Richard Lynex, ex-secretary of Imperial Chemical Industries, has been named secretary and chief exec officer of the upcoming National Theatre.

Tony Tanner, who took over from **Anthony Newley** in "Stop The World," has written a revue, "New Brooms," which will have a November tryout at Bromley, Kent.

Theatre Workshop reopens activities Oct. 30 at the Theatre Royal, Stratford, East London, with **Alan Klein's** musical, "What a Crazy World." Two other commissioned musicals, "It's Got To Come Down" and "Sap," will follow.

The Theatre Royal, Lowestoft, comes up for public auction Oct. 17. It opened in August, 1790.

Brenda Bruce will take over Nov. 1 in the role originally designed for **Joan Plowright** in "Happy Days" at the Royal Court. Miss Plowright has had to withdraw because she is expecting her second child. She's the wife of **Laurence Olivier.**

Susannah York, a film discovery, makes her London stage debut in November at the Arts Theatre in "A Cheap Bunch of Nice Flowers," first play by **Edna O'Brien.**

B'way and Road Theatre Managers

House manager assignments for the 1962-63 season for theatres in New York and out-of-town are as follows:

NEW YORK

Alvin, Al Jones; **Ambassador,** Arthur Singer; **ANTA,** Norman Malbuam; **Atkinson,** not yet assigned; **Barrymore,** Horace Wright; **Beck,** Louis Lotito; **Belasco,** Archie Thompson; **Biltmore,** Nathan Parnes; **Booth,** Frank O'Connor; **Broadhurst,** John Yorke; **Broadway,** Fannie Comstock; **Casino East,** Clifford Hayman; **City Center,** Angelo Casalini; **Cort,** Michael Small; **54th St.,** Leo McDonald; **46th St.,** Leonard Soloway; **Golden,** Roy Jones; **Hayes,** Thomas Clarke; **Hellinger,** not yet assigned; **Imperial,** Gerson Werner; **Longacre,** Frank Berle; **Lunt-Fontanne,** Abe Baranoff; **Lyceum,** James Reilly; **Majestic,** Laurence Shubert Laurence Jr.; **Miller's,** George Banyai; **Morosco,** Arthur Lighton; **Music Box,** Charles Stewart; **O'Neill,** Richard Horner; **Playhouse,** Edward Dowling; **Ross,** Saul Abraham; **Royale,** Leonard Sang; **St. James,** eon Spachner; **Shubert,** John Shubert; **Winter Garden,** Norman Light; **Ziegfeld,** not yet assigned.

BALTIMORE

Ford's, Leonard B. McLaughlin.

BOSTON

Colonial, Saul Kaplan; **Shubert,** M. D. Howe; **Wilbur,** Max Michaels.

CHICAGO

Blackstone, Andrew K. Little; **Shubert,** Herbert Ries.

CINCINNATI

Shubert, Noah Schechter.

CLEVELAND

Hanna, Milton Krantz.

DETROIT

Cass, Harry McKee; **Fisher,** James Nederlander; **Shubert,** Fred Nederlander.

LOS ANGELES

Biltmore, Charles E. Oliver; **Hartford,** Gerald O'Connell; **Philharmonic,** Ray Nelson.

MILWAUKEE

Pabst, not yet assigned.

NEW HAVEN

Shubert, Ben Witkin.

PHILADELPHIA

Erlanger, Joseph Carlin; **Forrest,** Laurence Shubert Laurence and Lex Carlin Jr.; **Locust,** Charles Suggs; **Shubert,** Harry Mulhern; **Walnut,** Thomas Strain.

PITTSBURGH

Nixon, William Blair.

SAN FRANCISCO

Curran, William Zwissig; **Geary,** Thomas Earnfred.

ST. LOUIS

American, Edward Steinhauer.

TORONTO

O'Keefe, Bruce Corder; **Royal Alexandra,** Ernest Rawley.

WASHINGTON

National, Scott Kirkpatrick.

WILMINGTON

Playhouse, not yet assigned.

N.Y. City Opera

Louise

Julius Rudel presentation of four-act opera and libretto of Gustave Charpentier. Conducted by Jean Morel; staged by Christopher West; scenery and costumes, Gordon Micunis. Opened Oct. 4, '62, at the N.Y. City Center; $4.35 top.

First presented in 1900, with the title role an old Mary Garden specialty, the work a frequent repeat item at the Opera Comique in Paris but not recently heard in Manhattan, "Louise" has been happily revived by maestro Julius Rudel in New York's own latter-day equivalent of the Opera-Comique.

The passage of time has diminished some of the condescension which developed in the 1930s. "Louise" had by then been heard too often, had out-lived its own innovating plot "naturalism," and had become dated in the sense that its heroine's great problem, French parental authority over whom a girl may wed, had become as quaint as suffragette parades.

Musical vigor and charms inhere still in "Louise." However old hat a clash between papa and poet may seem at this late and emancipated period, it must not be overlooked that there is great merit in the composer's own realistic libretto, namely that genuine emotion is generated, sufficiently rare in opera.

The singing, musicianship and production were first rate. Let there be stress on the admission top of $4.35. Stager Christopher West has made some strikingly novel changes in the usual style of presentation, aided by the costuming and scenery of Gordon Micunis. The latter's perspective backdrop of Paris seen from Montmatre rather surprisingly failed to elicit applause, perhaps because this was a benefit audience. Far less effective theatricalism in design is often accoladed.

Arlene Saunders, blonde and warm in characterization, lovely in voice most of the time, and triumphant in her great aria, "Depuis le jour," certainly enhances her artistic prestige and career in the title role. The tenor-poet of John Alexander is also fine, while the baritone role of the stern French working class papa is richly rendered by Norman Treigle.

Mama is not too much of a part, but well managed by that reliable member of the N.Y. City Opera and Savoyard repertoires, Claramae Turner. It is a successful evening for Frank Poretta in two roles, the Parisian dandy in the slums and the King of Fools in the big party scene. He took a near-hasty tumble off an improvised throne during latter interval, but never missed a note.

It is not practical to attempt to sort out all the singers, including a workroom full of seemstresses, since there are 37 named roles. Enough to say there is much fine if frequentary singing during the evening, and that Rudel's "Louise" is one of the most successful resurrections at either opera house during recent seasons. *Land.*

Kianovsky to Milwaukee

Milwaukee, Oct. 9.

Raphael Kianovsky has been signed as musical director of the Original Skylight Theatre here.

He succeeds Emily Fritzsche, who retired.

Scheduled B'way Preems

Virginia Woolf, Rose (10-13-62).
Seidman and Son, Belasco (10-15-62).
Step on a Crack, Barrymore (10-17-62).
Mr. President, St. James (10-20-62).
Fun Couple, Lyceum (10-22-62).
Night Life, Atkinson (10-23-62).
Perfect Setup, Cort (10-24-62).
Tchin-Tchin, Plymouth (10-25-62).
Beyond Fringe, Golden (10-27-62).
Calculated Risk, Ambass. (10-31-62).
Nowhere to Go, Winter Gard. (11-10-62).
D'Oyly Carte, Center (11-13-62).
Little Me, Lunt-Fontanne (11-17-62).
Lord Pengo, Royale (11-19-62).
Never Too Late, Playhouse (11-27-62).
Harold, Longacre (11-29-62).
Counting House, Biltmore (12-13-62).
Oliver, Imperial (12-27-62).
Hot Spot, Shubert (3-2-63).
School Scandal, Majestic (1-24-63).
Tovarich, Broadway (3-7-63).

Australian Shows

(Week Ended Oct. 6)

(Figures denote opening dates)

BRISBANE

Lusillo Dancers, Majesty's (9-25-62).

MELBOURNE

Aspern Papers, Union (9-24-62).
Death Salesman, Emerald (9-12-62).
Gondoliers, Her Majesty's (9-24-62).
Minstrels, Tivoli (10-5-62).
Orpheus, Princess (9-27-62).
Yum-Yum Tree, Comedy (8-8-62).
Wrong Side, St. Martins (9-28-62).

PERTH

My Fair Lady, His Majesty's (9-8-62).

SYDNEY

Beyond the Fringe, Phillip (9-8-62).
Billy Liar, Ensemble (7-10-62).
Once Upon a Mattress, Palace (8-3-62).
Romanoff & Juliet, Indep't (9-12-62).
Sentimental Bloke, Royal (6-20-62).
Sound of Music, Tivoli (9-28-62).

Road: 'Prez' 69G, D.C.; 'Son' 37G, Hub; 'Oliver' $62,389, 'Setup' $15,621, S.F.; 'Life' $24,110, Philly; 'Crack' 22G, Det.

The road ran the gamut from puny to powerful last week. Of the tryouts, the top-grosser was "Beyond the Fringe," which registered another solid take in the second week of a Toronto fortnighter. Also continuing big on the Broadway-bound list were "Mr. President" in Washington and "Oliver" in San Francisco.

The only other tryout scoring impressively was "Seidman and Son," which picked up considerably in the second stanza of a two-week Boston stand. "Matter of Position," which had been slated to open Oct. 25 at the Booth Theatre, N.Y., folds next Saturday night (13) in Philadelphia.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Seidman and Son, Colonial (C-T) (2d wk) ($4.95-$5.95; 1,685; $50,585) (Sam Levene). Previous week, $25,115 with Theatre Guild-American Theatre Society subscription.

Last week, $37,065 with TG-ATS subscription.

Tchin-Tchin, Wilbur (D-T) (1st wk) ($4.95-$5.50; 1,241; $37,126) (Anthony Quinn, Margaret Leighton).

Last week, $4,551 for opening performance Saturday night (6) which drew two endorsements (Hughes, Herald; Kelly, Globe), two yes-no reviews (Maloney, Traveler; Norton, Record American) and one thumb-down (Guidry, Monitor).

CHICAGO

Mary, Mary, Blackstone (C-RS) (5th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $32,943 with TG-ATS subscription.

Last week, $35,268 with TG-ATS subscription.

Sound of Music, Shubert (MD-RS) (47th wk) ($5.95-$6.50; 2,100; $72,000) (Barbara Meister, John Myhers). Previous week, $39,334.

Last week, $41,239.

DENVER

My Fair Lady, Auditorium (MC-RS) (2d wk) ($5.50-$6.50; 2,200). (Ronald Drake, Caroline Dixon). Previous week, $51,723 for seven performances.

Last week, $69,508.

DETROIT

Step on a Crack, Fisher (D-T) (2d wk) ($4.95; 1,606; $35,000) (Gary Merrill, Donald Madden). Previous week, $17,286.

Last week, $21,967.

LOS ANGELES

Kismet, Philharmonic (MD-RS) (2d wk) ($5.90-$6.75; 2,670; $83,400) (Alfred Drake). Previous week, $77,800 with Civic Light Opera subscription.

Last week, about $78,000 with CLO subscription.

PHILADELPHIA

Fun Couple, Forrest (C-T) (1st wk) ($4.80-$5.40; 1,760; $50,726) (Jane Fonda, Bradford Dillman). Previous week, $15,159, Ford's, Baltimore.

Opened here last Wednesday night (3) to three pans (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $13,812 for five performances.

Matter of Position, Walnut (C-T) (2d wk) ($4.80-$5.40; 1,349; $40,800) (Mike Nichols). Previous week, $4,145 with TG-ATS subscription for Saturday night 29) opening.

Last week, $18,544 with TG-ATS subscription. Folds next Saturday (13).

Night Life, Locust (D-T) (2d wk) ($4.50-$5; 1,418; $41,541). Previous week, $5,068 for Saturday night (29) opening.

Last week, $24,110.

Nowhere to Go But Up, Shubert (MC-T) (1st wk) ($6.60-$7.50; 1,907; $72,674).

Last week, $9,371 for opening performance Saturday night (6).

SAN FRANCISCO

Oliver, Curran (MD-T) (2d wk) ($6.25-$6.50; 1,758; $65,000) (Clive Revill, Georgia Brown). Previous week, $52,364 for seven performances with CLO subscription.

Last week, $62,389 with CLO subscription.

Perfect Setup, Geary (C-T) (2d wk) ($5.40-$5.95; 1,483; $41,000) (Gene Barry, Angie Dickinson, Jan Sterling). Previous week, about $12,000 for seven performances.

Last week, $15,621.

TORONTO

Beyond the Fringe, O'Keefe (R-T) (2d wk) ($5-$5.50; 3,211; $92,787). Previous week, $69,918.

Last week, $76,201.

Hostage, Royal Alexandra (CD-RS) ($4-$4.50; 1,525; $36,728). Previous week, about $9,000, Her Majesty's, Montreal.

Opened here Oct. 1 to two endorsements (Evans, Telegram; Whittaker, Globe and Mail) and one pan (Cohen, Star).

Last week, $7,719.

WASHINGTON

Mr. President, National (MC-T) (2d wk) ($5.50-$7.90; 1,673; $68,464). (Robert Ryan, Nanette Fabray). Previous week, $59,035 for seven performaces with TG-ATS subscription.

Last week, $69,164 with TG-ATS subscription.

SPLIT WEEKS

Carnival (MC-RS). Previous week, $39,789 on TG-ATS subscription with Carla Alberghetti and Ed Ames costarred, Pabst, Milwaukee.

Last week, $40,327 for seven performances: Music Hall, Kansas City, Monday-Wednesday (1-3), four, $19,327, on TG-ATS subscription with same costars as previous week; State Fair Music Hall, Dallas, Friday-Saturday (5-6), three, $21,000 with Anna Maria Alberghetti back as headliner.

'Masters of Modern Drama' For Theatre Enthusiasts

By BERNARD SOBEL

"Masters of Modern Drama" (Random House; $12.50), edited by Haskell M. Block and Robert C. Shedd, effects a literary miracle. It gives theatre enthusiasts the chance, by way of the printed page, to see plays which they have longed to see, to enjoy old favorites again, and to study them in relation to the general history of the stage.

As a preliminary to this comprehensive experience, the editor provide an introduction that is noteworthy for its swift survey of major theatrical trends from the Greeks until today; for its cogent definitions of these trends; and for its accompanying sidelights on dramatists and techniques.

With clarity, the editors discuss modern poetic drama, expressionism, the drama of artifice and masquerade and the principle forces in European and American drama since World War II.

In departing from the traditional, the current drama has created confusion and lost the "sense of communal participation that characterized the relation of the dramatist and audience in ancient Greece of the Middle Ages or Elizabethan England."

However, by compounding naturalism, symbolism, expressionism, surrealism, existentialism and "theatre of the absurd," the truly creative artist of today illuminates what is always "enduringly contemporary" . . . human experience.

The evanescent nature of the drama is indicated by the fact that no women playwrights are included in the collection. But the omission of Pulitzer Prizewinner Sidney Kingsley is regrettable. A note on the reciprocal influence of the modern movie, avant garde and "wave" on the current drama would have added scope to this welcome book.

What's in a Name?

Not everyone can take Shakespeare or dramatic readings, either individually or in combination.

A Shubert Alley wag has suggested that the Helen Hayes and Maurice Evans bill of Shakespeare selections, "A Program for Two Players," should be subtitled "Bye Bye Bardie."

Yiddish Theatre Season Gets Away in New York; 4 New Shows to Preem

The Yiddish legit season in New York gets underway next Saturday night (13) with the opening at the Roosevelt Yiddish Theatre of "A Honeymoon in Israel." Three other productions are scheduled for unveiling during the ensuing six weeks. They're "A Cowboy in Israel," opening Oct. 27 at the Anderson Yiddish Theatre; "The World Is a Stage," debuting Nov. 3 at the Educational Alliance Playhouse, and "The Eleventh Inheritor," preeming Nov. 19 at the Folksbiene Playhouse.

"Honeymoon," billed as an Israeli-Jewish musical, will star Max Perlman in his American debut. The tuner, which Sol Dickstein is producing, has book, lyrics and music by Meyer Ben Yehuda. Leo Fuchs, back in New York from the Coast, will star in "Cowboy," tagged a Yiddish-American musical. Jacob Jacobs, who's producing the tuner, is also the show's lyricist. The book is by Louis Freiman and the music by Sholom Secunda.

"World," a comedy by Chone Gottesfeld, will star Rose Shoshano and Isidor Lipinsky, who are also the producers. "Inheritor," a drama by Moshe Dluznowsky, is a Folksbiene presentation.

'STEPHEN D.' TOPS AT DUBLIN FEST

Dublin, Oct. 9.

Hugh Leonard's adaptation of James Joyce's autobiographical novels to provide "Stephen D." was the top feature of Dublin's Theatre Fest this year and is probably the best bet for export. The Fergus Linehan musical, "Fursey," has a lively line, but its mostly revue-like in its impact.

Among the imports Fiesta Gitana took big money, but the rather under-publicised American Dance Company did little biz despite the obvious talent of the group. Too many attractions spread talent a bit thin and heavy schedule was apt to confuse visitors because there was too much offered both as regular and "fringe" presentations. Some did little biz but one fringe show folded after three nights.

Eugene O'Neill did not draw as anticipated. Of the two productions the appearance of Ian Bannen, Billie Whitelaw and Peggy Marshall in "A Touch of the Poet" was the standout, but its boxoffice take could have been much higher. Why it was decided to present the full version of "A Long Day's Journey Into Night" at the Abbey is anybody's guess. Apparently it wasn't what the public wanted.

Seamus Byrne's "Little City" deserved and drew heavy fire from the crix. Festival authorities were criticized for approval of this play which replaced "Stephen D." at the Gate where the Joyce piece did SRO biz through the first week of the Fest.

The Hilton Edwards production of "Othello" with Michael MacLiammoir and William Marshall was a modest effort, and perhaps too lightweight to tour Europe as a festival event.

Lucille Lortel Pav.

Bridgeport, Conn., Oct. 9.

Lucille Lortel pavilion, honoring the off-Broadway producer and founder-director of Westport's White Barn experimental theatre, will be dedicated Sunday (14) at University of Bridgeport.

Outdoor undergraduate layout, feature a 45-foot wide umbrella, is gift of Miss Lortel's husband, Louis Schweitzer.

"The Liveliest Art," by **Reed Hutchins Spickers,** will be presented by the American Playwrights Forum at the Sheridan Square Playhouse, N.Y., on two successive Monday evenings, Oct. 22 and Oct. 29.

Biz Drops For Most B'way Shows, But 'Succeed' SRO, 'Stop' $44,702 (6); 'Strong' $19,195 (6), 'Affair' $16,716

Business was off for most Broadway shows last week. Among the entries registering drops was "A Funny Thing Happened on the Way to the Forum," which fell below capacity for the first time in about two months. That left "How to Succeed in Business Without Really Trying" as the sole sellout last week.

Last week's two openings, "Stop the World—I Want to Get Off" and "Come on Strong" didn't have too good press reaction. "World" was rapped by the morning reviewers, but won the approval of the afternoon critics. "Strong," which got a unanimous drubbing, had been due to fold last Saturday night (6), but was reprieved.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net; i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (3d wk; 20 p) ($6.90-$7.50; 840; $33,500). Previous week, $13,923.

Last week, $16,716.

Camelot, Majestic (MC) (96th wk; 769 p) ($9.40; 1,626; $84,000) (William Squire, Janet Pavek, Robert Goulet). Previous week, $54,118. Understudy Robert Peterson succeeded Goulet last Monday (8) and Kathryn Grayson takes over Oct. 23 for Miss Pavek.

Last week, $49,961.

***Carnival,** Imperial (MC) (78th wk; 620 p) ($8.60; 1,428; $68,299). Previous week, $32,321.

Last week, $34,596.

Come on Strong, Morosco (D) (1st wk; 4 p) ($6.90-$7.50; 999; $41,960) (Carroll Baker, Van Johnson).

Opened last Thursday night (4) to a unanimous thumb-down (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $19,195 for four performances and two previews.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (22d wk; 175 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $65,777.

Last week, $63,681.

How to Succeed in Business Without Really Trying, 46th St. (MC) (52d wk; 409 p) ($9.60; 1,342; $66,615). Previous week, $67,529.

Last week, $67,468.

***I Can Get It For You Wholesale,** Broadway (MC) (29th wk; 228 p) ($8.60; 1,900; $73,000) (Lillian Roth). Previous week, $32,626 at the Shubert Theatre.

Last week, $32,445.

Man for All Seasons, ANTA (D) (46th wk; 365 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $33,112.

Last week, $32,574.

Mary, Mary, Hayes (C) (83d wk; 660 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $38,465.

Last week, $34,997.

Milk and Honey, Beck (MC) (52d wk; 415 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, $28,501.

Last week, $31,254.

No Strings, Broadhurst (MC) (30th wk; 236 p) ($9.20; 1,214; $64,000). Previous week, $60,790 at the 54th St. Theatre.

Last week, $54,981.

Sound of Music, Lunt-Fontanne (MD) (145th wk; 1,156 p) ($9.60; 1,407; $75,000) (Nancy Dussault). Previous week, $46,028. Moves Nov. 5 to the Hellinger Theatre.

Last week, $44,695.

Stop the World—I Want to Get Off, Shubert (MC) (1st wk; 5 p) ($8.60; 1,461; $60,000) (Anthony Newley).

Opened last Wednesday night (3) to three endorsements (McClain, Journal-American; Nadel, World-Telegram; Watts, Post) and four negative notices (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Taubman, Times).

Last week, $44,702 for five performances and one preview.

Take Her, She's Mine, Biltmore (C) (42d wk; 332 p) ($6.90-$7.50; 936; $40,180) (Art Carney). Previous week, $26,456.

Last week, $26,048.

Thousand Clowns, O'Neill (C) (27th wk; 212 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards Jr.). Previous week, $23,652.

Last week, $28,206.

Closed Last Week

***Come Blow Your Horn,** Atkinson (C) (85th wk; 677 p) ($6.90-$7.50; 1,090; $42,522). Previous week, $8,812.

Last week, $13,330. Exited last Saturday (6) to tour; has netted around $190,000 thus far on its $120,000 investment.

Opening This Week

Who's Afraid of Virginia Woolf? Rose (D) ($6.90-$7.50; 1,162; $46,045) (Uta Hagen, Arthur Hill, George Grizzard).

Theatre 1963 (Richard Barr and Clinton Wilder) presentation of play by Edward Albee. Capitalized at $75,000 with provision for 20% overcall, opens Saturday night (13). Another cast with Kate Reid, Shepperd Strudwick and William Berger in the key roles will perform at matinees beginning Oct. 27.

Other Theatres

Ambassador, Barrymore, Belasco, Booth, Cort, 54th St., Golden, Hellinger, Longacre, Lyceum, Music Box, Playhouse, Plymouth, Royale, St. James, Winter Garden.

See M'pls. 'Mary' Smash As Local Season Omen; Record 6,000 Subscribers

Minneapolis, Oct. 9.

The smash engagement of the bus-and-truck company of "Mary, Mary," which opened the local Theatre Guild-American Theatre Society subscription season, figured a promising omen for Twin Cities legit. The Jean Kerr comedy grossed $58,181 for its Orpheum six nights and two matinees, by far the best beginning for any local legit season.

The "Mary, Mary" click was particularly significant as a sequel to the increase of the TG-ATS subscriptions to more than 6,000, despite the four-month local newspaper strike during the subscription drive. "Friends of the Theatre" members succeeded in signing up 2,000 subscribers when there was no newspaper publicity for the season.

The "Mary, Mary" gross was a single-week all-time high for a touring non-musical here. The 15,648 attendance was the biggest locally in a single week for any kind of touring legit show.

This season is the first time that the adjoining Minneapolis and St. Paul are having the same seven TG-ATS shows. In the "Mary, Mary" case there wasn't the usual procedure of moving the production from here to St. Paul for its second week. The other Twin City will get the comedy later in the season, but the company now in Chicago, not the bus-and-truck troupe that played here.

'Phitts' in Stockholm

"Leon Phitts Is Dead," by American playwright Mark Zalk, was premiered Sept. 21 at the Little Theatre in Stockholm.

Zalk is currently associated with Show magazine.

'Billy The Kid' Makes Contact As 2,600 Children Get Taste of Ballet

Albany, Oct. 9.

Some 2,600 school children came directly from classes, books under their arms, to the Palace Theatre last Wednesday (3) afternoon to witness a performance of the American Ballet Theatre. Then, in the evening, 2,800 adults (capacity) attended a different program. Co-sponsoring Knickerbocker News editorialized next day that the totals were "5,400 Arguments For Culture."

The children, from the public, private and parochial schools of Albany County, came to the Fabian House in institution busses. Many of them had never seen a live ballet performance before. Accompanying them were teachers, including Catholic nuns in habit. Admission was 75c—(night top was $3.75.

It was a warm afternoon and the performance ran until 5 with some of the youngsters—ranging from six or seven to 15-16—thirsty and restless. Trips to the rear of the house and to the rest rooms were rather frequent (popcorn stand was closed). However, the core of the juvenile audience reacted with seemingly greater enthusiasm than the mature evening audience. Dr. Paul Bruce Pettit, president of the Albany League of Arts, called the kids "a wonderful audience."

"Billy The Kid," on Eugene Loring's choreography, with John Kriza, Bruce Marks, Ruth Ann Koesun, Burton Taylor and David Richardson proved a natural for the youngsters. All has heard of the famous 19th Century juvenile delinquent. There were shouts and laughter from the school crowd.

MICHIGAN UNIV. OPENS WHITMAN'S 'COMRADES'

Ann Arbor, Mich., Oct. 9.

"School For Scandal" opened new resident company of Univ. of Michigan Professional Theatre Program last week. The resident Gov. company will have a 20-week season.

The Assn. of Producing Artists will be here as the resident company. It includes Rosemary Harris, Cavada Humphrey, Ellis Rabb, Anne Meacham, Will Geer, Enid Markey, Clayton Corzatte, David Hooks, Richard Woods, Keene Curtis, Page Johnnson and Tucker Ashworth. Staging will be by Rabb.

A Walt Whitman work, "We Comrades, Three" as adapted by Richard Baldridge has its premiere here tomorrow night (Wed.) and plays through next Sunday (14) as a first sampling of U. of Michigan's "playwrights-in-residence."

After Whitman comes "The Tavern," the George M. Cohen farce, then "Ghosts" by Ibsen with Eva Le Gallienne. "Penny For A Song" by John Whiting is the final the Michigan hinterland after the season here.

In January, the company will return to commence rehearsals for a Winter Festival of Shakespearean plays which will open in mid-February to be followed by tour of the State of Michigan.

Between the two appearances, Helen Hayes and Maurice Evans will present their "Program of Two Players." Nov. 8 at Hill Auditorium. Several touring productions, including "Brecht on Brecht" and The Caretaker" are also planned. Henry Hewes will open a lecture series tonight (Tues.), to be followed by Lee Strasberg, Dec. 9, and Harold Clurman, Jan. 13.

Hayes-Evans as Feature Of Syracuse U. Season

Syracuse, Oct. 9.

Helen Hayes and Maurice Evans will be the feature event of the Syracuse Univ., "Celebrity Series" in their 1962-63 "Program for Two" players. They are slated for March 5, 1962, and will play the new Manley Field House because of the anticipated turnout.

Also scheduled for the season are the Sangeeta Madras, South Indie musicians, Oct. 17; "The Importance of Being Earnest," with the Cleveland Players, Nov. 16; "Ghosts" with the Celeveland Players, Nov. 17; Carlos Montoya, flamenco guitarist, Feb. 9, and Josh White, American folk singer, April 27.

Saranac Barn Continues

The dissolution of the Saranac Lake Summer Theatre Corporation, reported in VARIETY recently, did not represent the fold of the operation but rather the completion of legal steps in a switch to a limited partnership setup.

The non-Equity spot, which completed a 10-week season last Sept. 1, is operated by Joan Frank, Martha Byer and Kenneth Phohaska.

GARGI'S SCHOLARLY 'THEATRE INDIA' BOOK

By JO RANSON

Balwant Gargi, the Indian dramatist and critic, has produced a crackerjack account of India's rich and abundant theatrical history in "Theatre in India" (Theatre Arts Books; $6.95). Few, if any books on the panoply of India drama, stemming from the early Sanskrit plays to the more recent Indian offerings with slight Western overtones, can top this illuminating document.

Gargi, who comes from the Punjab and bears the title of Dramatist of the Year, 1959-1960, from the State of Punjab, north of Delhi, traipsed up and down the subcontinent in search of background material before writing this book.

In the first section he has perceptively recorded the origins of the Hindu theatre, dwelt affectionately on the major influences of Ramayana and Mahabharata, undeniably the two shining epics of Hindu writings, x-rayed the contributions of the foremost Sanskrit playwrights who gave so much to Hindu culture, and probed the reasons why the persuasive pantomimic classical and folk dances, the puppet theatre, the folk theatre and pageant plays are so ingrained in the way of Indian life. The author also sheds light on the ancient and celebrated dances of the Bharataya Natyam which pinpoint feminine grace; the Kathakali, spelling energy and terror; the Kathak from the North, and the always popular manipuri from Assam.

In his analysis of the modern theatre of India, Gargi shrewdly sums up Bengali show biz, Tagore's plays, the regional theatres, Marathi and Gujarati theatres, the Peoples Theatre, the Little Ballet Troupe, the struggling but worthwhile amateur theatre and other recent trends. He also notes, with regret, the low state of the condition of theatre structure in major Indian cities.

Weales' 'Drama' Book

"American Drama Since World War II" by Gerald Weales (Harcourt, Brace & World; $5.75) is first important assessment of play done since 1945. Author is assistant professor of English at U. of Pa., and writes with an informed, sprightly style. Since he claims he is a "devil's advocate," and because book is so close to present currents in drama (ending with 1961 season), work is destined for heated discussion among the wounded and the honored.

Weales sees the later plays of Tennessee Williams as the work of a "strident exotic . . . offering us pictures of hell." He is scarcely original in the notion that Arthur Miller has never equalled "Salesman," but at least the critic bases his theory on the view that this play grows with the passage of time, while only the faults in other Miller plays increase with age.

In a raffish chapter called "The Video Boys," Weales dissects Chayefsky, Foote, Mosel, Nash, Aurthur, David Shaw and producer Coe. He finds the theatre little richer for their pilgrimage from the tube. Book also treats adaptations, musical stage, off-Broadway, and of poets and novelists as dramatists. A sound and penetrating work. *Rodo.*

Ronie Haren has joined the cast of the Broadway-bound "Step on a Crack" as successor to **Joey Heatherton**, who withdrew from the production to return to the **Perry Como** tv show.

The Thrill is Gone

Walter Kerr, N.Y. Herald Tribune drama critic, says that one of the kicks of the job is the fan letters it brings—especially those addressed to him by mistake.

Last week he received a note from the New York head of an English publishing firm, congratulating him on his review of "The Affair" in the N.Y. Times.

B'way Is Bidding For 'Simple Man'

London, Oct. 9.

"Rattle of a Simple Man," Charles Dyer's three-character comedy which opened at the Garrick Theatre last month, is turning out to be a international theatrical project. Apart from several dickers for a Broadway showing, firm commitments have already been made for it to be staged in six European cities and deals are pending in five other countries.

The production, presented by Michael Codron, came in at a cost of $11,000, and opened Sept. 19 at the Garrick after six weeks out of town. It is expected to break even within about a month, and is now approaching a capacity weekly gross of $11,000, although last week's receipts were hurt by the one-day rail strike.

Eric Grass, agenting the property for Dyer and Codron, has had overtures from seven Broadway managements, including David Merrick, Alexander H. Cohen, Roger L. Stevens, Alfred de Liagre and the Theatre Guild. Additionally, he has closed deals for productions in Berlin, Vienna, Paris, Copenhagen, Stockholm and Oslo, and contracts are pending for Australia, Israel, Turkey, Poland and Italy.

The first of the European productions will open Nov. 15 in Berlin, with O. E. Hasse in the Edward Woodward role. The femme part, played by Sheila Hancock in London, has yet to be cast.

There is some talk of delaying a possible New York production until the two London principals are available, even though this may hold up the show for as much as a colple of years. It is felt the two are ideally suited. The third character is subsidiary, calling for only one brief appearance in the second act.

Chi Suburban Filmer To Go Legit for New Revue

Chicago, Oct. 9.

The Deerpath Theatre, a 980-seat film house in suburban Lake Forest, is converting to legit for a six-week run of Andre Villon's "Around the World in 80 Minutes," a revue with storyline using performers from a number of different countries. Villon, a Frenchman, is writer and producer, and will head a cast of 22.

The show opens here Oct. 16 and heads next for the Seattle World's Fair in December. Villon is understood to be seeking an off-Broadway engagement for 1963.

'Gay Knight'

Continued from page 2

newspaper organizations, and in political action, despite his handicaps (he gets about on one leg), mark him as an extraordinary human being.

Scully has known most of the important people of his time, many of them intimately, so he deals with a stellar cast of characters. As a dedicated apostle of good in a wicked world, Scully was created a Knight of St. Gregory (an order honoring one of the four great doctors of the Roman Catholic Church). At the time of his investment, a Jesuit observed: "You must be the first impecunious knight in the history of papal honors, and a good thing for a change."

Not all of Scully's book is sweetness and light. Like St. George, he has challenged dragons. The tales of his battles are as exciting as they are true. Best of all, Scully's book abounds with good will and hope, and carries the author's promise of another tome to come, next year, entitled "In Armour Bright."

Inside Stuff—Legit

The program note about producer David Merrick in the Playbill for "Stop The World," at the Shubert Theatre, N. Y. is a refreshingly sardonic appraisal: "The theatre's most amiable producer, David Merrick is revered by both competitors and associates. Throughout his illustrious career, he has shunned the glare of publicity and neatly sidestepped the briar patch of controversy. As an example of his affection for drama critics, he is the founder of the Annual David Merrick Award, given each year to the public's selection of the outstanding daily reviewer (the 1962-63 recipient was Walter Kerr of the Herald Tribune) . . ." The conventional credits follow. Merrick's publicist, Lee Solters (Solters, O'Rourke & Sabinson), whipped it up.

For the 100th birthday of Gabriele D'Annunzio, a special company will prepare his play "La Citta morta" (The Dead City) in which Eleanor Duse appeared at its world premiere to be given in Rome, Milan and at the "Vittoriale," D'Annunzio's last residence on Lake Garda with an openair theatre in which there is a yearly Festival of D'Annunzio plays in July. The play will be also brought to Paris' Theatre des Nations. Luciano Ardenzi will produce and Franco Zeffirelli direct. Valentina Cortese will play the lead.

Emil Maass, longtime correspondent of this paper in Vienna, reports that the second visit of the New York City Ballet there (after six years) enthused the Austrians much more than previously. "La Sonnambula" especially drew ovation. Allegra Kent was the standout as the sleepwalker. "Symphony in C" also scored big with Patrica Wilde, Jonathan Watts and Conrad Ludlow. Troupe flew directly from Vienna to the Soviet Union.

Georges Auric, head of the nationalized Opera and Opera-Comique, is in Paris to have all ballets at the two houses filmed. This will give a permanent record of the choreography.

Off-Broadway Reviews

Mister Roberts

Equity Library Theatre presentation of comedy in two acts by Thomas Heggen and Joshua Logan. Directed by Ed Sherin; settings, Robert Veberkmoes; lighting, Martin Aronstein. Opened Sept. 28, '62, at the Master Theatre, N.Y. Admission by contribution.

Cast: Earle Hyman, Dan Priest, Brooks Rogers, Edward Seamon, Vincent Dowling, Rick Colitti, Mitchell Nestor, David Watts, Martin Priest, James Vann, Sean Walsh, Hector Elizondo, William Ade, Robert Reilly, Don Billett, James Jennings, Mary Alice Bayh, William Larkins, Philip Dorian, Thomas Boynton, Jean Callender, John Battista, Ted Cole, Brian Corliss, Arthur Levy.

Although the topical impact of "Mister Roberts" diminishes as World War II recedes further into history, the play's comedy remains sturdy and enjoyable. It simply plays too well to be defeated, and a capable cast can recapture something of the original gloss. That is the noteworthy feature of the current revival commencing the 19th underwritten season of the Equity Library Theatre.

With but a few exceptions, this ELT company is up to the play's challenge, being engaging and alert to opportunity. Of the meatiest contributions, Earle Hyman is fine as Lt. (jg) Roberts, a role that's particularly fazing because all it commands in a comedy is sympathy rather than laughs.

Brooks Rogers delineates a dryly witty Doc with assurance, and William Ade's Ensign Pulver is excellent. Vincent Dowling's tyrannical captain of the AK-601 is not as shaded as it might be, yet still manages to be effective.

The Thomas Heggen-Joshua Logan text is an astute welding of farce and dramatic tension. Both Roberts and the captain as antagonists, are credible and sympathetic, and it's their relationship, after all, that gives the play thrust and necessary counterpoint.

Ed Sherin's direction strikes an appropriate tempo. Robert Verberkmoes has managed inventive sets for the small proscenium, and Martin Aronstein's lighting is simple and commendable. *Pit.*

Whisper Into My Good Ear and Mrs. Dally Has a Lover

Theatre 1963 (Richard Barr and Clinton Wilder) presentation of two one-act plays by William Hanley. Staged by Richard Altman; sets, William Ritman. Opened Oct. 1, '62, at the Cherry Lane Theatre, N.Y.; $4.20 top weeknights, $4.50 weekends.

Cast: Boris Tumarin, Roberts Blossom, Estelle Parsons, Robert Drivas.

The new double-bill at the Cherry Lane marks the debut of a talented new playwright, William Hanley. His view of life is refreshingly affirmative, and he knows how to make a point through humor, irony and pathos. Beautifully acted by four fine performers and staged with skill and ingenuity by Richard Altman, the two plays provide a rich and rewarding evening.

The curtain-raiser, "Whisper Into My Good Ear," is the moving story of two old men who meet in a park to fulfill a suicide pact. Although the play is too long, it is written with sensitivity and compassion, and it makes valid statements about the agonies of loneliness and about the simple but precious joys of everyday living. Boris Tumarin, as a Polish immigrant who telephones strangers just so he can hear a friendly voice, is touching and believable. Roberts Blossom is admirable as his companion, who clings to life although he is alone and losing his eyesight.

It is "Mrs. Dally Has a Lover," however, that most fully demonstrates Hanley's impressive talents. The plot, which deals with the love of a married woman for a boy almost young enough to be her son, is not especially original. But Hanley has created two real and sympathetic characters, and a sense of truth and human dignity flows through the play.

Estelle Parsons turns in a memorable performance as the woman who realizes that the love affair can only be temporary, but tries to teach the boy the meaning of love so that he can "pass it on." Miss Parsons is heartbreakingly effective, and projects great warmth. She also makes the most of the play's humorous moments, and in addition sings one song nicely. Robert Drivas is also excellent as the boy, conveying just the right combination of brashness and humility.

Much of the credit for such a fine production must be accorded the imaginative and subtle staging of Richard Altman. The gestures and movement heighten the effectiveness of the scripts. The sets by William Ritman are fine, providing an expressive background for a presentation of unusual quality. *Kenn.*

Touring Shows

(*Figures cover Oct. 7-21*)

Beyond the Fringe (tryout)—Colonial, Boston (Oct. 8-20).

Calculated Risk (tryout)—Shubert, New Haven (Oct. 9-13); Walnut, Philly (Oct. 15-20).

Caretaker—Sombrero, Phoenix (Oct. 16-21).

Carnival (2d Co.)—State Fair, Dallas (Oct. 7-21).

Carnival (bus-truck)—Bushnell, Hartford (Oct. (19-20).

Come Blow Your Horn—Moore, Seattle (Oct. 8-13); Geary, S.F. (Oct. 15-20).

D'Oyly Carte Opera Co.—Northrop Mpls. (Oct. 8-9); Bushnell, Hartford (Oct. 11-14); National, Washington (Oct. 15-20).

Fun Couple (tryout)—Forrest, Philly (Oct. 8-13, moves to N.Y.).

Hostage—Hanna, Cleve. (Oct. 8-13); American, St. L. (Oct. 15-20).

Kismet—Philharmonic, L.A. (Oct. 8-20).

Little Me (tryout)—Erlanger, Philly (Oct. 8-20).

Lord Pengo (tryout)—Locust, Philly (Oct. 11-20).

Mary, Mary (2d Co.)—Blackstone, Chi (Oct. 8-20).

Mary, Mary (bus-truck)—One-niters (Oct. 8-10); Memorial, L'ville (Oct. 11-13); Hartman, Columbus (Oct. 15-20).

Matter of Position (tryout)—Walnut, Philly (Oct. 8-13, closes).

Mr. President (tryout)—National, Wash. (Oct. 8-13, moves to N.Y.).

My Fair Lady—Auditorium, Oklahoma City (Oct. 9-13); Orpheum, Madison, Wis. (Oct. 16-20).

Nowhere to Go But Up (tryout)—Shubert, Philly (Oct. 8-20).

Oliver (tryout)—Curran, S.F. (Oct. 8-20).

Perfect Setup (tryout)—Hartman, Columbus (Oct. 11-13); Hanna, Cleve. (Oct. 15-20).

Playboy of the Western World—Ford's, Balto (Oct. 8-13); Her Majesty's, Montreal (Oct. 15-20).

Program for Two Players—Fisher, Detroit (Oct. 15-20).

Shot in the Dark—Playhouse, Wilmington (Oct. 17-20).

Shot in the Dark (bus-truck)—Masonic, Rochester (Oct. 11-13); mostly one-niters (Oct. 15-20).

Sound of Music (2d Co.)—Shubert, Chi (Oct. 8-20).

Sound of Music (bus-truck)—Split-week stands (Oct. 8-20).

Step on a Crack (tryout)—Fisher, Det. (Oct. 8-13, moves to N.Y.).

Tchin-Tchin (tryout)—Wilbur, Boston (Oct. 8-20).

Plays Wait For Paris Bookings; Flops Aplenty

Paris, Oct. 9.

Legit openings are more frequent in Paris these days than plastic bombs used to be during the Algerian troubles. An average of five openings a week, since the season's start, has kept reviewers hopping. However, no true hit is in sight yet.

Critics have been knocking down most entries like bowling pins, but, in a spirit of regret. After the Automobile Salon, an artificial market, few of newcomers are likely to be open long. Big spate of other plays are waiting, to fill Paris' 55 legiters all season.

Prolific Jacques Audiberti has two plays on stage. "Pomme, Pomme, Pomme" (Apple, Apple, Apple), at the La Bruyere, is an infectious metaphore on Adam and Eve transplanted to modern Paris. This clicks but "La Brigitta" (The Motorcycle), at the Athenee, is a symbolical look at a waif's rise to film stardom, is just too verbose and misfires.

Michel Andre-Roger Bernstein "L'Idee D'Elodie" (Elodie's Idea), at the Michel, appears a weary family comedy of feuding in-laws that looms in for a limited time. Ditto Jean Meyers' "Mic Mac," at the Palais Royale, a glib comedy about upper class jealousies that lacks comedic bite and insight.

Andre Castelot's comedy about royal shenanigans in 16th century France, "La Reine Galante," at the Ambassadeurs, is more a bedroom farce than a historical play and somewhat lame in both departments. It looks to limp along only for a while.

Late Curzio Malaparte's "Les Femmes Aussi Ont Perdu La Guerre" (Women Also Lost the War) looks dispassionately at forced prostitution in Vienna under Russo occupation during the last war. But it has mainly idea and not the dramatic force to make it a searing, meaningful look at war's degrading after effects. Unlikely tenure at the Theatre Mathurins.

Novelist Romain Gary's first play, "Johnnie Couer," is a bitter satire on human gullibility but more preachy than theatrical and also in receiving critical darts and not showing much staying power at the Theatre Michodiere.

Comedy team, Roger-Pierre and Jean-Marc Thibault, have concocted a clever musical comedy "Les Plumes Rouges" (The Red Feathers) which is a step forward in tuners here but not of export potential. It may have a nice run at the big-sized Alhambra.

A new private rep company, Le Theatre Vivant (The Living Theatre), housed at the Athenee and headed by Francoise Spira, has Frank Wedekind's "Lulu," Marguerite Duras and James Lord's adaptation of a Henry James short story "La Bete Dans La Jungle" (The Beast in the Jungle), and the aforementioned Audiberti opus "Brigitta."

"Lulu," a 1920's tale of a nymphomaniac, seemed old hat to most scribes but a fetching show theatrewise, while "Beast," a two-character affair of repressed emotions and inability to love, was felt a fragile but poignant entry. These two may do all right with buffs but "Brigitta" looks out. However the group needs stronger items before it can be tagged a new theatrical force here. But it looks promising.

Sacha Pitoeff's playing and mounting of the first Anton Checkhov play "Ivanov" appears in for a nice career at the Comedie De Paris. This tale of a guilt-ridden, doomed man's inability to find himself or a place in society is given knowing thesping and intelligent staging.

Late Bertolt Brecht's early 1920's play "In the Jungle of the Cities" was in for rousing reviews at the Studio Des Champes-Elysees, and this dramatically canny tale of the difficulties of communication was felt a forerunner of today's avant-garde plays.

"Trencavel," by Robert Collon, a play about religious persecution and strife in medieval France, was found lacking a verbal and dramatic force, though well meaning and well played. Under today's more costly production policies it does not look to be in for a run. It is at the Montparnasse Theatre.

Good News!

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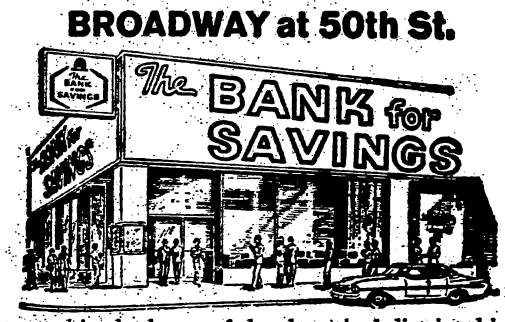
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CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Fanny Brice Story" (MC). Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7520). Available parts: man, about 30, must sing, handsome, affable; man, John Garfield type, must sing; femme, dance, attractive and sad, pert; femme, Thelma Ritter type, wise, sympathetic but not sentimental; man, authoritative showman, gentleman. Mail photos and resumes to Casting Department c/o producer.

"How to Succeed in Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 46th St. N. Y. 36; JU 6-5555). All parts available for the National and London productions. Mail photos and resumes to Larry Kasha c/o producers or have agent phone him for appointment.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 54" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

"Poet" (MC). Producer, Jon R. Hicken (Rolnick Enterprises; 1650 Broadway, N. Y.; LT 1-6168). Available parts: man, 38, over six feet tall, roguish in appearance, well-built baritone, women and whisky minded; femme, 29, about five feet, nine inches tall, attractive, soprano, well spoken; man, 40, milk toast type Columbia professor; femme, 21, beatnik, attractive, soprano, well spoken; man, 40, ex-wrestler from lower east side, tenor, comic relief, owns posh catering house and village bar; man, 24, Spanish gypsy, baritone, plays guitar, roguish looking; chorus of 15 to 20 male and femme singers dancers and assorted types. For audition appointment mail photos and resumes to producer and casting director, Lou Bolton c/o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. characters. Mail photos and resumes to above address.

"Student Gypsy or Prince of Liederkranz" (MC). Producer, Edward Padula (Padula Productions; 1501 Broadway, N. Y., Suite 2405; OX 5-8170). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress, man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

OFF-BROADWAY

"Hazel Flagg" (MC). Producer, Peter Cereghetti (c/o Wellington Hotel, 871 Seventh Ave., N. Y.; CI 7-3900). Available parts: femme, early or mid-40s, widow, attractive, Madison Avenue type; leading man, early 30s, political expert, mag writer; leading lady, early 20s, energetic, too much vitality; man, about 60, smalltown doctor; femme, exotic; man, heavy dancer; man, middleaged, Ted Lewis-Al Smith type, talkative. All parts must sing and dance. Mail photos and resumes to producer. Appointment will be made after receiving resumes. Do not phone or visit.

National Repertory Theatre Foundation (322 E. 50th St. N. Y.; PL 2-5640). Producers, Michael Dewell & Frances Ann Hersey, director, Jack Sydow. Auditions later this season for actors with training in classic theatre, speech and movement. No one need apply whose work is known to the producers and director. Tours under the auspices of ANTA. Mail photos and resumes to Dewell, c/o theatre, at above address. Do not phone or visit.

"Premise" (R). Producer, Theodore J. Flicker (154 Bleeker St., N. Y. 12, N. Y.). Available parts for actors and actress experienced in improvisational theatre. Mail photos and resumes to director, George Morrison c/o producer Do not phone or visit.

"When Burlesque Was King" (MC). Producers, Jerry Gross & Stephen Weinroth (Jerry Gross Productions, 620 W. 171st St., N. Y. 32, N. Y.; WA 8-9580). Available parts for attractive, strippers and specialty dancers, 18-30. Mail photos and resumes to above address or phone for appointment.

OUT OF TOWN

Compass Improvisational Theatre. Producer, William Court Cohen (235 E. 39th St., N.Y.) Equity company to play in Boston early fall. Seeking male and femme with or without improvisational experience. Mail photos and resumes to David Shepherd c/o above address. Do not phone or visit.

BALTIMORE

Relay Players. Director, Gavin Fletcher (21 Holly Rd., Severna Park, Md.; area code 301 647-2088). Parts available for male and femme actors for this repertory company which will open shortly with productins of "Hamlet" and some one-acters by Eugene Ionesco. Mail photos and resumes c/o above address.

MILWAUKEE, WISC.

Hotel Pfister. Producer Joyce Henry (c/o hotel, Milwaukee 2, Wisconsin). Series of tab musicals opening in early fall for a 52-week season. Parts available for three men and three femmes, singer-performers with legit and non-legit voices, dance ability preferred. Mail photos and resumes to producer c/o hotel.

Cabaret

LAS VEGAS

Tropicana. (c/o Ray Evans Agency, 119 W. 57th St., N.Y.; CI 6-2230). Spots available for showgirls over five feet, eight inches tall; male dancers over five feet, 11 inches tall; femme dancers over five feet, seven inches tall. For audition appointment call Miss Frank, above number. Show goes into rehearsal in November.

NEW YORK

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for experienced and authentic French music hall performers for a new French revue to open before Xmas. Mail photos and resumes to Ivor D. Balding, c/o above address.

Miscellaneous

Riverside Chamber Singers. Director, Alan Baker (321 W. 22d St., N. Y.; CH 3-0869). All-AGMA sextet auditioning for a low bass who's an excellent sight reader and has good solo quality. Must be willing to tour for up to four weeks at a time. For audition appointment call David Dodds, NE 9-6718 or TR 3-7736.

Robert Simpson Revues. Producer, Robert Simpson (2217 E. Kenilworth Place, Milwaukee 2, Wisc.; 414 BR 2-3071). Auditions for fresh talent for variety shows and musical revues for the Del Prado Hotel and Edgewater Beach Hotel, Chicago; Chase Hotel, St. Louis and Park Lane Hotel, Denver. Equity call tomorrow (Thurs.): men dancers 11 a.m.; femme dancers, 12 noon; men singers, 2 p.m.; femme singers, 3:30 p.m.—at the Variety Arts Studios (225 W. 46th St., NY).

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Daily Variety

LEGIT TRYOUT

THE PERFECT SETUP

Phoenix, Sept. 20.—Producer Martin Melcher has parlayed a crisp script, firstrate cast and brisk direction into "The Perfect Setup"—an exciting zany piece of three-act theatre fare. This tryout run, which started Tuesday night, will be SRO for all seven performances at the Sombrero. Play moves on to San Francisco and the Geary Tuesday (24).

At first glance the plot of "Setup" appears trite. It concerns the peccadillos of a young advertising cuckold whose frustrations are compounded when he and his mistress discover his ever-faithful wife in a compromising position with a gentleman-friend of her own. How to dispose of his bride's paramour and retain the services of his sensual mistress is the gist of the play. It's that simple, but the facile, witty scenario of Jack Sher and director Lamont Johnson's disciplined players have congered a biting, giddy commentary on the ultra-modern marriage.

A Martin Melcher production, co-produced by Selma Tamber; a three-act comedy (three scenes) staged by Lamont Johnson; an original comedy written by Jac Sher; settings, Jack McCullagh; costumes, Frank Thompson; lighting, Conrad Penrod. Opened Sept. 13, '62 at the Sombrero Playhouse, Phoenix, $1.75 top.
Cast: Gene Barry, Angie Dickinson, Jan Sterling.

The fable, at this tryout stage, is understandably a bit fuzzy but Acts One and Two are snug and almost ready. Unfortunately, the third stanza is a bit limp and tends to suffer by comparison. Apparently scripter Sher has the acumen to beef up this deficiency. When he does "Setup" can expect to be in residency at the Cort Theatre for quite a spell (target date for Broadway opening is Oct. 24).

Gene Barry's performance as the hapless, harassed husband-lover stamps him as a strong contender in the drawing-room, light-comedy field that the theatre has been searching for lo these many years. Jan Sterling, the patient, addlepated wife, sells the excellent performance one has learned to expect from the delightful, exacting pro. Newcomer Angie Dickinson from tv and pix is a pleasant surprise as the mistress. Play, incidentally, is a histrionic reunion for Miss Dickinson and Barry. They had lead roles in the 1957 pic "China Gate." *O'Haf.*

Legit Bits

Ralph Meeker finished out the run last week of "The Best Man" at the Playhouse on the Mall, Paramus, N.J., in the part **Frank Lovejoy** had been playing prior to his death Oct. 2. **Barbara Berjer** took over the role in which **Joan Banks**, Lovejoy's widow, had been appearing.

Phil Friedman, production stage manager for the upcoming "Little Me," is also production supervisor for "How to Succeed in Business Without Really Trying."

Broadway musical director **Lehman Engel** and writer-producer-director **Jay Gorney** will conduct respective courses in songstyling for professional singers and playwriting at the Musical Theatre Academy of N.Y. this semester.

"The Love of Two Hours," by **Max G. Weine**, is planned by the Almadan Co. for an Oct. 26 opening at the Actors Playhouse, N.Y., under the direction of **Stanley Waren.**

Al Goldin is general manager of the upcoming Broadway production of "The Advocate," for which **Ralph Alswang** is designing the sets and lighting.

Howard Bay, Broadway set designer and president of the United Scenic Artists, will teach set designing at the Circle in the Square Theatre School, N.Y., beginning Nov. 1.

"Dylan," a play by **Sidney Michaels** about Dylan Thomas, is planned for New York production by **George W. George** and **Frank Granat.**

British actress **Barbara Murray**, currently in "The Collection" in London, is scheduled to withdraw soon to make her American legit debut in the Broadway production of "In The Counting House."

A repertory of Jean Cocteau plays, the first of which is to be "Intimate Relations" ("Les Parents Terribles"), is scheduled to open Oct. 29 at the Mermaid Theatre, N.Y., under the production auspices of Maidman Playhouses.

LONDON SHOWS

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-62).
Black Nativity, Phoenix (8-14-62).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Brecht on Brecht, Royal Ct. (9-11-62).
Chips With, Vaudeville (4-27-62).
Do Something, Royal E. (9-13-62).
Doctors of Philosophy, Arts (10-2-62).
Escape Eden, Lyric, H'smith (10-3-62).
Every Night, Palladium (6-1-62).
Fiorello, Piccadilly (10-8-62).
Gentlemen Prefer, Princes (8-20-62).
Lock Daughters, Her Majesty's (5-17-62).
Minstrels, Vic. Palace (5-25-62).
Miss Pell, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
New Men, Strand (9-6-62).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Wynd. (6-13-62).
Photo Finish, Saville (4-25-62).
Plough & Stars, Mermaid (9-25-62).
Premise, Comedy (7-26-62).
Private; Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldywich (12-15-60).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Queens (7-20-61).
Talking to You, Duke York's (10-3-62).

CLOSED

10 Little Niggers, St. Mart. (9-10-62); closed last Saturday (6) after 32 performances.

SCHEDULED OPENINGS

Rock-A-Bye, Phoenix (10-16-62).
End of Day, Arts (10-16-62).
Eastward Hoi, Mermaid (10-17-62).
Kill 2 Birds, St. Martin's (10-25-62).
What a Crazy World, Royal E. (10-30-62).
Happy Days, Royal Court (11-1-62).
Cheap Bunch Flowers, Arts (11-12-62).
Witch of Edmonton, Mermaid (11-21-62).

Vancouver Fest

Continued from page 61

services of artistic director Dino Yannopoulos, but only in an advisory capacity at present. His contract was to have been signed this month, but has been held in abeyance pending further negotiation.

Beaupre said that the objective of attaining tighter control over expenditure had been realized in this year's operation but he and his directors were not satisfied that the Festival entertainment was suitable for Vancouver, as the ticket sales had demonstrated. He revealed that the Society will set up a small and select committee, made up of non-partisan members, to conduct an independent survey to try to interpret community preferences, explaining that the Society wants to know "if the people of Vancouver want a Festival, what kind of a Festival they want, when they want it staged, and for how long."

Other plays scheduled for the repertory, which will be directed by **Matt Cimber**, include "Orphee," "Antigone" and "The Holy Terrors."

A prize of $1,000 is being offered for the best full-length play for children in English on a Jewish theme by the Jewish Theatre for Children in its annual Golden Pen Playwriting Contest which ends next April 15.


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Shows Out of Town

Continued from page 60

Nowhere to Go But Up

club and record singer who has the instincts of a comedienne along with a flexible and secure voice. She projects with humor the lachrymose ballad, "Odds and Ends of Love," and paces the girls through the show's most likely number "No Where To Go But Up," which is reprised effectively for the gangland obsequies.

Ronald Field's choreography generally seems further along than the show's other departments, which at this time indicates overtime work during the four-week Philadelphia stay.

In line with the current practice of non-singers assuming vocal roles, Bosley and Balsam make a half dozen valiant tries, the happiest of which is their duet "When a Fella Needs a Friend." They are patently less at ease when called upon to blend the melody with the contemporary scoring of "A Couple of Clowns."

Bruce Gordon, familiar through the "Untouchables" television series, is virtually type cast as the menacing comedy gang boss, but the character is a stereo that dates back to early Zanuck. Mary Ann Mobley, a former "Miss America" contest winner, was called in at the last minute as the ingenue replacement, working opposite Bert Convy. Incontestably pretty, she sings, dances and acts acceptably. Phil Leeds plays the Bronxian waiter suffering from occupational bad feet and, of course, the overall dearth of laugh material. *Gagli.*

Tchin-Tchin

Boston, Oct. 7.

David Merrick presentation of Warner LeRoy production of comedy-drama in three acts (11 scenes), by Sidney Michaels, based on the play by Francois Billetdoux. Staged by Peter Glenville; settings and lighting, Will Steven Armstrong; costumes, Theoni Aldredge. Stars Anthony Quinn, Margaret Leighton. Opened Oct. 6, '62, at the Wilbur Theatre, Boston; $5.50 top.

Pamela Pew-Pickett ..... Margaret Leighton
Caesario Grimaldi ..... Anthony Quinn
Robert Pickett ..... Charles Grodin
Multitude of People ..... Jean Barker, Sandy Baron

"Tchin-Tchin" is a torrid quasi-comedy, a tour de force for its two stars, Anthony Quinn and Margaret Leighton, on stage together throughout the entire play. It is dramatic, concrete in sex details, and at times wildly funny. It achieves a knowing look at the relationship of an ill-assorted couple whose respective spouses are having an affair.

Sapient, sexy, astute and sophisticated, it is a provocative work by Sidney Michaels. The author uses explicit, updated dialog with shock effect, and scenes ranging from seduction to abortion in a new and welcome type of play.

The comedy is played close to tears, and the audience is never allowed to forget that these are tragic people. The production needs work in its final scene of the third act, which is actually an extension of the second act, with the curtain lowered momentarily between.

A rough-diamond Italian contractor and a British lady meet to discuss what is to be done about their spouses. From this meeting in a tearoom of Rockefeller Center, N. Y., they go on to rounds of boozing and nightclubs, trying to forget their unhappiness.

These activities, in which the broad differences between the two characters are amusingly pointed out, culminate with what may be one of the funniest trysts and attempted seductions in a sleazy hotel room ever played on stage. Miss Leighton is tremendous in this scene as the lady tries to go along with the contractor, but all the while fighting with herself and her dignity.

The second act finds the two living together as brother and sister in the lady's apartment, their spouses having divorced them and remarried. During a drunken orgy, in which the lady's 19-year-old son gets locked in a closet, the stars have a field day in broad comedy, perhaps too broad. He in his shorts and she in her dressing gown, smash furniture, pound on the floor, scream out the windows and take turns in hurling bawdy invectives at the neighbors.

After the furious pace of rowdy comedy, it may be hard for audiences to take the third-act breakoff in which the characters, having searched for their souls and stripped themselves of their wordly goods, float hand in hand into the sunset. However, "Tchin-Tchin" may be a hit if the final scene can be cleared up and sharper accent achieved throughout on laugh lines and business. There are good film possibles, if the dialog is cleaned up and the vague fantasy ending fixed.

The show could probably make it on the strength of the vivid portrayals of Quinn and Miss Leighton. He plays the sad, impulsive heartbroken contractor with fine shades of acting. She is quicksilver in her eloquent portrait.

Charles Grodin provides a sharply edged characterization of the son, and Jean Barker and Sandy Baron are slick as a "multitude of people" in walkons. Peter Glenville's staging is masterful, keeping the varying moods in the right tempo. Will Steven Armstrong's 11 sets are striking, from nightclubs to doctor's office, apartment, hotel room. Theoni Aldredge's costuming is fine. *Guy*

"EDDIE FISHER AT WINTER GARDEN"

(Continued from Page 1)

It Get You Down," "You Made Me Love You," "This Nearly Was Mine" (in rhumba rhythm, and very effective), "Never On Sunday" (in Greek, yet), "Mack the Knife" (in German, likewise) and a Yiddish song in Yiddish. "Liza," "Sittin' On Top of the World," "Swanee," "April Showers," "Toot-toot-Tootsie," "Waitin' for the Robert E. Lee," a beautifully-arranged hunk of "West Side Story," "Moon River" with almost no accompaniment, "Rock-a-bye My Baby," "Making Whoopee," and so on far into the night.

"EDDIE FISHER AT THE WINTER GARDEN." Presented by Monte Proser and Milto Blackstone. directed by John Fearnley. Associate producer, Bernie Rich. Musical director, Eddy Samuels; settings by Oliver Smith; lighting by Peggy Clark; orchestrations by Jerry Fielding. Mr. Fisher's entire music program under supervision of Colin Romoff.

THE CAST

Eddie Fisher, Juliet Prowse, Dick Gregory.

The whole production is tastefully mounted, well-rehearsed and ingeniously lit. When Eddie speaks, which he does without ostentation, it is in simple and graceful phrase. He is now a boy grown up, and if his tempestuous private life has left any scars they don't show.

To prepare the clients for the lad's return, there is a first act which stars Juliet Prowse and Dick Gregory, and an inventive opening number called "The Broadway Zoo."

Dick Gregory, is an extremely gifted comedian somewhat in the Will Rogers tradition. He pokes fun at politics, integration, world problems in general, most of which is thoughtful and witty.

The Miss Prowse part of the program, which follows, is again fastidiously put together with fresh and fetching music and lyrics by Sammy Cahn and Jimmy Van Heusen, dances by Tony Charmoli and ravishing costumes by Ray Aghayan.

Miss Prowse is herself a most decorative and versatile young lady with an absolutely dreamy figure which she is unloath to display.

To display her pipes she sang "Bewitched, Bothered and Bewildered" in a diaphanous gown; it was a distinctive arrangement and she did it very well, I thought. Then she finally wound up with a big number wherein she plays various heroines of literature as they would be presented in a Broadway musical.

The entire evening, in fact, is rather a star-spangled occasion, especially the regeneration of Mr. Fisher. Added credits should be awarded to John Fearnley, who directed; Oliver Smith, who designed the sets, Peggy Clark, for the lights, and the team of Monte Proser and Milton Blackstone, who put it all together.

London Ad Boycott

Continued from page 61

Society, has an undoubted right to publish its "Quick Theatre Guide." As this feature is published as an expression of public opinion, it would be helpful to the public if judgments were always based on recent visits to the theatre.

"Although every advertiser has the clear right to withdraw his advertisements, the general withdrawal of this classified advertising from the Observer is regarded and deprecated by the Press Council as an attempt to influence editorial policy."

At the producer organization's regular monthly meeting last Thursday (4), it was decided to ignore the Press Council criticism and not restore the classified ads in the Observer.

The recommendation that members should not advertize in the Observer continues, though they are free to do so if they wish. It's expected, however, that managements will maintain a solid front and withhold ads as long as the paper runs the "potted criticism."

In a statement to VARIETY, prior to the session, producer Peter Saunders, who was President of the Society when the dispute arose, declared, "I have no comment to make on the Press Council's findings, but it is interesting to note that whilst the complaint about the Society's action was the subject of a complaint to the Royal Commission on the Press, the Royal Commission, in their recent report stated, 'Advertisers do not, however, owe any particular publication a living, and it is quite unreasonable to expect them to advertise in publications in which they do not want to advertise.'

"The Royal Commission also said, 'Those who emphasize freedom of expression to newspapers and magazines should not deny freedom of choice to advertisers'."

Continental Concerts

Continued from page 61

presented on Broadway during the 1960-61 season. It had a 16-week Main Stem run and subsequently toured, playing both Montreal and Toronto last year.

The second legit presentation being toured this season by Continental is the Irish Plyaers production of "Playboy of the Western World," which opened last Friday night (5) at the Playhouse, Wilmington. National Tours, Ltd., a subsidiary of Continental, is presenting the John Millington Synge play, which the Irish Players revived off-Broadway in 1958.

The Independent Booking Office, which sets dates for most touring productions, is working with Continental on the "Hostage" and "Playboy" bookings for the first half of the season. Both shows are slated to play prime time for their few months on the road and then go into college dates booked by Continental, which is headed by Hattie Althoff with Leon Sternberg and Budd Filippo as associates.

The Old Globe Theatre, Balboa Park, San Diego, opened its 26th season last night (9) with a production of "The Fantastics."



BARBARA MEISTER

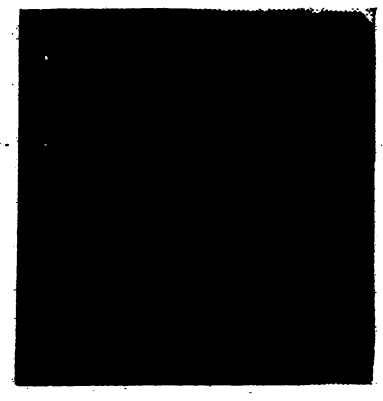
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4 Mergers

Publishing mergers continue apace.

Holt, Rinehart & Winston have made a coproduction deal with Tupper & Love, the Atlanta (Ga.) house, for a series of joint imprints. Teeing off with a series on "Listen to Leaders in Business," to be followed by "Listen to Leaders in Law." The late Tristram Tupper was succeeded by James Sloan Childers, former editor of the Atlanta Journal, as president and Albert Love became board chairman. Firm published "Together: Annals of an Army Wife," by Katherine Tupper Marshall, wife of General George C. Marshall, former Secretary of State, which sold some 400,000 copies.

American Heritage Pub. Co. Inc., has taken over Retirement Counsel Inc.

Cowles Magazines & Broadcasting Inc. has acquired Family Circle Magazine through a stock payment of 6,000 of its preferred and 312,500 common. FC is a monthly sold primarily in 27,000 chain and independent supermarkets and grocery stores, with 7,000,000 monthly circulation. FC publisher P. K. Leberman and proxy C. J. Schaefer will be elected to the board of Cowles. Stock value is for the Family Circle buy placed at $3,500,000 in current Cowles stock values.

Ga.'s Obscenity Law K.O.'d

Georgia's obscenity law was declared unconstitutional by the State Supreme Court. Ruling came on a case involving an Atlanta newsstand, Dixie News, in which two men were indicted for selling and possessing "certain indecent, obscene and immoral pictorial magazines, pamphlets and booklets."

Lonnie Simpson and M. G. Thevis were indicted on the charges by a Fulton County Grand Jury, Mar. 15, and the case was carried to the high court when defendants attacked constitutionality of law.

Newell Edenfield, their attorney, contended the obscenity law "exempts radio and television stations, moving picture theatres and newspapers from its operations, while subjecting all others to criminal liability."

In reversing lower court's overruling of defendants' demurrer to dismiss the case, Chief Justice W. H. Duckworth declared that the Law "is the rankest sort of discrimination."

While the law states it is illegal to sell or possess magazines, pamphlets or booklets with obscene material, Justice Duckworth said the law was unconstitutional because of this section:

"Provided that any legitimate or licensed radio station, television station, moving picture theatre or newspaper published primarily for the distribution of public news, shall be exempt from the provisions of this act."

Chief Justice said this exemption renders the law offensive . . . and for that reason the act is unconstitutional and void."

Other justices concurred with Justice Duckworth, who added: "The lower court erred in overruling the demurrer containing this ground and refusing to dismiss the indictment" against Simpson and Thevis.

Fields' Suner Syndicate

Marshall Field Jr., publisher of the Chicago Sun-Times and Chicago Daily News, has purchased the 37-year-old Publishers Syndicate. The new enterprise will be known as the Field Newspaper Syndicate and will start with a combined clientele of 1,785 daily and weekly newspapers.

The new syndicate will include the Daily News foreign service, the Ann Landers, Bill Mauldin, Dr. Joseph G. Molner, plus many other columnists, cartoonists and comic strips. It will rank among the top four feature syndicates in the country.

Another Neophyte's Saga

"Underfoot in Show Business" by Helene Hanff (Harper & Row; $4) is a light-hearted recap of the author's brush with the theatre and TV before she graduated to writing children's books and magazine articles.

Miss Hanff and her girl friend, Mixne Stuart, stormed offices of agents and producers in best tradition of struggling tyros, and some of their adventures make jolly reading. Author misplaces the famous Ralph's restaurant, former hangout of unemployed actors, moving it from West 45th St. into 8th Ave., but since she is recalling an era when "Life With Father" was the town's brightest hit, and Theron Bamberger was producing at Bucks County, slight haziness in recollection is not surprising.

Miss Hanff's memories of her term as assistant to late Joe Heidt, Theatre Guild press agent, are nicely delivered. At a period when The Guild was in one of its perennial cycles of flops, author manages to wrest amusement from care taken by producers Helburn and Langner to make sure the order of their names was rotated on the program for each new attraction.

Eventually, memoirs depict the author writing for television. Albert McCleery and his story editor, Ethel Frank, may not altogether appreciate a transcript of one of their transcontintntal phone calls concerning Miss Tanff, despite what one assumes to be accuracy of reporting. Publishers' blurbs tie this book to the tradition of "My Sister Eileen" and "Our Hearts Were Young And Gay." It is pleasantly pale by comparison. *Gode.*

75-Yr.-Old Polish Daily Folds

After [illegible] years of publication, the Kurver Polski, oldest newspaper published in the Polish language in the U. S., has ceased publication in Milwaukee.

U. S. Internal Revenue shuttered the sheet Friday (21) for nonpayment of some $9,000 withholding taxes. J. George Boguslawski and wife bought the Kurver Polski in 1960, when it was still a daily. However, in 1961, the newspaper became a weekly. Constantly rising operational cost was motivator.

Falloff of advertising and circulation (attributed by the Boguslawskis—at least circulation—to death of older Polish readers) was indicated as cause for sheet's financial problems. Anyhow, the Kurver Polski was an outspoken paper, in earlier days, when many Poles immigrated to Milwaukee.

Fine French Film Book

Fine French film historian Georges Sadoul has come up with a concise 290-page softcover book, "Le Cinema Francais," just put out in Paris by Flammorion at $3.50. It is a handy reference and reading book on the state of the present French film in general. This looms as a must for film buffs and pic pros. It is well illustrated.

Sadoul begins with the pioneers like the Lumiere Bros. who invented and made the first little realist pix, Melies who introduced the poetic and fantastic, and Zecca who opted for the story and even social significance. Then he goes through the various steps up to World War I and then the Occupation up to today's New Wave. An index of 200 French directors is also indispensable. It is a knowing, well documented look at French film from its inception till today. It, of course, is mainly a thumbnail sketch, but a good one. *Mosk.*

Andrews' Chi Book

Little, Brown has set April 25 as publication date for Robert Hardy Andrews' "A Corner of Chicago." Excerpt of the original manuscript was published in the 28th anniversary edition of DAILY VARIETY last October. Title of book was suggested by Carl Sandburg, with whom Andrews shared an office on the old Chicago Daily News in the '30s.

April 25, by the way, also will mark the 21st anniversary of Andrews' marriage to Irene Colman, who was "Miss Chicago World's Fairest" at the Century of Progress Exposition (1933-34). They didn't meet, however, until 10 years later in Hollywood.

'Mad' Settles Its Mad

Mad Magazine accepted an apology and denial-of-intent to defame from retired Brigadier-General Clyde Watts in U. S. Federal District Court at Oklahoma City. This came after a jury had been chosen and the trial was about to begin. Mad was suing for $1,500,000, an academic sum as the defendant is described as only a pensioned officer.

Watts had countersued for $250,000 on the assertion that a Mad cartoon about army colonels was aimed at him, prior to his elevation to brigadier rank and retirement. Watts is a close associate and political echo of the more famous Brigadier-General removed from command in Germany for indoctrinating U.S. troops with his own political views. That action was quashed in the general settlement.

Publishing Stocks

(As of Oct. 9 closing)

Allyn & Bacon (OC)	22½	— ½
American Book (AS)	45½	— ¼
American Heritage (OC)	7	+ ¼
Book of Month (N.Y.)	23½	+ ⅞
Conde Nast (N.Y.)	8	+ ⅛
Cowles Mag. (OC)	10¼	— ½
Crowell Collier (N.Y.)	23	+ ½
Curtis Pub. (N.Y.)	7¼	— ¼
Ginn & Co. (N.Y.)	23	+1½
Grolier (OC)	31	+4¼
Grosset & Dunlap (OC)	11½	— ½
Harcourt Brace (N.Y.)	26	+ ⅝
Hayden Pub. (OC)	4¼	— ½
Hearst (OC)	25	
Holt, R&W (N.Y.)	25⅜	+ ⅜
L.A. Times-Mirror (OC)	28½	+1½
Macfadden Bartell (AS)	2	+ ¼
McCall (N.Y.)	17¾	
McGraw-Hill (N.Y.)	22⅜	+
Meredith Pub. Co. (OC)	20½	— ½
Nat'l Per. Pub. (OC)	8¾	+ ¾
New Yorker (OC)	80	
Pocket Books (OC)	6¼	+ ¼
Prentice Hall (AS)	30⅞	+ ⅜
Ran'm House (N.Y.)	10⅝	+ ¼
Scott Foresman (OC)	19⅝	+ ⅝
H. W. Sams (OC)	29	— ½
Time Inc. (OC)	61	—2½
Western Pub. (OC)	22	—1½
World Pub.	10	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

'The Live Theatre'

"The Live Theatre" by Hugh Hunt (Oxford; $5.75) is "an introduction to the history and practice of the stage," and is written by the first holder of the drama chair at University of Manchester, England. Hunt has also directed Bristol and London Old Vic companies. He records much of the pageantry of stage history and opines: "Highest experience of theatre is achieved by those who are able . . . to value and understand the means by which the action is performed and the reason that lies behind it."

Work warrants attention of pros as well as laymen, and is nicely illustrated. *Dourn.*

Printway's Takeover

The Tri-Town News, weekly published since 1927, has been sold to Printway Corp., publishers of the South Milwaukee Voice Journal. L. T. Kreutzig, president of Printway, will continue publishing Tri-Town News. (Anthony A. Alberte and Harriett Christy Nickerson were former owners).

William P. Hanrahan stays as editor, with editorial and sales offices still in Hales Corners and sheet to be printed by Printway, in South Milwaukee plant.

Printway is also starting a new weekly for Greenfield; its Junior Chamber of Commerce beat the bush, selling about 1,700 subscriptions in advance of publication.

Chi Newshawks' Books

Chi newspapermen are breaking out in a rash of books this month. Sun-Times gossiper Irv Kupcinet is bringing out "Kup's Chicago." Hoke Norris literary columnist on the same paper, has "We Dissent," and Sun-Timesman Jack McPhaul is already in the stalls with "Monkeyshines and Deadlines."

Janet Kern, former tv critic of Chicago's American, has written "Yesterday's Children" and Robert Cromie, the Chicago Tribune's book editor, is out with "Dillinger."

CHATTER

Byron Dobell has joined Esquire as assistant managing editor. He was a senior projects editor in the book division of Time and replaces Clay Felker, Esquire's senior editor, who resigned recently to undertake a personal project in the field of economic news service. Felker will continue to write occasional articles for the magazine and serve in a consultant capacity.

Russell Sackett, an associate editor of Life, is now editor of the Weekly Argus in Seattle, recently purchased from Phillip Bailey by Thomas Meadowcraft. Sylvia Froula, formerly with the Time-Life bureau in Seattle, and recently publicity director for the Olympic Hotel and Western Hotels Inc., will be Sackett's assistant.

Anne Swenson, who has handled magazine contacts for the Seattle World's Fair for the past year, is now publicity director for the Olympic Hotel and Western Hotels Inc., headquartered at the Olympic.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

There seems to have been spawned recently an unusual new literary bird, a magpie which starts collecting letters from nobodies who develop into somebodies. Eventually the letters reach the magic of print and sometimes make mighty educating reading.

The P. G. Wodehouse letters to Bill Townsend were one of these and James Rufus Agee's to Father Harold Flye, an Episcopalian priest, is another. Of the two, Agee's letters published by George Braziller ($5) era more revealing because they show how a writer gropes and grows. Moreover, they begin earlier in life than the Wodehouse letters and go deeper. Finally, Agee's life had a beginning, middle and end, whereas Wodehouse's goes marching on.

There's an old vaude gag about a troupe that carried 22 performers but always turned in 23 railroad tickets. One day the conductor asked how come and learned that one performer had an act of wrestling with himself. In order to make it seem real he always bought two railroad tickets.

Agee could have been that guy. He wrestled with himself from the time he entered Exeter Academy at 15 until 30 years later when he died from a heart atttack while riding in a New York taxicab.

As early as 1934 he was tossing around prose about suicide but when he went suddenly he had no intention of going. By then he wasn't wrestling with himself so much and was more or less resigned to doing a book and a couple of picture scripts a year.

How Time Traps 'Em

His early entrapment into anonymity began when he was at Harvard and wrote a parody of Time. The parody got him a job on another Luce publication, Fortune, at $25 a week.

From doing about a quarter of a million unsigned words on that Luce publication he moved over in 1941 to enjoy further anonymity as film critic on Time. His literary gods at that time were Chekhov and Shakespeare, but even they would not have got a byline in Fortune or Time. Agee did some film criticisms for the Nation, too. These got him greater recognition.

But his pieces on orchids, machine-made rugs, the TVA and Caribbean cruises were just words to fill in between Fortune's illustrations and the advertising.

The Man Who Hated Orchids

That piece on orchids stuck in his craw. "About the orchids," he wrote, "it is silly of me I know to dislike the flower so much: it is not responsible. I think probably I dislike it by transference: because I do much dislike the kinds of people who like it and their reason for liking it: liking a thing because it is the Largest, the Loudest, the most Expensive, the most supercharged with Eroticism, Glamor, Prestige—I don't like. Automatically thinking a thing is beautiful for such reasons I like even less. As a commodity, and that is the way I am supposed to write about it, it is more completely endowed with snob appeal and with nothing else than any other commodity."

He goes into its history and how the orchid got its name from the Greek testicle. On pages 81 and 82 he gives some paragraphs of anti-orchid prose which never made Fortune and would have to wait for hard covers for recognition. Indeed, in his letter of Sept. 17, 1935, he's really confessing to Father Flye.

He didn't get into pictures until he wrote the commentary on Helen Levitt's film, "The Quiet One." That was in 1948. He left Time to go under contract to Huntington Hartford where he wrote two scripts of Stephen Crane's stories, "The Blue Hotel" and "The Bride Comes to Yellow Sky."

John Huston Corralls Him

He didn't get out from under the cloak of Lucean anonymity until he wrote a study for Life of silent film comedians and followed with a piece on John Huston called "The Undirectable Director." This byline got a him a job to script "The African Queen" for Huston and from then on he was more a script writer than anything else.

He also wrote scripts for a life of Lincoln for the Ford Foundation, another "Noa, Noa," based on the diary of Paul Gaugin, and "The Night of the Hunter" which was written from a novel by David Grubb.

In his last letter to Father Flye there was the makings of a good picture script. It was in reaction to a newspaper clipping Father Flye sent him which told how a group of men who owned racing dogs would collect cats under the pretense of finding good homes for them and then take them out to the country to be chased by their racing dogs. These would tear them to pieces and devour them.

This prompted Agee to try a script on elephants. They converge from all over Africa. The voice of God tells them that they are used already to work and that men who use them, are not noticeably improved by the contact. He urges them to be their good selves and by so doing they may convert the heathens and barbarians where all else has failed.

After the blessing, the oldest elephant sadly leaves and walks away to the great secret elephant cemetery in Africa where he dies.

Men come among the rest of the elephants and capture some for circuses. Then fact follows fiction. In 1824 the first circus elephant brought to America, Old Bet, was exhibited at Somers, N. Y. The people thought she was a reincarnation of Behemoth and shot her dead.

There's a statue above her grave and the place has become a shrine for circus people.

Elephants Come to Gruesome Ends

Then Agee tells the story of Jumbo. This elephant had a private car. At railroad stations in towns where the circus was showing a gap was left in any long line of freight cars for Jumbo's crossing to his private car.

One night when no train was scheduled an express came roaring through. Jumbo remembered the gap and ran for it. He overshot the mark, turned and met the locomotive head on. He was killed and the locomotive wrecked.

"In 1916 an elephant named Mary went beserk in a small Tennessee town and killed three men. People decided that she should be hanged. They strung her to a railroad derrick. Her weight broke the derrick down. They got a stronger derrick. After two hours Mary died, while 5,000 oafs looked on."

For his grand finale Agee has George Ballanchine train the greatest elephant ballet corps of all time to Stravinsky's music. In their pink tutus the elephants are embarrassed but perform.

Still humiliated when returned to their command, the wisest of them picks up a dying cigar butt and tosses it into some fresh straw. All 36 elephants die in the fire.

Their huge souls, light as clouds, float off and settle in the great secret cemetery back in Africa.

"Almost nobody I have described it to," writes Agee, "likes this idea except me."

He Began Wrestling Early

When he died in 1955 at the age of 46 Agee had published only three books, one of verse, a volume of prose called "Let Us Now Praise Famous Men" and a short novel. After his death two volumes of Agee On Film" were published and "A Death In the Family," which won a Pulitzer prize and was later dramatized.

"I am in most possible kinds of pain, mental and spiritual," he wrote in 1934 "and the trouble revolves chiefly around the simple sounding problem of how to become what I wish I could, when I can't."

Thus at 25 he expressed the frustrations that all of us have to live with till the day we die.

Broadway

Adman Roy S. Durstine Jr. engaged to Susan D. Baxter; a December wedding is planned.

Appropriately, Lionel M. Lober is calling his new Israeli-based film company Sharon Productions.

Joyce M. Charnay, daughter of publicist David B. Charnay, engaged to marry Alvin S. Levenson in December.

Prentice-Hall pouring next Tuesday (16) at the Americana for Connie Francis on publication of singer's "To Every Young Heart."

John Donovan, NBC newsman and author of "Eichmann—Man Of Slaughter," is ailing at the Veterans Hospital at 24th St. and 1st Ave.

Adela Rogers St. Johns house guest of actress-friend Colleen Moore Hargrove in Chicago where she is shilling for her new book, "Final Verdict."

Industrialist-showman Francis S. Levien, recently named to the 20th-Fox board, due out of Mt. Sinai hospital today after being bedded a couple of weeks.

Same night (Oct. 15) Met Opera premieres the new American Symphony launches itself at Carnegie. This under Leopold Stokowski.

First hardtop in a Manhattan shopping centre is the Kips Bay Theatre at 570 Second Ave. (31-32 St.) which debuts next Tuesday (16) with "Requiem for a Heavyweight."

Jack Wrather and his actress-wife Bonita Granville sailing for Europe today (Wed.) on the Queen Elizabeth as are British impresario Bernard Delfont and Mrs. Delfont.

The 9-story Phi Gamma Delta national fraternity building at 106 West 56th St. has been acquired by realty investor and builder Sylvan Lawrence who will convert it into a hotel.

William Gaxton, vet musicomedy star and Shepherd of the Lambs, in St. Vincent's with possibly more serious complications than the prostate trouble for which he first entered the hospital. Has been on the critical list for several days.

Eve Brown, ex-"Cholly Knickerbocker" (Maury Paul) aide, has succeeded Ed Seay as p.r. director of the Hotel Plaza. Latter's now at the Waldorf-Astoria. Seay's former aide, Mrs. Rita Irwin, continues as ditto to Miss Brown.

Italian publisher Dino Fabbri, of Fratelli Fabbri Editori, in from Rome for a stay of several weeks at the Savoy Hilton. He will be meeting with Mayor Wagner during his visit and will also present two scholarships for studies in Rome.

Art Buchwald, N.Y. Herald Tribune syndicated columnist, who has just shifted headquarters from Paris to Washington, kicks off W. Colston Leigh-managed lectures at Bennett College in Millbrook, N.Y. on Friday (12). His topic? "Buchwald at Large"!

Gaby and Armando Armanni—he's bossman of the Hotel Excelsior, Rome—will bivouac with old friend Ben B. Bodne, owner of the Algonquin Hotel, when they arrive Nov. 5-6 for a couple of days, before off-to-Mexico and the Las Vegas (ASTA) conclave.

Louis (Mackay's) Schoenceit and wife Renee Carroll are calling their joint autobiog, "44 years on 44th St." although actually the theatre broker has been there 47 years. Renee Carroll was hatcheck girl at next-door Sardi's from the day the restaurant opened.

The Mike (Columbia Pictures) Frankoviches announced the engagement of daughter Michele Frankovich to L.A. insurance man, Gerald John Fitzgerald, with a January wedding planned. Mother of the bride-to-be is the former British film star Binnie Barnes.

Another of those which-Journal-do-you-read? contradictions last week. Regular drama critic John McClain captioned Eddie Fisher's Winter Garden stint "a star-spangled triumph" and Dorothy Kilgallen the next day labeled it "Lost evening with Eddie Fisher."

Publicist David O. Alber and his wife have announced the engagement of daughter Emily Rebecca, Finch senior (where she is president of her class and v.p. of the Student Council), to Air Force Lt. Peter A. Cerreta, both of New Rochelle. Summer wedding planned.

Because of its size, Billy Reed is staging a doublefeatured blacktie preem of his redecorated Little club on Thursday (11) ("prevue premiere") and Friday (12) ("premiere opening"). Chauncey Gray, ex-St. Regis, El Morocco and Sheraton East, and Tito Fuentes orchestras have been added.

Monte Proser, entertainment director of the Thunderbird Hotel, Las Vegas, and coproducer with Milton Blackstone of the Eddie Fisher Show at the Winter Garden, discharged yesterday (Tues.) after a week at the Midtown Hospital. He collapsed from exhaustion on opening night (Tues.) of the Fisher show.

Marty Shapiro, of the Coast GAC tele dept., now in New York showing off his firstborn to his parents, the Bob Shapiros. Latter is managing director of Broadway's Paramount Theatre. The younger Shapiro is also due to lecture this week at the Syracuse University drama group, where he matriculated.

Cornelius Vanderbilt Jr. got off the SS Rotterdam, following his extended European tour filming for his upcoming vidpix series and lecture tour, and into bed at the Dorset with flu. This is holding up cutting and editing of the footage he shot. Mildred Vermont is his Gotham rep. Vanderbilt intends making N. Y. his hq for several months.

Joe Wells, operator of Las Vegas' Thunderbird Hotel, currently in New York, has announced the forthcoming marriage of his daughter, Dawn Elberta Wells, to Lawrence Earl Rosen, a Hollywood agent, son of former New York agent Jerry Rosen, now Coast-based. Ceremony takes place Oct. 19 at the Little Church of the West in the casino country.

Theatre historian and collector Sammuel Stark is "touring" his "American Theatre: 1850-1900" which debuted in the Albert M. Bender Room of Stanford Univ. this week. Prof. Walter F. Starkie, visiting professor at the UCLA, formerly director of the Abbey Theatre, Dublin, spoke. Stark now resides in Frisco. Showing is being "held over" from Oct. 11 through Dec. 1.

The Susan half of the 17-year-old Baker Twins (her sister is Jennifer) emulated the "show must go on" tradition last Wednesday by insisting on opening "Stop The World—I Want To Get Off" at the Shubert, despite a six-day-old appendectomy. She was driven from the Graduate Hospital, Philly, where she had been operated upon, and arrived only a few hours before the curtain.

Lee Edwards, publicist with Representation Inc., local p.r. firm, recalls having appeared at the Starlite Motel, Cocoa Beach, Fla., as a lecturer-entertainer, when Stepin Fetchit, the Negro entertainer, was also playing the club. So thrush Della Reese's upcoming appearance at the motel's entertainment room will not be a Negro entertainer's first appearance there albeit one of the rare times such a situation has existed on the Beach.

The 58th St. and 5th Avenue St. sign is back again, having been replaced for one week by one reading Savoy Hilton Square marking the hotel's 35th Anniversary. Singer Lisa Carroll lent a hand to general manager Nelson Vermette in the sign-changing ceremony which was followed by a nostalgic luncheon honoring former managers Eugene Voit, now g.m. of the N.Y. Hilton, John F. Isard, now g.m. of the Stanhope, and George Suter, now an executive with Pandick Press. A medley of 1927 tunes was played by Ray Hartley and Ted Straeter, with commentary by Gail Benedict.

Singapore

By Ooi Chiew
(5 La Salle St.; Tels 43505)

Lion City Revue at the Seaview Hotel.

Holiday On Ice show bowed out and headed for Djakarta after a month here.

Shaw Organization, big show biz outfit of Far East, celebrated its 34th anni (Sept. 25-27) with a threeday fest of old pix.

British film, "A Town Like Alice," shot in nearby Malacca on the Malayan mainland, returned for a short run at the Cathay.

Helen Shapiro, Britain's top teenage singer, passed through enroute to Australia, New Zealand and Canada for radio and tv shows.

Two Japanese tele experts here to advise the Singapore government on its television project expected to go on the air late this year.

In nearby Malaya, police raided bookshops all over the peninsula seizing copies of Henry Miller's "Tropic of Cancer" which first appeared here several months ago.

London

(HYDe Park 4561/2/3)

David O. Selznick and Jennifer Jones in for a quickie.

Bob Hope in for his role in "Call Me Bwana." Ditto Edie Adams Kovacs.

Scottish comedian Denny Willis planed to N.Y. to guest on the Ed Sullivan Show.

The Establishment, satirical nightclub in Soho, celebrated its first anni last week.

Leslie A. MacDonnell, Moss Empire's topper announced lineup for the Royal Variety Performance.

The 40th anni of BBC Radio was celebrated at a Variety Club luncheon at the Savoy, yesterday (Tues.).

Carmita, current topper at the Pigalle, topped the carbaret bill at a Dorchester charity ball in aid of cancer research.

Prize winners from International Amateur Film Fest at Cannes will be shown at the National Film Theatre next Saturday (13).

Collections taken in the foyers of more than 350 Rank Theatres in a six-day period raised around $26,000 for Royal Air Forces Assn.

Princess Margaret will be guest of honor at a gala performance of Billy Smart's Circus Oct. 31 in aid of the Church of England Youth Council.

Comedienne Audrey Jeans signed for Palladium pantomime, "Puss in Boots," with Frankie Vaughan, Joan Regan and Jimmy Edwards.

Songstress Ruby Murray, and her husband Bernard Burgess, and Tom 'Rusty' Hood opened a Health Club Gymnasium, for weight training, in Bayswater.

W. J. Arris, Sir Ernest Goodale, D. V. House and C. H. Scott reappointed to Board of the National Film Finance Corp. for a threeyear span, ending in September, 1965. Sir Nutcombe Hume, chairman, and John Terry, managing director, come up for reappointment next year.

4½ Hrs. From B'way

By Walter Winchell
(Formerly of Sardi's)

The raps for Eddie Fisher's Winter Garden show perplexed Cocoanut Grove (L.A.) loud-applauders.

Fritz Blocki, former Chicago drama pager, is back reviewing Coast offerings for a suburban sheet.

N.Y. Times new Coast edition a big click. No longer costs 35c daily or $1 for the Sabbath paper which came airmail.

PJ of Hollywood plans opening its New York branch next month. Near the York Theatre in the 60s on the east side.

John Chapman's drama reviews in the N.Y. Daily News are getting wide syndication. Far west as Colorado. The Trib's Walter Kerr 1st nightems are a Sunday feature in L.A., among other papers.

A large number of newsmen and women who lost jobs when the two L.A. gazettes died last year are now staffers on nearby journals. But over 3,000 are taking anything they can get, including relief chex.

Many of the B'way press agents chucked the Main Stemetery for H'wood prosperity. Joel Rose is one. Some double at feeding small burg papers with free columns about H'wood people, mainly their clients.

Glenn Neville, editor of the N.Y. Mirror, out of Lenox-Hill Hosp., following a third near-collapse from overwork. Despite his illness he "ran the paper" via phone. Including the Winchell column which a copyboy delivered plus blue-pencil-sharpener) every ante meridian.

Coasters on the inside know that "at least 21 indictments" of Vegas people are in a Washington pigeonhole. The two "canaries" who sang to the lawmen openly brag about their immunity for "singing." They suspect tremendous influence of certain show biz intimates is retarding things, etc.

Time Mag's recent quote: "Joe DiMaggio told friends that he barred the movie celeb crowd from Marilyn's funeral if it weren't for some of them she would be still alive" was never said by Joe. DiMag has never read any of the adieulogies. A thick bundle of the tragedy reports is wrapped in a corner of a chum's home—in case he wishes to read them. For Joe it is all over—but the heartaches.

One of tv's biggest names, who boasted publicly that nobody on his stanza could be accused of payola, is named in a Securities & Exchange Commission document. A famed product paid hefty money for its commercial and allegedly paid him on the side for added plugs. This is a violation of the FCC statutes; punishable by a heavy fine and possible imprisonment.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Neil Sedaka in for guest stint on Alta Pressione teener video stanza via RAI-TV.

Jayne Mansfield appearing in series of ad shorts on RAI-TV, plugging a local aperitif.

Don Powell sings a period tune in RAI-TV's upcoming dramatic version of "An American Tragedy."

Joseph Losey to Paris for French opening of his latest, "Eva" (Hakim). Stars Jeanne Moreau and Stanley Baker.

Marino Barreto Jr. returns to Grotte del Piccione nitery, where he was discovered years ago, to open winter season.

Perez Prado guesting for RCA on RAI-TV special together with other stars from RCA's local roster —Miranda Martino, Sergio Endrigo and Anna Maria.

Sylva Koscina and Dahlia Lavi are Jose Ferrer's partners in "Cyrano and Dartagnan," which Abel Gance guns in October for producer Maleno Malenotti.

In-and-out: John Ericson, Henri Deutschmeister, Barry Gray, Leonard Lyons, Jeff Richards, Peter Dane, Raoul Levy to Paris, Franco Rossi (to L.A.), Thomas Schippers, Alexander Tasambasis, Melissa Drake, Anita Ekberg back to London for "Call Me Bwana" and Ron Randell to Terni for locations on "Gold for the Caesars."

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 59-20)

"That Touch of Mink" (U) in for neat reviews, with solid biz looming.

Andre Roussin has penned a play for Elvira Popesco. "La Voyante" (The Fortune Teller), which goes into the Theatre De Paris later this season.

Lars Schmidt will produce the Norman Krasna legiter, "Sunday In New York," here this season, as well as Hendrik Ibsen's "Hedda Gabler" with Ingrid Bergman.

Three versions of Moliere's "The Misanthrope" due this season with one at the Comedie-Francaise, one at the Oeuvre with Dany Robin and at the Gramont, with Daniele Lebrun.

Film director Jean-Luc Godard putting off his pic version of the Jean Giraudoux play, "Pour Lucrece" (Battle of Angels) till next spring because of thesp commitments.

Liselotte Pulver due in to play opposite Ron Randell in a Yank pic, "The Impatient Husband."

Gerry Mulligan started the Olympia weekly jazz shows at the Olympia this week.

Coincident with opening here of Otto Preminger's "Advise and Consent" (Col), the French Film Museum, Cinematheque Francaise, started a homage to Preminger via screening of his top pix during one week.

Greek composer Mnos Hadjidakis, who cleffed the music for the pic, "Never on Sunday," in to talk local presentations of two musicals he is prepping. They're based on Pirandello's "Tonight We Improvise" and G. P. Shaw's "Caesar and Cleopatra."

Philadelphia

By Jerry Gaghan
(319 N. 18th St.; LOcust 4-4848)

Ronnie Martin, brother of Corbett Monica, is new comedian at Frank Palumbo's.

Frank Buhler elected president of A. R. Boyd Enterprises, succeeding the late Alexander R. Boyd.

Norbert Conway, co-founder of Conway's Theatre Ticket Agency, in 1910, celebrating 50th wedding anni.

Joe Smith, of Wagner's Ballroom, named to board of directors of the Ballroom Operators of America at the Chicago convention.

Otto Klemperer returns to the U.S. after an absence of nearly 10 years to make seven guest appearances with the Philadelphia Orch.

Cinerama, MGM and Stanley Warner theatres currently marking 10th anni of Cinerama at Boyd, where "Brothers Grimm" is the pic.

Hollywood

Vivienne della Chiesa signed Allyn Ferguson as her arranger-conductor.

Janet Leigh to New Orleans, Pittsburgh and Cleveland to bally "Manchurian Candidate."

Doug Weston, owner of Troubadour Cafe-Theatre, bedded indefinitely with hepatitis.

CBS Hollywood publicity head Ernie Stern is in Mt. Sinai Hospital after a mild heart attack.

Meredith Willson recuping at St. John's Hospital, Santa Monica, from emergency appendectomy.

Don Williams, formerly of Williams Bros. act, joined United Talent Mgmt. Ltd. as agent in tv dept.

Hal Wallis revamped his exclusive contract with Dolores Hart to one annually for next four years, to allow her outside offers.

Academy extended deadline for submission of foreign-language films in upcoming Oscar sweepstakes from Jan. 5 to Jan. 23.

Jack Benny will emcee $100-a-plate America-Israel Cultural Foundation dinner-concert Oct. 29 at Beverly Hilton honoring Harold J. Mirisch.

Harold J. Mirisch to host $100-a-couple cocktail party at his home Oct. 26 for UN Ambassador Adlai Stevenson preceding his address at Greek Theatre, as benefit for So. Calif. chapter of American Assn. for United Nations.

Chicago

(DElaware 7-4984)

Nitery flack Larry Leverett is joining the Sherman House pubrel staff to handle its entertainment puffery.

Goodman Children's Theatre opens its 1962-63 season with "The Blue Bird," directed by Bella Itkin, Oct. 12.

Benn Bentley, who handled pubrel chores for the Liston-Patterson brief encounter, opening his own ad-pub office.

The Limeliters play a concert Oct. 12 and the Modern Jazz Quartet Oct. 14, both at Orchestra Hall and under the Allied Artists aegis.

Forrest Tucker stars in and Vernon Ray Schwartz directs "Silver Whistle," which opened last night (Tues.) for a seven-week stay at Drury Lane Theatre.

Sam Lerner, film critic on Chicago Daily News for 34 years, gets the "King For A Day" treatment at a Variety Clubs of Illinois luncheon Oct. 22 at the Pick-Congress.

A "Gospel For Freedom" show on behalf of the Student Non-Violent Coordinating Committee features the Harmonizing Four, the Tabernacle Choir, and Brother James Lowe Oct. 21 at McCormick Place.

Producer Ross Hunter, Bobby Darin, Sandra Dee and Micheline Presle all due in for preem of "If A Man Answers" Oct. 10 at Chicago Theatre. "Longest Day" roadshow bows next day (11) at the Roosevelt Theatre.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Milt Feiber, partner of the late Bob Fisher ("Barbary Coast Boys") opened as a single at Torch Club piano bar.

Harry Barris' 23-year-old daughter Marti did a one-week singing gig with Ted Fio Rito at the Tropicana lounge.

Kay Stevens, Riviera lounge headliner, proudly displaying the award she got from Foreign Press Assn. for best supporting performance in "The Interns."

At the George Burns-Carol Channing Dunes show, Burns introduced two "Air Force heroes" who were in the audience — Jimmy Doolittle and Bob Hope.

Jimmy Durante called Desert Inn execs to squelch reports he'd replace maestro Carlton Hayes during his current stint. Hayes stays at DI with new contract.

Buddy Rich, featured with Harry James' orch at the Flamingo lounge, gifted his buddy Bobby Stevens of the Sahara Freddie Bell group with new set of drums.

Billy Eckstine bicycled from the Flamingo lounge to the Riviera one night to fill in for the ailing Harry Belafonte. Belafonte gave him an engraved wristwatch in appreciation.

Vivienne della Chiesa, here with hubby Joe Lupia at the Algiers Hotel, after she sang left at once for Kiwanis convention, and opened the following night with Donald O'Connor's "Tonight" tver in N.Y.

$6,100,000 In Ford Grants

Continued from page 2

T. Heald, president of the Foundation.

Heald emphasizes, though, "As in the past, the Foundation will not become a general patron of artistic institutions and will not provide routine financing of operating and capital costs." Commenting on the grants, W. McNeil Lowry, director of the Foundation's program in Humanities and the Arts, says: "Given the situation prevailing in commercial theatre and television, the emergence of permanent companies over the past decade has become the chief hope for the advancement of serious American drama."

Lowry further asserts, "The resident theatre is fast becoming a major outlet for the professional dramatist, director and actor and the most important avenue for the development of younger theatre artists and technicians. It is fortunate also that these trends in the theatre are matched by a new awareness of theatre as an important cultural resource by community leaders in Houston, Minneapolis, Oklahoma City and elsewhere."

The resident theatre as distinguished from other professional legit ventures is defined by Lowry as those operations having nonprofit status and continuous seasons of from 40-52 weeks in which seven to 12 plays are produced. The resident theatres, he explains, also employ at least a nucleus of the acting company for the entire season. Each of today's grants, the Foundation states, is tailored to meet particular needs affecting a theatre's ability to strengthen its artistic and economic position.

How They Divide

The theatres, listed below alphabetically, are to use the grants as follows:

Actors Studio: The $250,000 Foundation grant, which will become available when matched equally with funds from other sources, will be used for a revolving fund needed to launch the new Actors Studio Theatre which plans 15 to 25 productions during its first five years of operation.

A $2,000,000 fund-raising goal for the first three years activity has been launched by the studio theatre which intends beginning rehearsals of its first production next January. As of the beginning of last August, 187 members of the studio had signed a commitment to give up four months in any one theatrical season to the new theatre. Lee Strasberg is artistic director of the operation with Cheryl Crawford as executive producer and Roger L. Stevens as general administrator. It's uncertain at present whether the operation will establish itself at one theatre or book its productions into available houses.

Ancat the studio theatre, Lowry said, "While the present plans of the group do not ensure a truly resident institution for the New York theatre, they do promise a continuing producing company which can have significance for theatre as cultural resource."

Actors Workshop: The Foundation's $197,000 grant will enable the workshop to employ fulltime producing, administrative and directing personnel and permit the group's management to concentrate on the establishment of a permanent theatre building. The workshop, which heretofore existed as a voluntary and (except for actors, a few technical personnel and a business manager) unpaid operation, now uses rented quarters and is seeking funds from San Francisco sources for a 600-seat building of its own.

In 1959, the workshop, of which Jules Irving and Herbert Blau are executive producers, received a $156,000 matching grant from the Foundation to help finance for three years the salaries of 10 actors.

Alley Theatre: The Foundation's $2,100,000 grant is in two parts. The first part provides $1,000,000 in matching funds toward the construction of a new building, to become available when at least $1,000,000 has been raised from other sources. The second part, which will not become effective until the building program is assured, provides 10-year developmental assistance for an expanded staff while the theatre becomes self-supporting through its enlarged seating capacity.

Alley, founded and directed by Nina Vance, has been operating for 12 years in a small building formerly occupied by a fan factory. Mrs. Vance received one of the first Foundation awards made to theatre directors and in 1959 the Alley received a $156,000 three-year matching grant to help underwrite an annual contract for ten professional actors.

American Shakespeare Festival Theatre: About three-fifths of the Foundation's $503,000 grant will be used for two-year support for a new fall-and-winter training and performing program designed to increase the number of American actors with professional competence in classical roles. The rest of the grant will strengthen the organization's production budget through the retirement of outstanding loans. The new program, under the guidance of producer Joseph Verner Reed and directors Allen Fletcher and Douglas Seale, will transform Stratford into a year-round theatre operation. Six senior actors and 17 younger actors are to take part in the program.

Arena Stage: The Foundation's $863,000 grant will permit the theatre to expand its artistic, training and administrative budget through the retirement of debts encumbering its development. The financing of a new building, to which the organization moved last year, required both a mortgage and a bond issue to offset the difference between contributions and costs. The grant will enable the Arena to complete its new facility and use all its increasing boxoffice revenues for artistic and professional expansion.

In 1959, the theatre, of which Zelda Fichandler is founder and director, received a three-year matching grant of $127,000 from the Foundation to underwrite the salaries of 10 experienced actors. Mrs. Fichandler and Alan Schneider, who last year staged four plays for Arena Stage, received awards in the first Foundation program for theatre directors.

Fred Miller Theatre: Half of the Foundation's $100,000 grant, designed to help strengthen the theatre's administrative effectiveness and artistic continuity, will be applied to the 1962-63 season and the balance to the following semester. The theatre, operated by Drama Inc., is now functioning under the artistic direction of Paul Shyre with Jack McQuiggan as general manager. It's a theatre-in-round which had considerable woes in past, attributed to socializing dilettantism.

Mummers Theatre: The first part of this two-part $1,250,000 grant provides $700,000 to help finance a new building and site with matching of at least $750,000 from local sources. The second part, contingent upon assurance of the building program, provides $550,000 as partial underwriting of artistic, administrative and technical development over a 10-year period.

The Mummers is the one theatre among the nine in the Foundation's program that has been a community theatre depending on local actors. Founded 10 years ago by Mack Scism in a vacant store building, the Mummers is seeking to establish itself as a fully professional theatre organization. In 1959, Scism was one of 17 directors to receive Foundation awards.

Theatre Group, Univ. of California Extension: The Foundation's $300,000 grant provides five-year support to strengthen the theatre's artistic and administrative staffs and its professional training capacity. The Theatre Group, directed by John Houseman, will use the Ford funds to employ an additional fulltime director, a fulltime designer, eight experienced professional actors and eight apprentices in acting, technical stagecraft and administration.

The Theatre Group, founded in 1959 by Abbott Kaplan, director of Extensions at the Univ. of California, uses professional actors in Los Angeles for its productions. Under its expanded program, it will increase the number of its L.A. performances by 40% and tour other cities in California and, after three years, in other states. The Theatre Group has been granted a site for its own building by the Regents of the Univ. of California and will undertake a local drive for construction funds.

Tyrone Guthrie Theatre: The Foundation's $337,000 grant will help finance operating costs prior to the repertory theatre's scheduled opening in the spring of 1963 in addition to providing assistance for a period of three seasons. Tyrone Guthrie will be director and Oliver Rea producer of the theatre, which is now under construction and for which local community leaders have raised around $2,200,000 in pledges thus far.

Although the theatres will initially have a 20-week season, Lowry states, "It represents another evolution of the residents theatre concept in the United States."

Besides the grants now being made, the Foundation, since 1957, has allotted $1,642,137 to the support of 10 programs concerned with the American theatre.

Arts & Humanities

Continued from page 1

tion Agency and son of the Hollywood producer-director has warmly congratulated Humphrey for proposing such a bill and has urged him to broaden the base for eligibility for such a medal to include feature films.

"May I recommend," Stevens telegraphed Humphrey, "that the motion picture accompany music, literature and paintings in your proposal. Films have a curious way of being removed from official cultural recognition in the U. S., and this is ironic when one considers the prestige accorded our filmmakers in other countries."

Young Stevens continued: "I would suggest that when it comes to communicating the spirit of America there have been artists in no field who have exceeded the masters of American cinema."

Stevens cited as an example the creative work of John Ford. "Certainly," he added, "this body of work represents an extraordinary contribution to our culture."

100% Color TV, 10 Yrs.

Continued from page 1

that portable tint sets will be available in the next three or four years, and on the likelihood that color prices will gradually parallel those of black and white unit today. He calculates that color set sales will be uptempoed in 1967, when middle-class families will already have purchased their receivers and the "big price drop" is due.

Quaal opined that the growth of color tv will not only benefit the video industry but many American industries as well, "through the creation of a healthy appetite for that which is new, better and more attractive." He scored the tv industry nationally for not having the courage today "to harness this great new potential which will not only offer a potent stimulus to television but to the nation's economy from coast-to-coast."

As to why WGN-TV or other television stations haven't sold more color programs to local advertisers, Quaal said, "We haven't done a good selling job, and the fault is ours, not that of this thrilling new dimension in television."

NBC's 'Berlin Tunnel'

Continued from page 1

abroad, and Berlin correspondent Piers Anderton, were responsible for making the arrangements but the web insisted that it entered the picture after the tunnel had been planned. "This was not a subsidy," said an exec. Web would not discuss the amount paid.

Web plans a news conference on the tunnel. It'll be held tomorrow (Thurs.) in N. Y., evidently to explain in greater detail the shooting process. A 90-minute program "which has a beginning, middle and end"—resulted from the camerawork by NBC News staff cameraman in Berlin Peter Dehmel. There is a little sound accompanying actual tunnel footage.

Fiftynine East Berliners allegedly escaped through the finally completed tunnel, largest number yet through one escape route, reportedly NBC News has shots of this too. Tunnel is now caved in due to a water-main break and, according to sources here, East Berlin officials have not been able yet to uncover the opening at their end.

B.A. Politics Snafu Show Biz

Continued from page 2

uniform aprons, so cafes, bars, etc. customarily do big trade.

This year the student frolics were suspended, but though some minor scale battles waged in the city's outskirts, crowds of gaily dressed young people strolled central avenues. Food prices spiralled again as speculators rushing around warning of shortages due to interrupted communications.

Radio Effected

The most obvious effect of the "movement" was felt by radio. This could be called the "transistor" revolution. The Army group just outside the city, eventually termed the 'blues," acted swiftly in seizing the nearby Pacheco transmitter for Radio Belgrano. The authorities, as is usual, had turned their attention to the studios in the city. Over Belgrano the "blues" broadcast something like 200 communiques, interspersed with martial music, particularly the march dear to Tank forces. This heralded the approach of a Tank force from the Magdalena base (near La Plata) in support of Campo Mayo. It was this tank force which won the war for the "blues," who otherwise never moved outside their base, just conducted the war by commnique. This was where the multiplicity of transistor sets demonstrated the terrific influence wielded by radio in a country which, on the surface, appears to be ultra tv-conscious. The transistor sets are everywhere, particularly on buses and trains, where they are particularly bothersome to travellers who are not tango or football addicts. Local radio outlets are hurting from the general shortage of cash, but sponsors should pay more attention to radio advertising folowing the "transistor" battle.

By Saturday (22), a truce reached at dawn officialy put a stop to operations, but an unfortunate omission in the resultant Government communique, led the "colorados" to continue operations, whereupon the Air Force, till then neutral, went into action on the "blue" side and forced a surrender by noon. Around central Buenos Aires, while this went on, all was quiet—"quiet as a wake" grumbled one citizen as he crossed Plaza de Mayo, fronting an embattled Government House—"all we need are the candles," though large groups of men and women were knotted in discussion—while scanning the sky for bombs.

The Buenos Aires population now tend to regard these events like an extra show, staged for their benefit. Even in the Southern sector of the city where the tank advance led to some minor battling, the people regarded the affair as a show. Children swarmed over the tanks, housewives fed the conscript troops, and even when fighting did go on, the inhabitants seemed to think it was all part of a tv show taped for their amusement. TV played its part in filming wherever it could, putting the shots together for evening summaries. Channels 7 and 13 excelled in this.

One of the fiercest battles took place around Constitution station on Saturday and the condemned Variedades Theatre, which is awaiting demolition, nearly had a the new Constitution Palace Hotel, which served as a colorado headquarters, and so got some shrapnel.

Always On Sunday

Before nightfall, however, the conflict was over and all show business opened the next day. Anxious to resume normality" the Government (the same one, but with different military masters) tried to persuade the Football Association to hold regular Sunday games, but there was insufficient time to summon players (who had also relaxed training in the hiatus.)

The most amusing episode took place at the Hurlingham Country Club, very near the Campo de Mayo encampment. On Saturday evening, two colonels put in an appearance, asking to take over the club buildings as their headquarters. "Hurlingham" is practically a British enclave, and the Club houses many ancient relics of former British railway rule, widows of railway managers, retired Colonels and the like. In fact, the Club dining-room ordinarily resembles a scene from "Separate Tables." The Club manager pointed out that the Club served as a residence for members, and having viewed some of the types in refuge there, the "blue" colonels beat their only retreat of the war.

N.Y.C. Ballet

Continued from page 1

music has not been adopted but "Western Symphony," as second best, ought to arouse the Muscovites, it being almost equally American in flavor. In all 18 works are being presented for 52 performances, the tour of the USSR more or less coinciding with the second tour of the U. S. by the Bolshoi.

Point of significance about the New York City Ballet is its progressive, innovating choreography far ahead of anything the Russians have ever done or seen. Will this be hailed or resented during the tour? After three weeks in Moscow ensemble goes to Leningrad (Oct. 31-Nov. 8), Kiev (Nov. 11-18), Tiblisi (Nov. 21-25) and Baku (Nov. 28-Dec. 1).

Choreographer-director George Balanchine, himself Russian born, and Lincoln Kerstein, the administrator-angel, are with the company as are conductors Robert Irving and Hugh Fiorata and ballet master John Taras. Balanchine will see a brother, a composer, for the first time in 40 years.

Repertory being presented includes, besides "Western Symphony" the following:

"Agon," "Serenade," "Scotch Symphony" "Concerto Barocco," "Donizetti Variations," "La Sonnambula," "Raymonda Variations," "Allegro Brillante," "Symphony in C," "Divertimento No. 15," "Prodigal Son," "Pas de Deux," "La Valse," "Apollo" and "Episodes," all choreographed by Balanchine, and "Interplay" and "Fanfare," choreographed by Jerome Robbins.

'Owl Ballet'

Continued from page 1

at the Univ. of Chicago who wrote the scenario and music for his doctoral thesis.

Jordan based his ballet, entitled "Metamorphosis of the Owls," on the writings of the Swiss psychiatric theorist Carl Jung. According to Jordan the three-scene ballet involves certain basic symbols which are expressed through the non-verbal medium of the dance which taps the individual subconscious of each viewer. The reaction by the viewer to and his interpretation of, the ballet symbols reveals helpful information in understanding his psychological development, particularly the integration of his personality, a key Jungian concept.

The ballet's author, a former Rhodes scholar in music, explains the intent of his terpanalysis as follows: "Current psychotherapeutic processes consist almost entirely in verbal free association along with the dynamics of transference, and this appears to be inadequate. If the Jungian theory could be tested in some way, an advancement in a new direction might be achieved and a more complete psychological theory formulated."

"Metamorphosis of the Owls" will be presented by the Illinois Ballet Co. as part of a regular public performance along with several standard ballets. Show will take place Oct. 13 at 8 p.m. at Mandel Hall.

'I Miss Ike'

Continued from page 2

chorus of "Down Among The Sheltering Pines."

Miss Piazza, who drew the biggest audience response, mixed opera with pop selections graced by her svelte figure in a shimmering red gown. Pearl Bailey offered oldies with added demonstrations of the Twist while Edgar Bergen waltzed Charlie McCarthy, Mortimer Snerd and Effie Klinker to the forefront.

Dancer Hal LeRoy and Dolinoff & the Raya Sisters moved across the stage in unique routines followed by singers Terry Saunders, Jack Russell, Bill Tabbert and Bonnie Murray.

OBITUARIES

EDWARD GOODMAN

Edward Goodman, 74, a playwright and producer-director of plays and films, died Oct. 2 in New York, after a brief illness.

He was a founder of the Washington Square Players in Greenwich Village in 1915. Four years later, after moving to the Bandbox and Comedy Theatres uptown, the group changed its name to the Theatre Guild. Goodman began his career in N.Y. at the age of 10, when he wrote what he later described as a "comic farce."

After he graduated from Columbia College, Goodman taught high school English in Paterson, N.J. For a time he was editor of Moods magazine and drama critic for the old New York Press. He also wrote book reviews for The New York Times.

In 1915, he joined the faculty of the American Academy of Dramatic Arts, where he remained until 1953. In later years, Goodman devoted himself to giving private drama lessons. After serving in World War I, his play "Mommer," was produced out of town. Another play, "Other Lives," which he wrote with Theresa Helburn, was staged also. In 1922, Goodman produced John Galsworthy's "The Pigeon" at the Greenwich Village Theatre.

In 1925, he found The Stagers. Its first play was "The Blue Peter" at the 52d Street Theatre. In his role as a director, Goodman staged some 70 plays, both on and off-Broadway. Included were "An American Tragedy," "No Question

In Memory of
DOUGLAS GAR HUBBARD
October 12, 1958

Asked" and "Rosmersholm." During the 1930's he directed several films, including "Jealousy," "Laughter" and "Women Love Once." In 1936, he was a director with the Popular Price Theatre, a Works Progress Administration theatre project. He also wrote several books.

His brother survives.

JACK DOLPH

Jack Dolph, 67, network and ad agency exec, producer, author and songwriter, died of cancer Oct. 2 in San Diego, Cal. He had been associated with Fred Waring for 29 years a producer and writer. During that period he wrote the lyrics for 48 published songs.

His last tune, "I'll Wait for My Love," to which he wrote both music and lyrics, will be published shortly. He was instrumental in the formation of the Shawnee (Pa.) Press.

Prior to joining Waring, Dolph had been in charge of the San Francisco office of CBS Pacific Radio Network, and assistant general manager of KNX, Hollywood. He joined N. W. Ayer in Philadelphia and later was general manager of radio station WHAT in the same city. Over the past 15 years, Dolph and five (Doc) Connors mystery novels published by William Morrow and Doubleday.

Surviving are two sons, Jack Dolph, director of CBS-TV sports, and Edward Dolph of Lennen & Newell.

WILLIAM H. WHITAKER

William H. Whitaker, account executive at WRCV-TV Philadelphia, died in his sleep Monday morning Oct. 8 at his home in Media, Pa.

Whitaker who was 42, had been with NBC owned station in tv sales department since November 1958. He had also been with the station as a cameraman from 1947 to 1952 when it was known as WPTZ.

A veteran Philadelphia television salesman, Whitaker had been with WFIL-TV, WVUE-TV and WIP radio, as well as with Ruben H. Donnelly and Don Bennet Productions.

Surviving are his wife, two sons, mother and two sisters.

PAUL MEERES SR.

Paul Meeres Sr., 60, former Bahamian dancer, died on Sept. 14 in Nassau, shortly after being struck by a bus. He gained international renown as a dancer in the 1920s, during which period he toured Europe, South and Central America, Canada and the U. S. and gave, on one occasion, a command performance at Buckingham Palace. For a time he was partnered with singer Josephine Baker.

At the height of his fame he returned to Nassau and constructed the Meeres Theatre and a night club also bearing his name. The latter was a hub of local night life, attracting many tourists, until it was destroyed by fire, along with the adjoining theatre, early in 1960. A son Paul Jr., also a dancer, is currently playing dates in France.

MICHAEL EDWARDS

Michael Edwards, 69, composer of the pop song, "Once in a While," and other songs and instrumental music, died Sept. 26 in Malverne, Long Island, N.Y. "Once in a While," his first published song, was the top tune on radio's "Hit Parade" for seven weeks in 1937.

After World War I, Edwards was a violinist with the Cincinnati Symphony. It was at this time that he met Victor Herbert, John Philip Sousa and others, and was encouraged to study composition. He wrote numerous marches and other works for military bands. In recent years he was a music editor of Mills Music, Inc., and was editor and arranger for other major music publishing houses.

His wife and three sisters survive.

GYPSY CASTELLA

Gypsy Castella, 71, who claimed to be the most tattooed woman in the world, died recently in Belfast, Northern Ireland. With her husband, Tattoo Jack, she had travelled all over Europe in fairs and carnivals.

She was a native of Edinburgh, Scotland, where she met her husband (real name, Ambrose Harvey) 55 years ago. He persuaded her to allow him to tattoo her and go on a European tour.

Survived by her husband and her daughter May, who was a snake charmer in her father's sideshow.

BOB HOPKINS

Bob Hopkins, 44, a stage-screen actor, died of acute leukemia Oct. 5 in Hollywood. He recently completed "Papa's Delicate Condition" at Paramount while under sedation.

For several years he appeared in the Hollywood legit production of "Ken Murray's Blackouts," and did a large number of films and telepix. He also was a member of ASCAP, two of his top songs being "Flight to Hong Kong" and "Angel's Kiss."

His wife, singer Beverly Joy Hopkins, four daughters and parents survive.

MIRIAM DOYLE

Miriam Doyle, former actress and legit producer, died Sept. 18 in Wilton, Conn. Her first acting role was with David Warfield in "The Return of Peter Grim." This was followed by roles in "The King," "Cat and the Canary," "Dread" and "The Donovan Affair."

Later, she was director and associate producer for Rowland Stebbins for such productions as "The Green Pastures," "Pursuit of Happiness" and "The Patriot." During the last World War, she served overseas with the Red Cross.

WILLIAM LINDSAY GRESHAM

William Lindsay Gresham, 53, author of "Nightmare Alley" and other books on carnival life, died Sept. 13 in New York.

He received his initial taste of carnival life at the sideshows at Coney Island. He also had performed as a human target for a circus knife thrower. Other books he wrote include, "Limbo Tower," "Monster Midway," "The Book of Strength" and a biography of Harry Houdini.

His wife and two sons by a previous marriage survive.

ALEXANDER ZASS

Alexander Zass, strong man who appeared in vaude and circuses, died recently in Rochford, Essex, Eng. He was billed throughout Europe between the wars as "Samson, The Strongest Man on Earth."

In World War I Zass was a Russian cavalry officer. Following his escape from a prisoner-of-war camp, he joined a circus and made appearances in Europe, including the U.K., topping show bills with his feats of strength. In later years he trained animals for circuses.

ROBERT E. KEARNEY

Robert E. Kearney, 58, v.p. in charge of Military Films Division of Filmaster Inc., died Oct. 2 in Orlando, Fla. He had been in the film industry since 1922, when he started as an assistant director at Paramount Studios, Astoria, L.I.

For five years he produced stage shows for Paramount-Publix Theatres in N.Y., from 1928 to 1933. He went to Hollywood as a director in 1936, working for both Paramount and Metro.

His wife survives.

ALLAN S. WHITNEY

Allan S. Whitney, 53, an executive of the Esso Standard Oil Company in Linden, N.J., and an actor and director of theatres in New Jersey for 30 years, died Sept. 26 in Cranford, N.J.

A graduate of the American Academy of Dramatic Arts in New York, he was a member and former director of the Cranford Dramatic Club and the Foothill Playhouse in Middlesex, N.J. He was associated with Esso Standard for 27 years.

RUSSELL GRAHAM MEDCRAFT

Russell Graham Medcraft, 65, co-author of "Cradle Snatchers" and other plays and films during the 1920's, died Sept. 28 as a result of a fire in his Dorchester Hotel apartment in Manhattan. He was one of four men appointed during the 1945-46 academic year to teach the Columbia University classes of Prof. Hatcher Hughes, who had died. Medcraft taught his playwriting course.

His brother and sister survive.

MRS. SIDNEY FRANKLIN

Mrs. Sidney Franklin, 55, theatre owner, died Sept. 29 aboard the Queen Elizabeth, which was on its way to London. Mrs. Franklin owned and operated the Little Theatre, a film house in Newark, N.J. At one time, she and her late husband were a song and dance team in vaudeville, playing all the major circuits, including the Palace Theatre, New York.

Her daughter survives.

PAUL FINDEISEN

Paul Findeisen, 73, who wrote the first radio column for the Honolulu Star-Bulletin, died Sept. 8 in Colorado Springs. A full-time printer before his retirement in 1954, he was the dean of Hawaii's radio columnists, contributing a weekly article for more than 20 years.

Son and daughter survive.

DOROTHEA DOUGLAS

Mrs. Dorothea Douglas, 79, a vaudeville singer and dancer for years, died Oct. 2 in Des Plaines, Ill. Her career of nearly a half-century in show business included a Broadway role in "High Jinks" as a young woman as well as many vaude tours. After retiring from the stage she designed costumes.

Survivors include two daughters, brother and a sister.

JUDSON SCOTT TODD JR.

Judson Scott Todd Jr., 53, backer of several Broadway plays, died Oct. 4 during a dinner party in his own home as a result of a self-inflicted gunshot wound, according to the police. The police said he had excused himself at dinner and was found dead in his bedroom about an hour later. They said he had shot himself in the temple.

His wife, daughter, brother and sister survive.

JAMES OBERLIN

James Oberlin, 31, legit-tv actor, died Oct. 2 in Hollywood following heart surgery. His last legit work was a juve lead in "Make a Million" at Pasadena Playhouse last summer. At the time of his death he was a junior executive with Hollywood Bowl.

Parents and brother survive.

ROSE DALE

Rose Dale, 67, longtime fashion designer, died of a heart attack in Hollywood Sept. 28. She was a member of the Metro wardrobe dept. during the 1930s, and later became a designer for Raquel Torres, Joan Crawford, Marion Davies and other stars.

Two sons survive.

REED BROWNING

Reed Browning, 46, KABC, Los Angeles, announcer-emcee, died of a blood disease Oct. 8 in Los Angeles. He had been inactive because of illness since last June. He joined the ABC radio station in 1943 and was best known as emcee of the station's "Night Line." He previously was a staffer on San Francisco and Honolulu stations.

Survived by wife, two sons and two daughters.

HENRY J. ZITTAU

Henry J. Zittau, 70, senior vice-president and treasurer of United Artists Associated Inc., a tv subsidiary of the United Artists Corporation, died Oct. 5 in New York, after a brief illness.

He had been a banker in Europe before coming to the U.S. in 1941. When he was 24 years old, he was one of Europe's youngest bank veepees, while with the Bohemian Union Bank in his native Prague.

His wife and son survive.

Zella Smith, who was with RKO Theatres in New York for more than 25 years, died recently in Los Angeles, after a long illness. She served as secretary to various division managers, including Russell Emde and Michael Edelstein.

Harry E. Munsey, 70, board chairman of the John B. Rogers Producing Co., died Oct. 2 in Columbus. A member of the firm since 1910 he aided in the production of civic celebrations.

Gertrude Bernhard, 80, known to vaudevillians as sister-in-law of the late Jake Lubin, head booker of Loew's when Vaude policy prevailed, died Oct. 3 in New York. She never married.

Charles Welch, 63, manager of the downtown Paramount Theatre in San Francisco, died Sept. 21 in that city, after a long illness. His wife, two sons and three daughters survive.

Don D. DeMarco, 47, dancer during the 1940s with a team called the Three DeMarcos, died Sept. 23 in Philadelphia. Wife, two daughters, parents and two sisters survive.

Leslie Silverman, 62, longtime projectionist in Balaban & Katz theatres and brother of Essaness Theatre Corp. prexy Edwin Silverman, died Oct. 3 in Chicago.

Mrs. Lilian Weissinger Manger, 78, widow of Julius Manger Sr., founder of the Manger hotel chain, died Oct. 5 in New York. Two sons and two daughters survive.

Graydon C. Lower, 67, who played trombone in John Philip Sousa's band, died Sept. 17 in Indianapolis. He later played with the Arthur Pryor band.

William van Lennep, for many years curator of Harvard Theatre Collection, died Aug. 20, after a long illness in Cambridge. Widow and two sons survive.

Henry Ford Taylor, 66, onetime exhibitor who operated theatres in Texas, Oklahoma and New Mexico, died recently in San Angelo, Tex. His sister survives.

Wife, 68, of Earle Ludgin, board chairman of Earle Ludgin & Co. ad agency, died in an auto accident Sept. 30 in Chicago. Four sons also survive.

R. Muriel Dellinger, 48, part owner of radio station, WNNC, Newton, N.C., died Sept. 20 in Richmond, Va., following several months' illness.

George Smith, 78, former cinema and theatre owner in Dewsbury, died recently at Scarborough, Eng. Survived by wife and son.

Morris Wasserman, 61, owner of Flame Show Bar in Detroit, died Sept. 22 in San Diego following a heart attack.

Victor L. Stone, veteran vaudevillian, who played all the major vaude houses, died Sept. 13 in Toronto.

Father, 95, of Newton P. Jacobs, prexy of Crown-International Pictures, died Sept. 25 in Los Angeles.

Mother, 90, of Sir John Barbirolli, conductor of the Halle Orchestra, died Oct. 3 in London.

Mother, 80, of producer-writer Charles Marquis Warren, died Sept. 27 in Hollywood.

MARRIAGES

Edith Piaf to Theo Sarapo, Oct. 9, Paris. Both are singers.

Joan Doyle to Gerard Murray, Dublin, Oct. 2. He's producer-announcer with Radio Eireann.

Ann Doyle to Gerard Meyer, Dublin, Oct. 3. Bride's the French horn player with Radio Eireann Symphony Orchestra; he is harpist with same orch.

Pat Hamer to Stanley Kaye, New York, Oct. 6. He's drummer for Frankie Laine.

Countess Catherine Buxhoeveden to Hans Holzer, Sept. 29, Darien, Conn. Groom's a lyricist-composer.

Judith Haskell to Ronald Holgate, Oct. 7, New York. Bride is an actress; groom's an actor.

Mary Van Kirk to Ralph A. Beebe, Sept. 29, New York. Groom is an editor and publisher.

Diane Brown to Huntington Hartford, Oct. 6, Wyckoff, N.J. Bride is a model; groom is the A&P grocery chain heir, theatre-owner, hotelier and publisher of Show mag.

Regina Helene Harris to Ralph Stanley Thomas, Oct. 6, New York. Bride is the daughter of Waldorf-Astoria exec Clyde J. Harris.

Pamela Tiffin Wonso to Clay Felker, Oct. 6, New York. Bride, an actress, is professionally Pamela Tiffin; groom just resigned as senior editor of Esquire to engage in a publishing venture on his own.

Susan Fonda to Michael Wager, Oct. 9, New York. Both are actors; she is the daughter of Mrs. Dorothy Hammerstein and stepdaughter of the late Oscar Hammerstein 2d; groom's father is Meyer W. Weisgal, quondam legit producer and now head of the Weitzmann Institute in Israel. Former Susan Blanchard was divorced from actor Henry Fonda.

BIRTHS

Mr. and Mrs. Derren Nesbitt, daughter, London, Sept. 29. Mother is actress Anne Aubrey; father is an actor.

Mr. and Mrs. Fergus Linehan, son, Dublin, Sept. 27. Mother is actress Rosaline McMenamin; father is critic and author.

Mr. and Mrs. Norman Powell, daughter, Santa Monica, Cal., Sept. 26. Father is associate producer on "Saints and Sinners" teleseries.

Mr. and Mrs. John E. McArdle, son, Oct. 2, Greenwich, Conn. Father is viceprexy and general manager of WNEW-TV, N.Y.

Mr. and Mrs. Larry Markes, daughter, Santa Monica, Cal., Sept. 29. Mother is actress Diana Herbert; father's a writer.

Mr. and Mrs. Bill Morgan, son, Dallas, Sept. 29. Father is v.p.-general manager of KLIF there and national sales director for the McLendon Stations.

Chides Pentagon

Continued from page 4

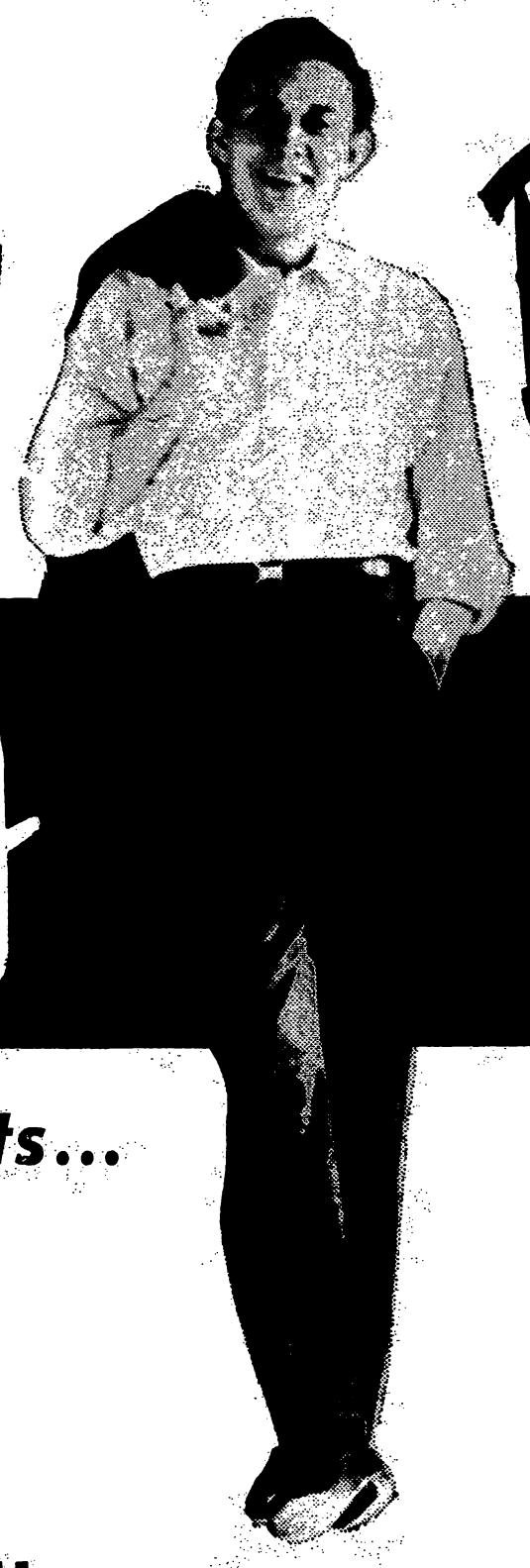
worldwide evidence of our strength and our morale, as a recruiting power, as an enduring record of the accomplishments of our Army, Navy, Air Force and Marine Corps, absolutely nothing can match the great American film productions dealing with them." He went on further to say that much documentary material has been shot by the Air Force, for example, but this has been seen by only a handful of people compared to the vast global audiences available for such pictures as "Twelve O'Clock High," "Command Decision" and his own "The War Lover." Such features contribute meaningfully to the "fame and reputation of the Air Force," claims Hornblow.

Sylvester's apparent new policy would have all sorts of detrimental repercussions, opines Hornblow. Perhaps pictures which benefit the services would not be made, or they would be made sans authenticity. Further, it could lead to more "runaway," wherein a producer uses foreign army personnel garbed in American uniforms, cheaply done.

Hornblow goes on to say that Hollywood, instead of getting something for nothing, actually has been serving the Government "extremely well in peace and in war." He says the Government's cooperation with service pictures means no extra cost to the taxpayers because "this falls within the normal range of military and naval operations.

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'DON'T FILM TO PLEASE UNIONS'

Not Much Zing as Bing Reopens Met; Diminished Chic Despite Peak B.O.

By ROBERT J. LANDRY

Gala opening nights at the Metropolitan Opera continue in diminished chic as the old capital S (for Society) tends nowadays to symbolize Solvency, the great imperative. To paraphrase the English dictum of the elite: when anybody can be somebody, by purchase of a $50 ticket, then nobody is anybody. Opening night prices have been going up steadily for years, and regular nights are up, too, this season to $11. It's all evidence of the struggle of incessant fiscal desperation against constant operational crisis.

Another curious aspect of an opening is that the opera on the stage tends to be routine. The great nights in Met repertory are never the opening nights. That goes for "Andrea Chenier," which,

(Continued on page 62)

WAS 'CLAN' TELECAST BOOZING-ON-CAMERA?

Some 13 months after the event, FCC has become interested in just what the alcoholic content was of the telecast, "The Sinatra Clan," with which David Susskind's "Open End" bowed on WNEW-TV, N.Y., and WTTG-TV, Washington, D.C., last fall. With the panel for that show including many show biz and cafe society personalities, it was suspected by some viewers that ex-

(Continued on page 62)

FRANKOVICH IN CANDID PIX TALK

By GENE ARNEEL

Mike J. Frankovich, first vice-president of Columbia, in New York City this past week, exposed the other side of the coin concerning the "emotional" matter of runaway production—that is, the alleged proneness of Hollywood producers to operate abroad, and the resultant agonizing of the craft unions in California. "Runaway" has been the slogan of the studio craft unions in Hollywood for several years.

Frankovich stated (1) Columbia

(Continued on page 13)

Drop Sketch From London 'Premise'; Refuse Apology for God as Negro

London, Oct. 16.

The American revue, "The Premise," may have to close at the Comedy Theatre if the Lord Chamberlain decides that the cast may no longer improvise. William Donaldson, coproducer with Donald Albery, has received a letter from the Lord Chamberlain's office hinting such a move. "The show couldn't carry on with such a restriction," Donaldson told VARIETY.

The dispute arose when the Lord Chamberlain was informed that a sketch his office had banned from the original production was put into 'The Premise" after the show had been running for nearly three months. The sketch shows the governor of an American state falling dead in horror when he finds that God is a Negro.

Donaldson wrote and inquired

(Continued on page 62)

HITCHING OLYMPICS TO A TELSTAR IN 1964

Washington, Oct. 16.

Live coverage of the 1964 Japanese Olympics on U.S. television screens is a good possibility, it was learned today (Tues.).

Federal Communications Commission is already working here with Japanese representatives on advance details. New achievements in communications satellites are expected by then.

JFK Plus Hoopla To Mark Windup Of Seattle Expo

Seattle, Oct. 16.

Closing day, Sunday (21), for the Seattle World's Fair will be marked with an announced brief visit by President Kennedy, songs by Patrice Munsel, bands, fireworks and entertainment.

Closing show will be held in the Stadium, beginning at sunset—5:11 p.m. in Seattle. Bands already lined up include Jackie Sounders' World's Fair band, U. of Washington band, 11 Seattle highschool bands, plus four local Scottish pipe bands.

Meantime, on attendance mark of 9,000,000 was expected to be set early this week. Attendance

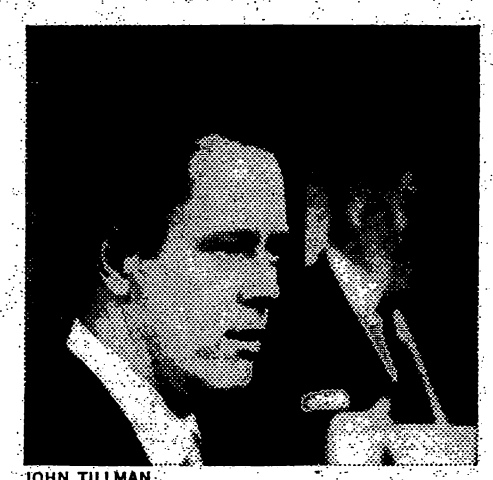
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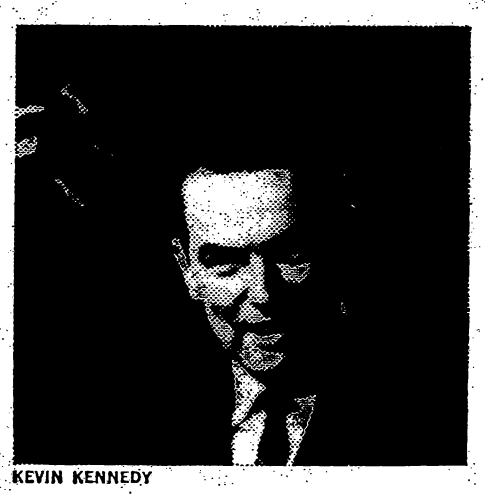
Israeli Orch's 1st German Tour

Frankfurt, Oct. 16.

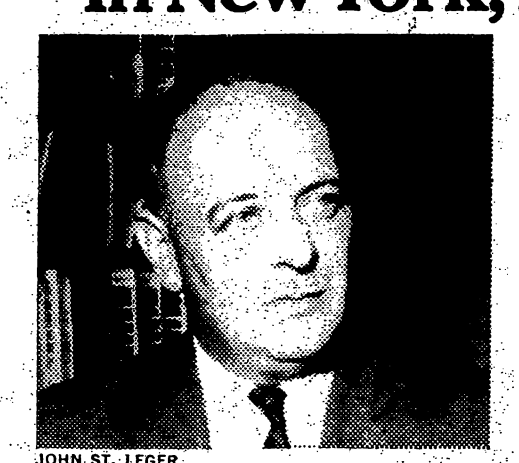
For the first time, an Israeli orchestra is making a tour of West Germany. Ramat Gan Chamber Orchestra, conducted by Mendi Rodan, starts on Oct. 23, with dates here, in Stuttgart, Dortmund, Bonn and Munich.

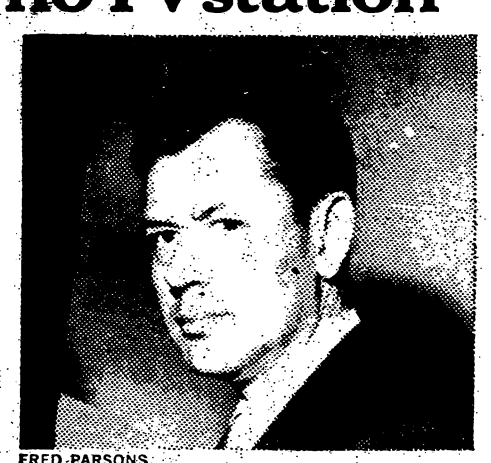
Besides standard works of Haydn, Mozart, Stravinsky and Corelli, the German premiere is also scheduled for works of the Israeli composer Ben-Haim. The latter, born 1897 in Munich, West Germany, with the name of Paul Frankenburg, emigrated to Jerusalem in 1933 and is now known as Ben-Haim.


JOHN TILLMAN


KEVIN KENNEDY

In New York, no TV station

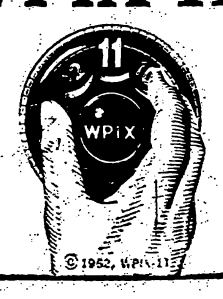

JOHN ST. LEGER


FRED PARSONS

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Jack O'Brian of the Journal American summed it up: "Channel Eleven covers the local New York news far better than the network channels". WPIX-11 has won more major awards for local television news than any other New York station. When news happens, WPIX-11 cameras are there, bringing New Yorkers unmatched news coverage.

NEW YORK'S PRESTIGE INDEPENDENT



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Nitery Owners Flay Revenooers On Expense Acct.

Chicago, Oct. 16.

To hear the night club owners, the world is a savage place composed of a vindictive Internal Revenue Service, fanatical Prohibitionists and ruthless talent agents. So it would seem to an eavesdropper at the second annual convention of the Associated Night Clubs of America, which started yesterday (Mon.) and ends tomorrow (Wed.).

The 30 cafe owners, representing clubs from New York (Village Gate, The Fret) to California (Crescendo), see the IRS as the prime villain. The conclave solemnly agreed that expense accounts are their largest single income source, and they were equally solemnly in accord that the tax men were out to get them next year.

ANCA prexy Gene Norman,

(Continued on page 62)

Not-Very-Amusing Gate-Crashers

Incipient wave of "gatecrashing" is being nipped at the source with fast police action and probably trespass arrests, if it persists, to curb what happened three times in the past two weeks. Stanley Berman, quondam cabdriver who made Life and other pictorial spreads when crashing the Presidential box at the inauguration, trailed a couple of Eddie Fisher fan club teenager girls onto the Winter Garden stage and the following night walked on in the middle of Johnny

(Continued on page 62)

'They Can Do What You Can't Do': Rudy Vallee Rebukes Congressman For 'Envy' of Wages Paid Comics

Washington, Oct. 16.

Two of the more unlikely Ivy League contemporaries on the national scene are currently engaged in a gentlemanly shoving match over so distasteful a thing as money.

Rudy Vallee, Yale '26, and Rep. William B. Widnall R-N.J., Brown '27, are close to grabbing each other by the old school tie over how much culturally exchanged U. S. performers should get for their overseas stands.

Widnall, who lives in Saddle River and represents the northwestern corner of New Jersey, takes a dim view of people like, say, comic Joey Adams, getting $1,500 a week for exporting his talent when the Vice President, cabinet officers, generals and their ilk get considerably less.

The congressman backed up his view with a resolution which would limit traveling performers to $425 a week which is roughly the same pay received by the denizens of Capitol Hill.

After reading of Widnall's views in VARIETY, the erstwhile crooner wrote him a letter of protest. Said Vallee as to why performers should get more than statesmen: "The answer is very simple and you should have thought of it before asking such a stupid question . . . The gift, art and skill of being able to evoke laughter from human beings is a very rare and great gift that very few persons possess. It is so rare in fact, that

(Continued on page 62)

'Occupied Miss.'

Las Vegas, Oct. 16.

Shecky Greene, the Tropicana lounge star, asked one of the delegates to the American Legion convention here where he was from. The answer:

"I, suh, am from Occupied Mississippi."

BBC Apologizes For Sexy TV Play

London, Oct. 16.

While the British tv industry has only itself to congratulate for the lack of quotas, censorship or any other form of official restriction, circles within the industry have observed that some video operators are tending to go overboard when it comes to "sexy" television.

Prime example is that of BBC-TV's drama "Stamboul Train." Sexual overtones during the play aroused a protest gusher from all sections of the nation so strong that BBC had officially to admit there was "no excuse" for the tone of the play.

Hearing Set for Bruce On Coast Dope Charges

Van Nuys, Cal., Oct. 16.

Comic Lenny Bruce, under an arraignment order, must appear before Judge Howard Schmidt Friday (19) for a preliminary hearing on charges of narcotics possession. He was released on $2,500 bond after playing hide-and-seek with news photographers in Municipal Court and socking one with back of his hand.

Robert Coogan, brother of Jackie Coogan and former actor, in whose hobbyshop Bruce was arrested Oct. 6 on suspicion of possessing narcotics, also was arraigned on same charge and ordered to appear again in court Oct. 24.

Seeger's Southern Benefits

Albany, Ga., Oct. 16.

Folk singer Pete Seeger appeared in two concerts last Wednesday-Thursday (10-11) in this racial hot spot to help raise funds for the Student Non-Violent Coordinating Committee, a group active in what is known as the Albany Movement.

Seeger plans similar concerts in Alabama, Mississippi and North Carolina with the cooperation of SNVCC.

Congressional Snafu Again Snarls That Long Overdue Bob Hope Medal

Washington, Oct. 16.

Bob Hope has come a-cropper again, innocent victim of the infernal machinations of Congress' wheezing finale. So roughshod, in fact, was the lawmakers' denouement on Saturday (13), the late House Speaker Sam Rayburn also shared Hope's fate.

What it amounted to was last-minute failure to pass a catch-all supplemental appropriation bill including $5,000 to finance gold medals for Hope and Rayburn. The campaign to decorate Hope and Rayburn for patriotism will thus have to be revved up once again next January.

A resolution authorizing the Hope medal was introduced in May 1961, and easily passed the Senate. After laying fallow for a year in the House it emerged and was signed into law by President Kennedy last June.

All that remained for Rayburn

(Continued on page 62)



ED SULLIVAN

Nationally syndicated columnist whose popular TV show is now in its FIFTEENTH YEAR on CBS, says:

"I played PAUL ANKA again (for the TWELFTH time) and was proud and gratified that he topped his previous successful appearances.

"PAUL introduced his exciting theme song for Darryl F. Zanuck's 'THE LONGEST DAY.' A song of real Oscar quality."

'Mr. Prez' Leaves D.C. Better Than When JFK Saw It

By LES CARPENTER

Washington, Oct. 16.

"Mr. President," a real cliff-hanger for the big names connected with it during its Boston and Washington tryouts, with an almost universal critical roasting, left Washington Saturday (13) in much better shape than it arrived three weeks earlier. It opens at the St. James Theatre, N.Y., this Saturday (20).

Considerable doctoring in all departments (strangely even including sets) were undertaken in both acts during the National Theatre engagement here. Every one was an improvement, when the inital Washington performance is compared to the final Saturday matinee.

The production leaving Washington definitely rates the adjective "good."

Who hasn't seen a better show? But it was entertaining, minus the frequent restless periods experienced by the opening night audience on Sept. 25 here, including President and Mrs. Kennedy, Vice President and Mrs. Lyndon B. Johnson and virtually every other important couple in town.

There is, of course, this week be-

(Continued on page 62)

Ex-MCAites Sue On Pension Fund

Two suits have been started in N.Y. Supreme court by several former MCA employees seeking to obtain the amount of monies credited to them in the MCA Profit Sharing Trust Funds. Former MCAites aver they are suing on behalf of all those who worked for the talent agency who did not share in the Fund when the agency folded last July. Marshall, Bratter, Allison, Tucker & Greene are representing the plaintiffs in this matter.

The former employees, deprived of jobs when MCA went out of business by Government edict, seek 100% of the amounts that had been credied to them. Under ordinary circumstances, had the firm continued in business, those completing six years employment would be eligible to receive 20% of the amount in their name, and they would get an additional 20% for each year afterward; in 10 years they would realize the entire amount.

There are two suits. Michael Barca is plaintiff in one against Jules C. Stein, MCA board chairman, Charles Miller, MCA veepee, and Edwin L. Weisl, an attorney, as trustees for the fund, and Lawrence Barnett, Miller and Lew Wasserman as corporate administrators of the fund created by

(Continued on page 62)

Michele Morgan Retrospective Shudder But Still Yens Worthwhile U.S. Film

Not unlike some of her Continental contemporaries, French actress Michele Morgan was much sorrowed by her six years in Hollywood, but is still very much avid "to do one good American picture."

She went back to Paris in 1946 after appearing in five U.S. features—"all very bad" artistically, she feels. Her pique owed mainly to casting miscues, with suggestions by the star that she was employed more for name value than for story validity. She likens her Coast experience to that of such other European ladies as Sophia Loren and Gina Lollobrigida; of the Europe-to-U.S. migrations, only Ingrid Bergman's could be considered a success, in her judgment. (Not Garbo?)

Miss Morgan is in New York for the stateside preem of her latest, "Le Crime ne Paie Pas" (Crime Does Not Pay), which bowed yesterday (Tues.) at the eastside Sutton. Incidental to her junket is that it affords a reunion with her 18-year-old son, who's schooling on the W. Coast.

Her sour reaction to Hollywood is familiar enough; more interesting is her candid admission that she's still open to a Yank screen role, albeit with the proviso that

(Continued on page 63)

Lei It on the Line

Honolulu, Oct. 15.

Patricia Lei Anderson, the 1962 Miss Hawaii, was not among those on hand to officially welcome astronaut Walter M. Shirra Jr. during his brief visit in Hawaii.

Reason: The Honolulu Junior Chamber of Commerce, which masterminds the gal's public appearancs, declined to waive its new Miss Hawaii fee—$25 for public appearances, $50 for commercial events.

Brigitte's Video Tour of Paris

Hollywood, Oct. 16.

Brigitte Bardot will appear on U.S. television later this season—but fully clothed. She has been approached by Marty Goodman and likes the idea of taking viewers on a tour of Paris similar to a recent Chevalier special. It will be a production of Henry Jaffe Enterprises, with George Schlatter as producer. It will be musicalized.

Schlatter, who produced last Sunday's Dinah Shore solo, is also nearing the pilot stage with "The World of Jonathan Winters." There will be no "crazy" in the title.

Ed Sullivan's 2 Agents: Morris & Ashley-Steiner

An unusual representation deal has been completed by Ed Sullivan. He'll be on the roster of two talent agencies. William Morris will handle Sullivan as an individual, while the Ashley-Steiner agency will represent his television package, now on CBS-TV for the 15th year.

Sullivan was one of those made homeless by the demise of MCA's talent agency operations.

The deal with both offices had been in the works for some weeks. Because of the dual nature of the negotiations, trade was uncertain as to which would get the final nod. The deal with the Morris office was concluded last week when WM prexy Abe Lastfogel was in New York on his way to Europe. Nat Lefkowitz, in command in New York, also was in on the negotiations.

Medallion's Stock Divvy

Directors of Medallion Pictures, N.Y., declared a 6¢ divvy.

It's payable Dec. 5 to holders of record Nov. 16.

Texas Univ. Acquires Stage Mgr. Downing Theatre Collection

Austin, Oct. 16.

The vast theatre collection of Broadway stage manager ("Camelot") Robert Downing, comprising 10,000 items and consuming over 20 years in assembling, has been acquired by the Hoblitzelle Theatre Arts Library at the University of Texas. Karl Hoblitzelle is founder-president of the giant Interstate Theatres chain in the southwest.

Downing will receive $50,000 for his theatre collection which comprised 107 cases of books and 75 cases of visual material. New York agent for the transaction was Lew Feldman, w.k. antiquist who heads the House of El Dieff.

Concentrating heavily on contemporary theatre, the new collection augments University resources for study and writing on the history, theory and practice of the theatre in the U.S. and England, from the mid-18th Century to the present.

The collection is particularly important to the University of Texas because it brings up to date the areas of history and biography contained in the Messmore Kendall and Albert Davis Collections, both of which were established at the University by the Hoblitzelle Foundation. It also adds to the Theatre Arts Library's collections of plays, notably the Samuel French

(Continued on page 62)

10/17

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ABEL GREEN, Editor

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DASSIN GOLD-DUSTS BLACKLIST

Keep Control of Your Production

Mike Frankovich was asked at last week's N.Y. press conference how a major company executive such as himself undertook to control production costs, bearing in mind the "runaway" expenditures obtaining with "Cleopatra," "Mutiny on the Bounty," etc.

London-based, he replied that it in good part was a matter of not giving "control to the artists—we won't give control of a picture to an artist because the artist is rare who can provide a good self portrait."

Columbia has made some mistakes, he conceded, and has had its share of problems. Logistics represent a major problem in such pictures as "Lawrence of Arabia," which Sam Spiegel is producing in alignment with Col.

But in this case, as in others, the controls are in the hands of "creative people and not the artists," averred Frankovich.

Mexico Breaks 32c Barrier With 40c OK But Trade Eyes 48-64c Scale

By EMIL ZUBRYN

Mexico City, Oct. 16.

With the Office of Public Entertainments capitulating and granting a 40c boxoffice admission for American spectaculars having a running time of over two hours, the first major change in frozen boxoffice has been accomplished in Mexico.

Quirino Ordaz Rocha of the National Theatre Operating Co. was the one who sparked the boost.

He and Universal were responsible for agreement by Mexican authorities to grant an increase for super-spectacles of the "Spartacus" class. The job is not yet over, however, and Rocha indicates that he will continue to work for a 48c firstrun admission. His feeling is that a more liberal admission price policy will not only react to Hollywood's benefit, but will also help in the current Mexican film crisis.

"If Mexican producers have a chance to recoup a greater part of their costs within Mexico, they will be in a healthier economic position," he feels.

Mexico is termed the best market for Hollywood product on this continent. "Spartacus," for example, which will have a record run of over 20 weeks at the Diana, has already chalked up a $240,000 gross, and may hit $275,000 when its run is completed.

Another outstanding Hollywood hit in Mexico this year, taking into consideration the 32c ceiling, was "Come September" which grossed $192,000. "Absent Minded Professor" in its 17-week run garnered over $150,000.

A boost to 48c would have no harmful reprecussions in this capital and major cities. It is indicated that "ideal" boxoffice for Mexico would be 48c for first runs; 32c for reissues; 24c for circuit theatres and 16c or less in nabe houses. Also, a 64c or better scale for the super-spectacles. Under this price setup all segments of the population would still be getting motion picture entertainment at varying tariffs.

Drive-In Braving Minnesota Zero

Minneapolis, Oct. 16.

In this territory where, during the winters, the temperature hovers below zero much of the time and even drops to 40 under or lower occasionally, a drivein theatre for the first time is going to brave the elements and continue in operation without any halt.

It's the Lucky Twin. One of its two screens is installing individual car heaters.

Lloyd Engelsma, the owner, declares that many "seem to prefer outdoor theatres to the four-wall houses, judging by the past summer's boxoffice results." Even in the face of mostly unfavorable weather conditions—rain and cold much of the time—the ozoners did better business than most of the subsequent-run hardtops. He's hopeful that this preference will continue even during the winter, "especially when our patrons find they can be just as comportable as in the hardtops."

DFZ's Negro Secretary

Bonnie Jenkins, secretary to Allied Artists publicity director Lars McSorley, switches next week to 20th-Fox as one of four personal secretaries to 20th prexy Darryl F. Zanuck.

Miss Jenkins is a colored girl.

So Who's Cynical?

It doesn't seem that the film industry can ever win.

First the Hollywood Race Relations Bureau and the Congress on Racial Equality were blasting producer Darryl F. Zanuck for allegedly downgrading the use of Negro troops in his D-Day pic, "The Longest Day." Now N.Y. Journal-American tv columnist Jack O'Brian blasts producer Stanley Kramer for using Negro star Sidney Poitier as the psychiatrist in "Pressure Point."

In a column last week, O'Brian noted that in the original teleplay on which the film is based, the psychiatrist had been a Caucasian Jew. Commented O'Brian: "Somehow adjusting such a role to the tension of front-paged racial problems seems oddly cyncial movie merchandising."

Tells Parents: Don't Encourage Future Regrets

Columbus, O., Oct. 16.

Parents who support film censorship are surrendering rights they may never regain and freedoms their children may never know, Eric Johnston, prexy of the Motion Picture Assn. of America, told the Columbus and Franklin County Motion Picture Council yesterday (Monday).

There is no way to control censorship once it gets started, Johnston said. "It consumes one thing: freedom." The best way to get better movies, he added, is to patronize good ones and stay away from the bad ones.

Expand Art Buchwald She-Espionage Theme Into a Columbia Film

Bobby Cohn and David Swift, doing nicely with their first production, "The Interns," for Columbia, are at work on their next, this being an extensive elaboration on a piece by Art Buchwald, formerly Paris-based columnist for the N. Y. Herald Tribune and syndication.

The original amounts to only a column by Buchwald, and is now being put into full-script form by Joseph Hiller and Jerome Chodorov.

This property, also for Col, is a light study on the training of female spies.

PROFITS STIFFEN DISTRIB SPINES

By VINCENT CANBY

Is there a "blacklist" and, if so, is it still effective?

Director Jules Dassin, in New York last week to promote his latest United Artists-Lopert release, "Phaedra," knows from painful experience that there was a blacklist, and is not yet convinced it still isn't being used *"When it's convenient."* The director went from 1949 to 1954 being unable to get film work either in his native U.S. or abroad.

As Dassin recounts the story, he had gone abroad in 1949 to do "The Little World of Don Camillo" in Italy, which deal fell through. About that time, he learned (from a newspaper story) that because his name had been among those given to the House Un-American Activities Committee as being either a card-carrying Communist or fellow-traveller, he would no longer be able to find work with the major U.S. companies. He had not been cited for any wrongdoing, had not run away from any Congressional investigation. Still, he was persona non grata.

Much-Congratulated

Though Dassin did not say so, sources close to him report that he was at various times urged by friends to volunteer to testify before Congress in order to "clear" himself. This he steadfastly refused to do. What then happened? Friends, including industry associates, congratulated him on his integrity and his principles, but nobody gave him a job.

The most immediate result of his predicament was the inspiration to write a play about his ordeal. He brought it to New York in 1952, but when he could only raise $27,000 of its $55,000 budget, the project collapsed. At about the same time, he was approached to direct a Broadway revue, "Two's Company," starring Bette Davis. The material was "dreadful," he remembers, but he agreed to do it on the condition that his name would be up in lights outside every theatre where it played. He wanted to see if it would inspire pickets and/or any other forms of public protest. Nothing happened. Still, he was among the unemployed as far as films were concerned, and he returned to France.

Even there, however, the effect of the blacklist was felt. Two days before he was to start shooting a French film, he was told he had been relieved. "Pressure from New New York," was the explanation. Eventually, of course, he was able to find employment, directing the critically acclaimed "Celui Qui Doit Mourir" (He Who Must Die) in 1957, followed by "Rififi" and "The Law" in the succeeding years.

Spine-Stiffener

The money success of these releases gave "courage" to other would-be employers, prompting Dassin to stress the "hypocrisy" of the blacklist system. Other film craftsmen, however whose talents, apparently, were not thought to be all that unique, i.e. profit-promising, never were able to recoup their careers. Dassin's unstated

(Continued on page 13)

From Hollywood

Claude Binyon

(who used to be one himself) is sardonically kidding-on-the-square in his satirical piece on film criticism

Are These Our Critics?

* * *

another interesting Feature in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles.

Charles Simonelli Third Partner In New Youngstein-Pickman Company

Dassin as Critic

Director Jules Dassin, who, along with Melina Mercouri, Tony Perkins, Robert Preston and Mike Frankovich, was a panel member on David Susskind's "Open End" Sunday (7) over WNEW, was later amazed to learn that anyone had watched the show all the way through.

The two-hour discussion had been taped on the Wednesday prior to its Sunday airing, thus allowing the panelists to see themselves in action when it was broadcast. Commented Dassin "I tried to watch it but it was so bloody dull I turned it off after a half hour."

Reade Invests $3-Mil in Films; Made in U.S.A.

Walter Reade's Continental Distributing, which already has a preproduction investment in "The Balcony," now shooting in Hollywood, plans to invest approximately $3,000,000 more in domestic production in the coming months.

Noting that Continental's previous production investments had all been in European films, Reade said in New York Monday (15) that the climate of film production in the States "has changed radically" during the last year, becoming receptive to "fresh concepts of filmmaking and subject matter."

Reade did not mention any other domestic properties the company had invested in, saying he is now looking for domestic pix which "can be brought in at a proper cost without sacrificing their qualities." Such domestic investments, he added, will not affect Continental's continued interest in overseas productions.

Bill Schneider, Too, For Youngstein Co.; Sol Siegel On False-Rumor List

Bill Schneider, formerly exec v.p. of Donahue & Co., now heading his own ad agency, has become associated with the new Youngstein-Pickman Company. It's to be a major account for Schneider, who has reputation as being creative in the use of media.

Meanwhile, rumor was in circulation over the past weekend that Sol C. Siegel, formerly production head of Metro, was joining Youngstein-Pickman. This has been flatly denied.

The Youngstein-Pickman enterprise, incidentally, still has yet to be named.

ARTHUR HILLER COUNT: 26 SHOOTING OVERSEAS

Hollywood, Oct. 16.

Europe is bustling with feature production, with 26 motion pictures before the cameras in London alone when he stopped off there recently, director Arthur Hiller said here on his return from the continent, where he spent five months toiling on Walt Disney's "The Miracle of the White Stallions," lensed in Austria. In fact, the tempo of production in London is such that labs there were overtaxed to the extent their work on "Miracle" was delayed, he said.

Hiller commented he did not consider all this overseas production "runaway," for various reasons. "Miracle," he pointed out, is locaied in Vienna and it was shot there for that reason. Also, the film is located in post-war Vienna

(Continued on page 13)

Charles Simonelli, whose rise in the picture business drew attention (because of his youth) a few years ago, is leaving his present post as executive assistant to Milton R. Rackmil, president of Universal, to join Max E. Youngstein and Jerry Pickman in formation of their previously reported (but still unannounced) new production and distribution company.

Simonelli is leaving U to become the "third partner" in the Youngstein-Pickman enterprise.

Simonelli became eastern exploitation director of U in 1945. He was 23 years old at the time. After this, while continuing with U, be came upon various posts including chairman of the board of Thompson Starret Co., BIB Corp., and a director of Superior Tool & Die Co. and Bethlehem Machine & Foundry.

Simonelli's affiliation with Youngstein and Pickman gives added meaning to the Youngstein-Pickman setup. The latter two have eyes upon becoming another Seven Arts or Mirisch endeavor, but broader as they intend to package production and control distribution, while, at the same time, maintaining ancillary rights, and thus, in effect, extending the operations of the prosperous indie operators.

Simonelli reportedly already has told Rackmil of his plans to depart U.

At the same time it's learned that Youngstein over the past week told Nicolas Reisini, head man of Cinerama, that he, Youngstein, is officially leaving Cinerama. Youngstein has been v.p. of Cinerama and president of the CineMiracle subsidiary.

Simonelli, it's said, fits in the new company because of his ad-pub and distribution background plus Wall Street knowabout. Latter factor is especially important.

Youngstein will be president, and Pickman and Simonelli will be v.p.'s.

Palance Back, Trying Direction

Hollywood, Oct. 16.

Jack Palance, after five years of making films only in Italy, is returning to America, "hopefully for good." He has purchased Paul Darcy Bowles' book, "The Streak," and is prepping his entry into indie film production under his own Cody Productions banner. Actor would appear in a supporting role and direct from his own screenplay. Additionally, he said, he has penned a song, "Streak of Love," to be used in the film.

Palance's last features of ten he did abroad, are "The Christmas Train" and "Barabbas" for Dino DiLaurentiis. Latter was released last week in New York. He revealed offer for Samuel Bronston's "Fall of the Roman Empire" in Madrid but said he hasn't decided if he will do it.

NEW DIMENSIONS INC.

Laurence, Wasserman, Loeff Form Producing Firm

Hollywood, Oct. 16.

Douglas Laurence, Dale Wasserman and Ted Loeff have formed New Dimensions Inc., with first project to be film version of D. H. Lawrence's novel, "The Princess." Wasserman will script.

Company is also negotiating purchase of "The Little Showboat," by Lael Wertenbaker. They also project filming of Wasserman's play, "The Fog."

Company's chief activities will be in production. However, trio is also planning development of material for other indie filmakers. Laurence is prexy of the group, which will use the facilities of Loeff's Literary Projects Co. to develop book publication of basic material.

Court Okays S-W Buy of 37 Texas Theatres—24 of Them for Keeps

Stanley-Warner Circuit, thereto not a factor in Texas exhibition, is about to enter that state in a large way. Chain's bid for the 37-house Lone Star circuit was okayed yesterday (Tues.) by N.Y. Federal Judge Edmund L. Palmieri.

Proviso, however, decrees that SW must divest 13 of the acquisitions within two years, seven in the first year alone. Lone Star circuit comprises mostly driveins, with links in 13 Texas communities. After divestiture of the 13 situations, SW won't have more than one house in any given competitive area.

Acquisition marks SW's entry into ozoner field, as well as Texas competition. Bid to takeover Lone Star has been before the court since last September. It met scant exhib opposition, chief objection coming from Justice Dept. Court, however, contention that purchase would be in restraint of trade.

Except for one, all situations to be retained by SW are subruns, each reportedly averaging a $75,000 annual gross. No word out of SW homeoffice in N.Y. as to purchase price.

'West Side' World Gross, $21,000,000

As of Thursday (19), the first anniversary of the premiere of United Artists' "West Side Story," the film will have taken in a worldwide gross of approximately $21,000,000, according to a company statement. At the Rivoli Theatre in New York, where the film's first date is continuing, the picture has grossed $1,987,000 on 643 hardticket performances.

UA reports the picture currently is playing in 410 theatres in 18 different countries.

Milton London Chides Industry-Product-Famine For Letdown Summer

Detroit, Oct. 16.

The motion picture industry is accused by Milton H. London, prexy of Allied Theatres of Michigan Inc., of breaking faith and contact with its customers "by failing to provide worthwhile product during the Spring," which brought about a six-week summer lag in theatre biz.

"There is no other logical explanation," London said, in a letter addressed to general sales managers of the nine major film companies, "why boxoffice receipts on the fine merchandise released in July were far below expectation and why theatre business in general did not get off the ground until August."

London declared that the general disappointing grosses this summer on important releases must be the direct result of the product famine which existed last May and June. He pointed out there was a disastrous lag of almost six weeks this summer "before we were able to convince potential moviegoers that the product being offered was worth their time and money."

Every producer, every distributor and every exhibitor, he added, "has suffered financially by our failure to provide a consistent availability of quality entertainment to our customers."

London also pointed out that the lack of an orderly, balanced, consistent releasing program is of "serious consequence" to every person who expects to derive his living from the motion picture industry in the future. He quoted National Allied prexy Marshall H. Fine as reflecting the thoughts of exhibs on the subject:

"The lack of a regularly-delivered flow of product is the most serious problem plaguing our industry today, and poses the only threat to its future. I sincerel do not feel that there is any other issue either today or looming on the horizon that can compare in seriousness with this inability to deliver regularly top attractions to our customers."

Covers All Bases

Mike Frankovich made no bones about it in discussing Col and general industry matters with the fourth estate.

"Ask any question and I'll answer them—unless either I don't know or I just won't answer."

Frontier Adds 4; Makes 49 Sites In New Mexico

Albuquerque, Oct. 16.

Frontier Theatres Inc., headquartered in Dallas, has acquired four film theatres in Santa Fe for an undisclosed amount. Three are hardtoppers, one an ozoner. They have been owned by the Greer family in the New Mexico capital city for many years. Nathan Greer is currently manager of the family operation.

Purchase of the four houses, to take effect Oct. 21, will bring Frontier holdings in New Mexico to 49 theatres. It currently operates eight houses in Albuquerque through subsidiary, Albuquerque Theatres Inc. It also operates 37 other houses throughout the remainder of the state.

Frontier did not buy the properties, but merely the equipment and leased the houses.

Mark Cadle, who has been manager of Frontier's operations at Carlsbad, N.M., will manage the Santa Fe group.

H. J. Griffith, president of Frontier, has had interests in theatres in New Mexico for more than 35 years. The Greer family has operated Santa Fe houses for more than 50 years.

The hardtop houses included in the deal include: Lensic, El Paso and Alley Theatres. Drive-in is the Pueblo.

London Paper Rapped For Liz-Burton Pix

London, Oct. 16.

The Sunday Pictorial has been rapped by the Press Council for publishing page one pictures of Elizabeth Taylor and Richard Burton in bathing suits holidaying in a boat off the island of Ischia, following a complaint by a woman reader.

The reader said that the individuals were married though not to one another, that they had children who, in spite of the behavior of their parents, had to face growing up in a difficult world yet might be shown these pictures, and asked: "Is there to be no limit to the press to publicize feeble, cheap sex drama."

The Pictorial editor, R. T. Payne, answered that the persons concerned were two film stars who had recently attracted considerable publicity, were much photographed and had been the subject of a great deal of speculation. He considered the pictures to be of news interest and other publications in England and abroad had taken a similar view.

In its adjudication, the Council stated: "These pictures of two much-publicized film stars were considered by the newspaper to be of news interest but the Press Council deplores their publication."

LUKAS HELLER VICTOR

Writers Guild Nixes 'Jane' Credit For Essex

Hollywood, Oct. 16.

Writers Guild of America has ruled that Lukas Heller gets sole screenplay credit on Robert Aldrich's "What Ever Happened to Baby Jane?," denying a request for co-screenplay credit from Harry Essex.

Essex had sought the credit on the basis of a play script he had done from the Henry Farrell tome.

Film is produced and directed by Aldrich, in association with Seven Arts, for release by Warners.

GOSPEL PER BROIDY: GRACE WITH BRONSTON

As expected, the Allied Artists fiscal statement puts the company at a decided deficit. But the solace as prexy Steve Broidy notes in a message to stockholders, is that the latest report is without appreciable benefit of "El Cid" revenues.

For the year ended last June 30, AA operations sustained a net loss of $1,580,000. After payment of preferred dividends, this equals a loss of $1.73 per share on the 931,608 common shares outstanding. For the previous fiscal year, the company reported net income of $529,000, or 54c per share after preferred stock payments.

For the benefit of holders, Broidy advances the information that the company had fewer pictures in release in the latest fiscal annum. "El Cid" rentals, he stated, are now being reflected on the books, and should have distrib back in the black when the count for the first quarter of the new year is complete. This period ended Sept. 29.

Exec said the AA planning is for a minimum of four major productions, annually, not excluding co-production ventures. Additionally, a yearly average of about eight low-budget features is also contemplated.

Company's second association with producer Samuel Bronston is via the now-shooting "55 Days at Peking," which should be in release by next Easter, and, of course, AA is excited by the prospect of duplicating the "Cid" biz.

Opening this side next month is "Billy Budd," with "Day of the Triffids," a sci-fi yarn, launching in December. "Soldier in the Rain," with Jackie Gleason starred, rolls next June, and another major title for '63 is "Maharajah," which Polan Banks and George Marshall are to produce in India.

Zanuck Clears 9 Properties to Go

Hollywood, Oct. 16.

Decision has been made on the first nine titles which will get the go-ahead when the 20th-Fox studio reopens here shortly after the first of the year. It's understood that all the projects will be studio-based, though, there may be extensive location work when required by the individual property.

The properties thus marked for actual production all come from 20th's story backlog. Just which will go first, however, is still tentative.

Titles include Irving Stone's "Agony and The Ecstacy," the best-selling biography of Michelangelo; "The Enemy Within," adaptation of Robert Kennedy's book prepped by the late Jerry Wald; Laurence Durrell's "Justine"; Rodgers & Hammerstein's "The Sound of Music"; "Big River, Big Man"; "Take Her, She's Mine," Jimmy Stewart starrer whose production was temporarily postponed when Darryl F. Zanuck took over presidency this summer; "Mörituri," "Shock Treatment" and Ernest Gann's "Fate Is The Hunter," both of which were being prepped by DFZ Productions when Zanuck took over 20th.

Europe to U.S.

Gerald Adler
Alexander H. Cohen
Frank M. Folsom
Leo Fuld
Edith Hamlin
Julius Katchen
Leonard Lightstone
S. J. Perelman
Seymour Poe
Edward G. Robinson
Terence Stamp
Harold Stone
Norman Twain
Peter Ustinov
Alex B. Williamson
Noel B. Willman
Anna Deere Wiman
Darryl F. Zanuck

N.Y. to L.A.

Lionel Larner
Irving Paul Lazar
Jimmy Piersall
Joseph Stellini
Lou Weiss
Joe Wells

New York Sound Track

Most of the New York film community made it a three-day week last week, taking Monday off for the Jewish holidays, and then also Friday, Columbus Day . . . The Oct. 11 issue of The Christian Advocate contains one of the magazine's infrequent film reviews: a highly laudatory criticism of **Stanley Kramer's** "Judgment at Nuremberg" written by **William F. Fore** . . . All copies of the novel, "Seven Days in May," are now going out with insert cards asking readers for film casting advice. Pic is to be made by **Kirk Douglas** and director **John Frankenheimer,** with **Rod Serling** doing the adaptation.

Harry Margolies, ex-Astor Pictures and a 32-year man in the busiess, replaces **Lou Steisel** at Embassy . . . latter escalates to assistant to sales manager Carl Peppercorn.

Robert Penn Warren, the novelist, ailing in a Connecticut hospital with an infection, so producer **Noel E. Parmentel Jr.** has called off his planned reception this (Wed.) evening for the writer. Cocktailery was to have toasted the acquisition for the screen of "Night Rider," Warren's novel of the tobacco wars in Kentucky, which is slated for production late next year.

Mike Hall, local column planter who was responsible for most of those local breaks on "Longest Day" (including an entire Winchell "pillar," carries a card which identifies him as "column crasher" . . . Chalk up another one for "Judgment at Nuremberg." It's just been given the grand prix by the Catholic Organization of the International Cinema at the Assisi (Italy) film fest.

In last week's VARIETY story on the progress being made by UA's Premiere Showcase, the Loew's outlet in the Bronx should have been identified as the Paradise, not the Valencia, which is in Queens.

Steven Pallos, head of Britannia and Pax Films of London, here on biz . . . **Harry Millard,** recently featured in the road company of "Advise and Consent," sign for the indie pic, "Thundering Wheels," to be shot by Willpat Productions in Washington and Georgia later this month . . . **Mike Bromhead,** who was Lion International's rep here prior to returning to London as LI's general manager earlier this year, is serving as chairman for Great Britain for IFIDA's awards dinner here next January.

Twentieth-Fox board chairman **Spyros P. Skouras** has been named chairman of the 1962 campaign of the local chapter of the Assn. for the Help of Retarded Children . . . 28 RKO houses have been booked to show "Flame in The Streets," the Rank pic about racial problems in Britain. (See separate story from L.A. on ad-copy problems). Atlantic Pictures is handling this side . . . On Oct. 31 Simon & Schuster comes out with its anthology of **Pete Martin** Saturday Evening Post pieces: "Pete Martin Calls On."

Margot Weiss, freelance photog, named photo editor of 20th-Fox.

NYU drama & tv dept. **Prof. Robert Gessner,** on an invitational tour of London, Paris, Berlin and Warsaw cinema courses at respective local universities, writes from the Hog Cafe, Warsaw: "This restaurant-cafe is proud of its stairway and plumbing. Stalinalee in East Berlin is now called Karl Marxlee and you can see the difference right off! Frisco's Skid Row would be proud of such architecture."

Times Film has apparently sliced no less than 32 minutes from the running time of its latest Italo import, **Michelangelo Antonioni's** "Eclipse." Pic, which ran 130 minutes when shown at this year's Cannes fest, is now down to 98 minutes. It opens here at the Little Carnegie next Tuesday (23).

Astor Pictures, which has been publicizing Antonioni's "Il Grido" as "The Outcry" for the last six months, now has returned to the original Italo title, one week before its American preem at the loca 155th St. Playhouse and 5th Ave. Cinema Monday (22) . . . Col first veep **Mike Frankovitch** returned to his London headquarters last week after attending the "Barabbas" opening here and sitting in on the Open End tver.

The **Stanley Kubrick** deal with Seven Arts, which had been projected, came apart . . . **Sam Spiegel** going Hollywood for a change with his production of "The Chase" . . . **George Sidney** made a new deal with Metro and this would be a major switch . . . "Gidget Goes to Rome" put off because the leading lady and her husband became family-minded.

Blake Edwards and **Jack Lemmon** (former the producer, latter the actor) jointly own a property titled, "Good Lord, You're Upside Down," and plan to make the unpublished novel as a picture . . . The sign outside the DeMille Theatre couldn't have made **Dino DeLaurentiis** happier. It read: "Sorry, We're all sold out."

Rank Organization-distributed, Salzburg-made opera film, "Der Rosenkavalier," played a special four-day stand last week at big Carnegie Hall, similiar to a simultaneous concert hall showing of same release in Paris. Following daily takes were reported: Tues., $5,230; Wed., $6,000; Thurs., $6,195; Friday, $6,200.

Presently without a filmery, the town of Pleasant Valley (pop. 4,000) in New York State's Dutchess County has the welcome mat out for an enterprising exhibitor. Check in at the Chamber of Commerce.

Recent Herald-Trib yarn on **Martin Poll's** new production erratumed by calling it "Mr. Pimm and the Countess." Producers promptly vox-popped a correction, making no less than eight mentions of the correct itle, "Grand Duke and Mr. Pimm" . . . Mixed geography note: **France Nuyen** a N. Y.-to-Beirut item to film an NBC-TV "Here's Hollywood" seg . . . The French (those who can afford it) seem to dig American schooling for their progeny. Actor-director **Gerard Oury's** 20-year-old daughter is at Columbia Univ., and **Michele Morgan's** 18-year-old son is a college freshie on the Coast. Parents and offspring being reunited during former's current visit this side for the "Crime Does Not Pay" preem . . . **Gregory Peck** is the star-of-the-year choice by Theatre Owners of America. Accolade will be tendered at the exhib body's prexy banquet winding up its Bal Harbourt (Florida) confab Nov. 10. Exhibs attending the fete will also get thire first looksee at **Cliff Richards,** the British pop singer who screen bows this side in Par's "Wonderful to be Young" . . . **Peter Ustinov** in for "Billy Budd" bally, and to pow with **Joe E. Levine** anent possible Broadway presentation of the star's "Photo Finish" stage hit; ditto a subsequent pic version.

U.S. to Europe

Franz Allers
Jack Birns
Karl Boehm
Frank Cooper
Margia Dean
Clare Lawson-Dick
Frank Ford
Mike Frankovich
Marcia Hale
Jac Holzman
Peter Katz
Sean Kenny
Howard E. Kohn 2d
Philip Mayer
Charles Michelson
Ken Rive
Wallace A. Ross
Michael Stern
Jackie Susann
Terry-Thomas

L.A. to N.Y.

Perry Botkin
Jules Bricker
Carol Burnett
William Castle
Gower Champion
Rosemary Clooney
Phil Cohan
Edward S. Feldman
Anne Francis
Lee Grant
Signe Hasso
Hope Lange
Paul Lynde
Jayne Mansfield
Gene McCabe
Arnold Moss
Jonas Rosenfield Jr.
Wesley Ruggles Jr.
Charles E. Skinner
Herb Silvers
Rod Taylor
Paul Weston
Tim Whelan Jr.

DAVIS-ROYAL BEEFS SELL CREW

For Boxoffice Insurance, Stern Advises Dub-With-Actors-of-Each-Major-Area

By JOE COHEN

Dubbing of features should be done in the country in which the picture has to be sold, according to Mike Stern, for many years the Rome correspondent of Fawcett Publications, who is now in the U.S. setting up a distribution deal for Itam Films' "All About Love" (ex-"Magnificent Adultress" nee "Femenine Dilusso"). Stern who already shelled out $20,000 to insert English lyrics in Paris, is going to have the job redone in the U.S.

Stern says the policy he has adopted for all films distributed by Itam, of which he is exec veepee and of which Frank Levien is president, stems from the fact that a dubbing job needs writers and not translaters and it needs actors and not merely those who know the language. In America, Stern says, he can get both. Both are highly important. It's imperative to get the spirit of the actor as well as the spirit of the writer. The job can't be left to tourists who happen to be in the country, or to students wanting to make a few dollars on the side.

The importance of dubbing says Stern is seen by the fact that for $20,000 or so, an entire new market becomes available. Just how much of that market a film will be able to get, will depend, in a great measure on the dub. The dubbing cost therefore becomes unimportant in light of the markets opened up by a firistrate job.

Other projects on Itam's schedule is the filming of "The Most Dangerous Man in the World" based on one of Stern's exposes, and he is working Irwin Shaw's "Lucy Crown," rights of which are currently held by Harold Hecht.

Stern is also in the U.S. to complete the deal on publication of his book, "An American in Rome" publication date of which is still to be set by Bernard Geis Associates. The vet newspaperman is not yet ready to desert journalism completely in favor of films. He will do both. Stern is permanently based in Rome, having gone there during the war. After D-Day, Rome temporarily became an unimportant centre, which gave him the necessary time to study the film industry there, and since has dabbled in both films and journalism.

Winnipeg's New Chance To Win Sunday Amusements

Winnipeg, Oct. 16.

Winnipeg voters who have long wished to attend a film, concert or legitimate play on Sundays will have an opportunity to vote via referendum Oct. 24. Propositions, aimed at bending the province's "blue laws," is set up in two parts.

The first question will cover Sunday performances of films or performances in theatres and concert halls where an admission is charged. The second will ask voters if they favor or oppose Sunday operation of bowling alleys commercial sports, excepting horse racing, boxing, wrestling, dog racing and stock car racing.

Referendum has been drafted by the city solicitor, with the provincial government sanctioning vote, the outcome of which will give the legislature the power to change the Lord's Day Act to suit Winnipeg.

In 1955 Winnipeg voters rejected, by a slim majority, a vote to permit commercial sports in the city on Sunday afternoons. Subsequently in 1960 they approved, by a wide margin, a by-law permitting sports and other forms of entertainment, provided the event were sponsored by a non-profit organization.

Referendum resulted indirectly from action taken by city police against Sunday showings of features by the Winnipeg Film Society. Film group has launched an appeal against the conviction.

Report From Tokyo

Tokyo, Oct. 16.

Exports of films from Japan during the January-June period of this year earned a total of $954,557, according to the export committee of the Japan Motion Picture Producers Assn. The figure is a 7% increase over the same period of last year.

During the period, there were 1,138 deals on a flat basis and 120 on percentages. Earnings from the U.S. brought the most coin, $364,853. Okinawa was second in dollar accounts with $200,199 and Thailand third with $73,901. In open accounts, sales to Formosa topped the list with the equivalent of $207,180.

Japan Mostest, India's Films 2d

Washington, Oct. 16.

India retained its rank as the world's second largest (numerically) producer of feature films in 1961 despite a drop in production from the previous year, per the U.S. Commerce Dept. Production in 1961 totalled 297 features, down from 1960's all-time high of 320, chief Nathan Golden says. Boxoffice receipts in 1961 were $106,050,000.

Jaan now leads the world in feature film production.

The Indian future outlook is not good, according to Golden, because of a shortage of raw film for which the nation is dependent on imports. Film quota of all imports has been chopped to 25 percent, Golden explains.

The Indian industry also faces financing, tax, and cost problems, he adds.

The U.S. accounted for 131 of the 205 foreign pictures shown in India in 1961, or about two-thirds of the total. British, Italy and Russia contributed far fewer films. Foreign pictures were shown, however, only in 223 of India's 3,657 theatres.

Value of pictures India exported amounted to $3,360,000 in 1961, but plans are to raise the figure to $3,990,000 this year.

Thompsonites Brainstorm At Georgia Chain HQ

Hawkinsville, Ga., Oct. 16.

Motion picture operators and managers of South Georgia will gather here Thursday (18) for a meeting sponsored by Thompson Theatres and Martin Theatres. The sessions will be held in the Thompson Theatre, owned and operated by J. H. (Tommy) Thompson, president of the Motion Picture Owners and Operators of Georgia, who will preside at the business sessions.

C. S. Baker, of the All-Weather Rollerdrome of Nashville, will speak on profitable snack bar promotions, ideas and suggestions and Bill Shealey, manager of Loew's Grand Theatre, Atlanta, will give a talk on Profitable Promotions, Ideas and Gimmicks.

These talks will be followed by an open forum.

A "Get the Facts Concession" forum will take up the afternoon with Mac Russell, district manager of Wilby-Kincey Theatres, Atlanta, as moderator. Panelists will be Jack Marsh, Blevins Popcorn Co., Nashville, Bill Dunaway, Royal Crown Cola Co., Columbus, John Martin, Coca-Cola Co., Atlanta, and J. O. Hoover, Martin Theatres, Columbus.

25 IMPORTS TO HIT U.S. MARKET

With a backlog of about 25 films now available, Davis-Royal Films, the newly organized indie distrib firm of Richard Davis in affiliation with Columbia, should sendout 24 features in its first 18 months, with about 12 a year thereafter, Davis reported in New York last week.

At the moment, Davis, whose pictures previously reached market via his smaller UMPO firm, is in process of building a sales org for Davis-Royal, with the current seven-man staff probably being increased to about 15. Distrib is currently negotiating with an exec at a major company to become general sales manager of the new firm, and expects to have at least six of his own sales reps around the country. In those areas where satisfactory sub-distribs are available he'll go through them.

The organization of the new firm thus fills a vacuum faced by Columbia ever since the death earlier this year of Edward Kingsley, whose Kingsley-International previously had acted as the outlet for Columbia's foreign acquisitions and art product. (Actual distribution of the Col-Kingsley product was handled by Peter Horner's Union Film Distributors, recently bought by J. J. Frankel.)

Proceed With Care

Though he predicts that Davis-Royal will become one of the most active of the indie operations, Davis has no intention of "overexpanding" on the sales front, a temptation which indies sometimes find hard to resist if they chance upon a big money-making import. Says Davis, "the important thing is to keep your overhead from swamping you, as well as to be sure of a continuity of product."

In addition to the pix he already has in the vault, Davis will supplement this roster by playing an active role in Col's acquisition of new art product, as well as in its coproduction plans. Noting that there are all sorts of "coproductions" (including some preproduction distribution deals which often are incorrectly called coproductions), the distrib says the Col plans to play the coproducer role in from five to seven pix to be made abroad in the near future.

Raoul Levy Precedent

This, of course, is not new for Col, which pioneered this sort of investment via its arrangement with French producer Raoul Levy, who made more than 10 pix with Col financing before they finally agreed to disagree. Among the pix which Davis has are several Col-Levy productions which remained unreleased at the time of Kingsley's death, including "Moderato Cantabile," starring Jeanne Moreau and Jean-Paul Belmondo, and Calude Autant-Lara's "Les Regattes de San Francisco."

One of the first of the Davis-Royal releases will be "The Reluctant Saint," an English-language comedy-drama directed by Edward Dmytryk and starring Maximillian Schell. This is the story of the obscure Italian priest who literally rose to sainthood via his powers of levitation. Pic is to receive its U.S. preem as the Christmas attraction at the Guild Theatre in New York.

Expected by Davis to be one of the firm's hottest attractions is the newest Brigitte Bardot pic, "Warrior's Rest," based on a novel by Christiane Rochfort and now in its preem engagement in Paris. This is tentatively pencilled in for February release, and the distrib has high hopes for bringing Bardot over for a p.a., something she has successfully resisted until now.

On the Davis-Royal list are two Italo films produced by Morris Ergas, "Vanina Vanini," directed by Roberto Rossellini, and "Kapo," starring Susan Strasberg, and which was the Italo nomination for the foreign language Oscar two

(Continued on page 6)

Traitors (Future) On U.S. General Staff In Screen Version of 'Seven Days'

Hollywood, Oct. 16.

Hollywood may well run headlong into a clash with the U. S. Defense Department over upcoming film production of "Seven Days in May," according to Edward Lewis, who is producing for Joel Productions and John Frankenheimer. Lewis told VARIETY they intend to do the picture despite "anticipated non-cooperation and stumbling blocks from the Pentagon."

Fletcher Knebel and Charles W. Bailey II novel deals with 1970 setting in which joint chiefs of staff plot overthrow of the U. S. Government. Basic premise of the story is separation of the executive arm of the government and the Military." Lewis said he feels "the executive arm will be in favor." He noted they will meet with people in Washington upon completion of the Rod Serling script to determine cooperation. Among necessities is permission to film in Washington, which Lewis will try to obtain during these meetings.

Initially, film was undertaken on an entirely indie basis, with authors, Serling and producers all in on participation. Lewis said, however, that the novel has risen to second place on national bestseller lists resulting in "interest expressed by most major companies." He now expects film to go for a major.

Picture, which calls for five major star names, will have Kirk Douglas in one of top roles. Budget will be "at least $3,000,000," according to Lewis. Filming is aimed for late January start. Producer said, regardless of governmental objection, "we will make the picture." He stated, "it is important that we have the strength to see that such a problem exists and meet it; this is a patriotic film." Queried on its impact overseas, he said "I don't believe it is a bad image for us to show that democracy exists in America." He noted such a film would face "enormous censorship problems if any other country tried to make it."

Fog-on-Fog

Amarillo, Tex., Oct. 16.

A heavy fog caused screening difficulties at local ozoners. However the Twin Drive-In Theatre north screen got an unusual effect from it. The drive-in was showing "Mr. Hobbs Takes a Vacation" (20th), in which there is a scene showing James Stewart and his "son" in a sailboat.

A thick fog rolled in on them at the exact moment the real fog rolled into the ozoner. It became 3-D without glasses. When the screen fog lifted, real one remained to hamper the showing.

A British Fear: Too Tiny Toll Test

London, Oct. 16.

Concern is being expressed by British filmmakers in case any upcoming tollvision experiment here (following the official hint in the government's White Paper) should not be conducted on a sufficiently large scale. Producers are worried about the government's indication that "the scope of any experiment over wire would be severely limited certainly in the early stages" may mean only a small try-out for pay-tv is planned. If this is the case, the film men feel findings could be misleading.

According to the British Film Producers Association, whose views on this issue are consistent with those of the Federation of British Film Makers, the experiment should foreshadow the shape of tollvision to come. Thus it should be tried out on a sufficiently large format to allow production of shows mounted specially for the medium.

Producers think it would be a mistake to omit this aspect from the test as the big show, lavishly appointed, out-of-budget-reach of the video networks, etc., is supposedly one of the main attractions of a feevee system. Not to find out in the beginning whether the public is sufficiently interested to buy this type of product is lacking in common sense, they feel.

Both trade associations are making submissions to the Postmaster General.

Orleans, Shopping Centre Hardtop, Under Erection

Philadelphia, Oct. 16.

Construction has begun on the new 2,000-seat Orleans Theatre, in the heart of one of the larger shopping centre complexes in northeast Philadelphia. Orleans will be an addition to the William Goldman chain of film houses.

New hardtop will feature the recently developed eye-ease lighting. Contract calls for completion early in 1963.

Gather to Attaboy Burger

Pittsburgh, Oct. 16.

Pittsburgh friends of Henry Burger, who was recently promoted to midwest zone manager for the Stanley Warner Theatres, arranged a testimonial dinner for him on Thurs. (11) at the Roosevelt Hotel.

Cochairmen for the affair are Morris Finkel, Dave Silverman, Harry Feinstein and Jules Curley who succeeded him here as advertising manager.

ED LINDER TO MT. KISCO

Minneapolis, Oct. 16.

Ed Linder has exited as manager of Bennie Berger's firstrun loop Gopher theatre here to become a partner in Lesser Theatres circuit of New York and managing director of the chain's new de luxe house at Mt. Kisco, N.Y., scheduled to open Nov. 1.

Alce Trimble succeeds him here.

In Re Those Phoney 'American Premieres'

Nassau, Bahamas.

Editor, VARIETY:

In his review of "Mr. Arkadin" (VARIETY, Sept. 19) *Pit* mentions that this 1955 Orson Welles effort would have a theatrical showing in New York beginning on Oct. 2. He then goes on to say, "Since VARIETY unaccountably carried no review of the pic originally, this is now to redress the omission."

Just to keep the record straight, this film which has had some U. S. tv exposure (it played Miami just a few weeks ago) *was* reviewed in VARIETY from the 1956 Cannes Film Festival under the title "Confidential File." Its running time was 95 minutes. The exact date of its screening is not indicated nor is the review signed, unless I have inadvertently cut off the signature.

On a not too distantly related subject, I note many New York arties have a tendency to announce the opening of new films as "American Premieres" when very often they are not. The Murray Hill for instance (and there have been other recent examples) in its ads for the current "Operation Snatch" announced its Sept. 24 opening as an "American Premiere." This film played the Downer Prestige Theatre in Milwaukee several weeks previously and possibly has had other U. S. dates. I am wondering when New York theatres will announce the "American Premieres" of such films as "Hell in the City" with Anna Magnani and Gulietta Masina which played in California early this year or "Lights and Shadows" with Simone Signoret and Maria Casares which had its first showings in Memphis, I believe, back about March. It may be of small matter, but New Yorkers needn't think they see them all first.

Bill Elliott.

The Manchurian Candidate

Firstrate, offbeat suspense drama. One of the year's big grossers.

United Artists release of M. C. Production (Howard W. Koch executive producer; George Axelrod, John Frankenheimer, producers, directed by John Frankenheimer. Stars Frank Sinatra, Laurence Harvey, Janet Leigh; features Angela Lansbury, Henry Silva, James Gregory, Leslie Parrish. Screenplay by George Axelrod, based on novel by Richard Condon; music, David Amram; camera, Lionel Lindon; editor, Ferris Webster; asst. director, Joseph E. Lom. Reviewed in New York, Sept. 27, '62. Running time, 126 MINS.

Bennett Marco ..... Frank Sinatra
Raymond Shaw ..... Laurence Harvey
Rosie ..... Janet Leigh
Raymond's mother .... Angela Lansbury
Chunjin ..... Henry Silva
Senator John Iselin .... James Gregory
Jocie Jordon ..... Leslie Parrish
Senator Thomas Jordon ... John McGiver
Yen Lo ..... Khigh Dhiegh
Corporal Melvin ..... James Edwards
Colonel ..... Douglas Henderson
Zilkov ..... Albert Paulsen
Secretary of Defense ... Barry Kelley
Holborn Gaines ..... Lloyd Corrigan
Berezovo ..... Madame Spivy

Every once in a rare while a film comes along that "works" in all departments, with story, production and performance so well blended that the end effect is one of nearly complete satisfaction. Such is "The Manchurian Candidate," George Axelrod and John Frankenheimer's jazzy, hip screen translation of Richard Condon's bestselling novel. With Frank Sinatra, Laurence Harvey, Janet Leigh and Angela Lansbury all giving top performances, the picture not only has strong built-in boxoffice values, but the controversial makings for the kind of word-of-mouth that turns a good grosser into a blockbuster.

The exact nature of "Manchurian Candidate" may be hard to define, but perhaps "suspense melodrama" is the best term. Its story of the tracking down of a brainwashed Korean war "hero," being used as the key figure in an elaborate Communist plot to take over the U.S. government, is, on the surface, one of the wildest fabrications any author has ever tried to palm off on a gullible public. But the fascinating thing is that, from uncertain premise to shattering conclusion, one does not question plausibility: the events being rooted in their own cinematic reality.

As scripted by Axelrod and directed by Frankenheimer, who also double as coproducers under exec producer Howard W. Koch, "Manchurian Candidate" gets off to an early start (before the credits) as a dilemma wrapped in an enigma; a small American patrol in Korea is captured by the Chinese Communists. Shortly thereafter, the sergeant of the group, Laurence Harvey, is seen being welcomed home to Washington as a Congressional Medal of Honor winner, having been recommended for that award by his captain, Frank Sinatra, who led the illfated patrol. But something is obviously wrong. Harvey himself admits to being the least likely of heroes, and Sinatra, though he testifies that the sergeant is "the bravest, most honorable, most loyal" man he knows, realizes this is completely untrue. But why?

The captain's subsequent pursuit of the truth comprises the bizarre plot which ranges from the halls of Congress, New York publishing circles and an extremely unlikely Communist hideout in mid-Manhattan, to a literally stunning climax at a Madison Square Garden political convention.

Like all the best films, there probably has never been anything quite like "The Manchurian Candidate" before, though in sheer bravado of narrative and photographic styles it shares the tradition of Hitchcock, Capra, Welles and Hawks. In character and incidental comment, it displays irreverence towards hallowed cliches, be they "all-consuming" mother love, the commercialization of Christmas ("The 12 Days of Christmas"—one day is quite loathsome enough"), Iron Curtain spies (here the Russ agent is an apprehensive boor and the Chinese a whimsical, literate mind from outer Manchuria, if not space), to say nothing of homegrown political frauds who hide behind portraits of Abe Lincoln. A major character in the proceedings is a thinly disguised takeoff on the late Sen. Joseph McCarthy, played with farcical but devastating gusto by James Gregory. "The Manchurian Candidate" thus restores a topical excitement to American films which has been almost totally lacking since Hollywoodites started taking up residence abroad. This film could not have been made anywhere but in the U.S.

"Candidate" must inevitably come up for a bundle of Oscar nominations next spring. Most likely to succeed is Angela Lansbury, whose performance as Harvey's scheming, caustic mother ("Raymond, why do you always have to look as if your head were about to come to a point?") is one of the most poignant and diamond-hard of the ear. Equally good is Harvey, who succeeds in making appealing a character correctly described as "completely unlovable"—by far his best role since "Room at the Top. Also ripe for kudos are Frankenheimer, as director, and Axelrod, for best script from another medium.

Less showy, but no less effective, is Sinatra who, after several pix in which he appeared to be sleep-walking, is again a wide-awake pro creating a straight, quietly humorous character of some sensitivity. A pleasant surprise is Janet Leigh as a sweet, swinging N.Y. career girl. The actress only has two or three scenes, but they count. One especially, on a Washington-to-New York train in which she picks up a semi-hysterical Sinatra, registers as one of the great love scenes since Bogart and Bacall first tossed non-sequiturs at one another in "To Have and Have Not." ("Are you Arabic?" asks Miss Leigh; "Or, to put it another way, are you married?"). One of the brilliant achievements of the film is the way Axelrod and Frankenheimer have been able to blend the diverse moods, including the tender and explosively funny as well as the satiric and brutally shocking.

Supporting work, with perhaps one exception, is fine. Henry Silva is suitably sinister as a Red agent and pretty Leslie Parrish is lively and believable as Harvey's illfated romance. Only John McGiver, as a liberal senator who, presumably, should be appealing, since he's portrayed as being on the side of right, strikes a false note. It's a mannered, pompous performance right out of summer stock.

Some mention should be made too of the form of the film. Though it includes three flashbacks (two of which are hypnotically weird dream sequences), the picture moves forward with a constantly increasing tension and momentum which never allow for audience second-guessing of the macabre plot twists or coincidences. The quick cuts and tricky juxtaposition of scenes match the flamboyance of the script. So do Lionel Lindon's slick b w photography and Ferris Webster's editing. David Amram's music is a witty, though never obtrusive counterpoint to the action. *Anby.*

Dr. No
(BRITISH—TECHNICOLOR)

Ian Fleming's Secret Service agent-hero, James Bond, comes to the screen for the first time in a piece of amusing, hokey action. Ought to please generally.

London, Oct. 4.

United Artists release of Harry Saltzman & Albert R. Broccoli presentation for Eon Productions. Stars Sean Connery. Directed by Terence Young. Screenplay by Richard Maibaum, Johanna Harwood & Berkely Mather; based on Ian Fleming's story, editor, Peter Hunt; camera, Ted Moore; music, Monty Norman. Previewed at Pavilion, London, Oct. 2, '62. Running time, 110 MINS.

James Bond ..... Sean Connery
Honey ..... Ursula Andress
Dr. No ..... Joseph Wiseman
Felix Leiter ..... Jack Lord
M ..... Bernard Lee
Professor Dent ..... Anthony Dawson
Quarrel ..... John Kitzmiller
Miss Taro ..... Zena Marshall
Sylvia ..... Eunice Gayson
Miss Moneypenny ..... Lois Maxwell
Strangways ..... Tim Moxon
Girl Photographer ... Margaret LeWars

First screen adventure of Ian Fleming's hardhitting, fearless, imperturbable, girl-loving Secret Service Agent 007, James Bond, is an entertaining piece of tongue-in-cheek action hokum. It's to be the first of a series which should be both popular and profitable. Not designed for sophisticates but for those who like straightforward action laced with humor.

Picked to portray Bond is rugged Sean Connery, a stalwart, confident actor who looks as if he may have landed himself a career as Bond. He excellently puts over a cool, fearless, on-the-ball, fictional Secret Service guy. Terence Young has directed with a pace which only occasionally lags. He and script throw in plenty of conventional, but acceptable melodrama gimmicks.

The hero is exposed to pretty (and sometimes treacherous) gals, a poison tarantula spider, a sinister crook, flame throwers, gunshot, bloodhounds, beating up, near drowning and plenty of other mayhem and malarkey, and comes through it all with good humor, resourcefulness and what have you.

Connery, as Secret Service Agent 007 (the 00 means he is licensed to kill, and does) is sent to Jamaica to investigate the murder of a British confidential agent and his secretary. Since both murders happen within three or four minutes of the credit titles the pic gets away to an exhilarating start. He becomes involved with the activities of Dr. No, a sinister Chinese scientist (Joseph Wiseman) who from an island called Crab Key is using a nuclear laboratory to divert off course the rockets being propelled from Cape Canaveral. Connery gets into plenty of trouble when he penetrates Dr. No's h.q.

Wiseman is a bland heavy, Anthony Dawson a shifty geological professor, Bernard Lee an authoritative Secret Service chief, Jack Lord a C.I.A. man, and John Kitzmiller a Jamaican aide to Connery. Sometimes Kitzmiller is compelled to revert to that now old-fashioned type of Clarence Muse colored actor mugging but, overall, comes out as a forceful personality. Among the dames with whom Connery becomes involved are easy-on-the-eye Ursula Andress, who shares his perilous adventures on Crab Key, and spends most of her time in a bikini, Zena Marshall as an Oriental charmer who nearly decoys him to doom via her boudoir and Eunice Gayson, whom he picks up in a gambling club in London and who promises to be the biggest menace of the lot. But she is an irrevelant doll who fades out of the pic when Connery is switched to Jamaica.

Ted Moore has done a swell job with his lush color photography of the West Indies and Monty Norman's music and Peter Hunt's editing are both technically okay. Production values in this pic are topclass including some polished artwork and ingenious scientific special effects. As a screen hero James Bond is clearly here to stay. He will win no Oscars but a heck of a lot of enthusiastic followers. *Rich.*

The Password Is Courage
(BRITISH)

Real life war yarn which has been souped up beyond the realms of conviction; Dirk Bogarde's name helps and this could do useful b.o., despite its flaws.

London, Oct. 11.

Metro release of Andrew & Virginia Stone production. Stars Dirk Bogarde; features Maria Perschy, Alfred Lynch, Nigel Stock, Reginald Beckwith, Ferdy Mayne, George Mikell, Olav Pooley. Direction and screenplay by Stone, from John Castle's biography of Charles Coward. Camera, David Boulton; editor, Noreen Ackland (under supervision of Virginia Stone). Previewed at Metro Private Theatre. Running time, 116 MINS.

Charlie Coward ..... Dirk Bogarde
Irena ..... Maria Perschy
Pope ..... Alfred Lynch
Cole ..... Nigel Stock
Unterofficer ..... Reginald Beckwith
Schmidt ..... Richard Marner
Aussie ..... Ed Devereaux
Pringle ..... Lewis Flander
Necke ..... George Mikell
Robinson ..... Richard Carpenter
French Farmwoman .. Margaret Whiting
German Doctor ..... Olav Pooley
1st German Officer ..... Ferdy Mayne
2nd German Officer ..... Olav Pooley
1st German Goon ..... Colin Blakely

Based on the wartime adventures of Sergeant-Major Charles Coward, this real life yarn is another in the procession of war stories and, maybe, audiences have had the theme a shade too often. This one has been blown up as a star vehicle for Dirk Bogarde and an opportunity for Andrew and Virginia Stone to exercise their gleeful skill with special effects.

Stone's screenplay, based on a blog of Coward by John Castle, has pumped into its untidy 116 minutes an overdose of slapstick humor. Result is that what could have been a telling tribute to a character of guts and initiative, the kind that every war produces, lacks conviction. It seems too much a confected piece of fiction. Still, Bogarde's name can spell boxoffice and the pic provides easygoing entertainment for the easygoing.

Coward (Bogarde), a breezy, likeable character, becomes a prisoner of war and is dedicated to sabotaging and humiliating his German captors. As senior soldier in Stalag 8B, he rallies the other men to escape so that they can get back to fighting the Nazis. Coward's main problem is to make contact with the Polish underground to get maps, money, etc., before escaping through a 280-foot tunnel which the prisoners have laboriously built. In charge of a batch of prisoners at a lumber yard, he contrives, with his colleagues, to burn down the yard.

He convinces the German officer in charge that it was because the officer was smoking on duty, promises not to report the incident on condition that Coward gets the afternoon off in nearby Breslau, without a guard.

There he contacts a blonde optician and the escape goes through with some tension, but the ringleaders are recaptured and sent to Auschwitz. As the Allies advance, pushing the enemy to the west, Coward and his sidekick, Pope (Alfred Lynch), escape again and join the American lines by commandeering a fire engine and riding triumphantly through occupied villages.

These, and other incidents, sound like something dreamed up by an expansive, imaginative scriptwriter. In "The Password Is Courage," they seem more like reel life than real life. The whole incredible adventure never seems to hold the feeling of having actually happened.

Bogarde gives a performance that is never less than competent, but never much more. The best male performance comes from Lynch, as Corporal Pope, a philosophical soldier devoted to Coward. He is a composite of several characters in Coward's actual story. Maria Perschy, a personable Hungarian girl making her first appearance in a British film, brings some glamor to the film as the underground worker. Nigel Stock, Ed Devereaux, Lewis Flander, George Mikell, Ferdy Mayne, Colin Blakeley and several others give Bogarde and Lynch stout aid in support roles.

But the casting of Reginald Beckwith, a typically British character actor, as a Nazi officer pinpoints the fact that all the Germans are made to look like idiots which, again, destroys much of the realism.

The Stones have worked out some sharp technical effects with fire, train sabotage and the like, ably executed by Bill Warrington. David Boulton's lensing does justice to Metroscope and the music (uncredited) is unobtrusively okay.

As a piece of fiction, this film would satisfy the average audiences. As a slice of real life and a tribute to an offbeat character, it is hollow stuff. *Rich.*

Davis-Royal

Continued from page 5

years ago. Others include "The L-shaped Room," British romantic drama starring Leslie Caron and Emlyn Williams, written and directed by Bryan Forbes; "Les Mauvais Coups," starring Simone Signoret; Mauro Bolognini's "Senelita," with Anthony Franciosa and Claudia Cardinale, and two French pix, "Les Dimanches d'Une Ville d'Avray," with Hardy Kruger, and Autant-Lara's "Thou Shalt Not Kill," whose pacifist theme caused all sorts of trouble at the 1961 Venice film fest.

In addition to heading the new firm, Davis will also continue running his posh eastside art house, the Fine Arts Theatre.

Le Gentleman D'Epsom
(FRENCH—TOTALSCOPE)

Paris, Oct. 9.

UFA-Comacico release of Cipra-Cite Films-CCM production. Stars Jean Gabin; features Paul Frankeur, Frank Villard, Louis De Funes, Madeleine Robinson. Directed by Gilles Grangier. Screenplay, Albert Simonin, Michel Audiard, Grangier; camera, Louis Page; editor, Jacques Desagneaux. At Balzac, Paris. Running time, 83 MINS.

Richard ..... Jean Gabin
Maud ..... Madeleine Robinson
Arthur ..... Paul Frankeur
Lucien ..... Frank Villard
Charly ..... Jean Lefebvre
Ripeux ..... Louis De Funes

Vet actor Jean Gabin again essays a type of role that has become familiar for him of late. He is an old snob living off racetrack touting, and not above some clever underhand actions. He walks through this role with his usual aplomb, but the pic neglects to build any story or indulge in any deeper characterization. Result is a breezy series of anecdotes that rate this as more of a local than foreign entry, except for possible special situations on the Gabin name.

Gabin's meal ticket is a group of people to whom he gives a different horse in a daily race, with each putting down a bet for him. He is thus bound to win. He also considers himself a great handicapper and does make some killings at times.

One day he meets an old flame and hides his ordinary financial means. She is married to a rich American and in for clothes buying. He takes her on a big night spree, and gives a bad check.

But he gets another sucker and manages to make a great track cleanup by mistake to end this on an upbeat note. But all of this is quite surface and oversimplified. But it gives the still dynamic Gabin another chance to play a domineering role. All this is done with a general breeziness that makes this lightweight affair a good local entry.

Credits are okay and the support is fine. Louis De Funes takes a small role and with his finesse in pointed mugging and timing proves himself to be one of the best comedians around here. *Mosk.*

The Quare Fellow
(BRITISH)

Grim 'entertainment,' in intelligent protest against capital punishment based on Brendan Behan's play. Sound leading performances but strength is in the excellence of the small part players all down the line.

London, Oct. 4.

British-Lion release through BLC of a Havelock-Allan production. Stars Patrick McGoohan, Sylvia Syms; features Walter Macken, Harry Brogan, Marie Kean, Dermot Kelly, John Welsh. Produced by Anthony Havelock-Allan. Written and directed by Arthur Dreifuss, from an adaptation of Brendan Behan's play by Jacqueline Sundstrom and Dreifuss; camera, Peter Hennessy; editor, Ted Marshall; music, Alexander Faris. Previewed at Rialto, London, Oct. 2, '62. Running time, 90 MINS.

Crimmin ..... Patrick McGoohan
Kathleen ..... Sylvia Syms
Regan ..... Walter Macken
Donelly ..... Dermot Kelly
Chief Warder ..... Jack Cunningham
Holy Healy ..... Hilton Edwards
Prison Governor ..... Philip O'Flynn
Dr. Flyn ..... Leo McCabe
Lavery ..... Norman Rodway
Mrs. O'Hara ..... Marie Kean
Mickser's Wife ..... Pauline Delaney
1st Customs Officer ..... Geoff Golden
2nd Customs Officer ..... Tom Irwin
Poet ..... Joe O'Donnell
Meg ..... Agnes Bernelle
Minna ..... Iris Lawler
Prison Chaplain ..... Dominic Roche
Himself ..... Arthur O'Sullivan
Silvertop ..... Aubrey Morris
Mickser ..... Robert Bernal
Clancy ..... Frank O'Donovan
Carroll ..... John Welsh

Based on Brendan Behan's play this is an allout protest against capital punishment. It is downbeat entertainment but honest and has the benefit of a sterling cast, virtually all Irish. It has also been shot entirely in a Dublin prison and on location. These two assets make for an authenticity which gives class to the production. The last days of a condemned murderer will not be everybody's idea of a gay outing. Pic will need careful selling. But it has something to say and says it well.

Patrick McGoohan is a young man from the Irish backwoods who takes up his first appointment as a jail warder with lofty ideals. Criminals must be punished for the sake of society is his inflexible theory and that also embraces capital punishment. But when he arrives he is shaken by the prison atmosphere. Two men are awaiting the noose. One is reprieved but hangs himself. That shakes McGoohan. He meets the young wife of the other murderer and his

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Amusement Stock Quotations

Week Ended Tues. (16)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	12⅜	ABC Vending	83	14¼	13½	13¾	+ ¼
47½	22¾	Am Br-P'r Th	64	30¾	29½	29½	— ¼
20⅝	10	Ampex	387	16¼	15¼	15¼	— ½
43⅞	31½	CBS	127	37⅞	36½	37½	+1⅛
33⅞	11	Chris Craft	73	11¾	11	11	— ⅞
31	14	Col Pix	29	20	18⅜	18¾	—1⅛
51⅜	34½	Decca	30	41½	40	41½	+1⅞
40⅝	24¾	Disney	29	26	25	25⅜	— ¾
115⅞	85	Eastman Kdk.	144	97⅝	95½	96	— ⅝
6¼	4¼	EMI	140	4⅞	4⅝	4⅝	+ ⅛
14⅝	8⅜	Glen Alden	120	9¼	8⅜	8⅜	— ¾
47½	19½	Loew's Thea.	151	22½	21⅝	22¼	+ ⅝
78⅞	33	MCA Inc.	44	43¼	41⅛	41¾	+ ⅛
15⅞	10⅜	Metromedia	34	14	13¼	13⅜	..
58⅛	27⅛	MGM	81	31⅜	30⅛	30⅜	— ⅝
9¼	5⅞	Nat. G. Corp.	40	6⅜	6⅜	6½	+ ⅛
25½	19	Outlet	†520	21	20¼	21	+ ½
58½	36½	Paramount	51	39⅜	37½	37¾	—1
221	81½	Polaroid	2294	128	118⅜	123¼	—3¼
63⅞	38⅝	RCA	721	51¼	49¼	49¼	— ⅝
12⅜	6⅞	Republic	92	7⅛	6¾	6⅞	— ⅛
17	13	Rep., pfd.	14	14	13¾	13¾	— ¼
40¼	19½	Stanley War.	46	20½	20	20⅛	..
39⅜	18	20th-Fox	117	22¾	21¾	21¾	— ⅞
35⅜	24⅝	United Arti'ts	39	27¼	26¾	26¾	— ¼
20¾	11¼	Warner Bros.	25	12⅞	12¼	12⅞	+ ¾
75⅝	44	Zenith	308	53	50¼	51⅛	—1¼

American Stock Exchange

6⅝	2½	Allied Artists	36	3	3	3	
9	3⅝	BalM'nt GAC	16	5¼	5	5	
21⅜	10¼	Cap. Cit. Bdc.	27	16⅜	15¼	15¼	— ¾
20⅜	9⅛	Cinerama Inc.	228	14⅛	13⅛	13⅛	— ⅝
12	6½	Desilu Prods.	23	7⅞	7⅝	7¾	+ ⅛
9⅜	4½	Filmways	20	5	4½	5	+ ¼
14⅜	6	MPO Vid.	6	6¼	6⅛	6¼	
2¾	1	Nat'l Telefilm	33	1	1	1	..
5⅛	2⅜	Reeves Bdcst.	3	2½	2⅜	2½	+ ⅛
7½	2¾	Reeves Snd.	83	3½	3⅛	3⅛	— ⅜
12¾	10¼	Rollins Bdcst.	8	11¾	11½	11½	
26⅜	8½	Technicolor	175	10	9	9	— ¾
16⅞	6⅛	Telepro'pt'r	38	6½	6	6	— ⅜
3	1⅛	Tele Indus	201	2⅞	1⅞	2⅞	+1⅛
18¾	10⅛	Trans-Lux	13	12⅛	12	12⅛	+ ⅛

*Week Ended Mon. (15).
†Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1⅜	2⅛	— ½
Commonwealth Theatres of Puerto Rico	7¼	8⅜	..
Four Star Television	12½	13⅜	+ ⅛
Gen Aniline & FA	260	286	+10
General Drive-in	8¼	9½	
Magna Pictures	1¼	1⅝	..
Medallion Pictures	5⅛	5¾	+ ⅛
Premier Albums	7¼	8⅜	+ ½
Rapid Film Technique	1⅜	1⅞	..
Seven Arts Productions	7½	8⅜	— ⅛
Transcontinent Television	9⅛	10⅛	— ⅛
U. A. Theatres	6¼	7⅜	
Universal Pictures	57½	63⅜	
Universal pfd.	90	96	
Walter Reade-Sterling Inc.	1¾	2⅛	— ⅛
Wometco Enterprises	25¼	27½	— ½
Wrather Corp.	3⅝	4⅜	..

(Source: National Assn. of Securities Dealers Inc.)

DFZ, Poe Separately Face London

By HAROLD MYERS

—Zanuck Speaking

London, Oct. 16.

"The bleak and dire picture that has been painted is not entirely justified, although we will have a very bad year," Darryl F. Zanuck frankly admitted at a conference for trade and lay press in London last week. The new 20th-Fox president, who was in town for the launching of "The Longest Day," was meeting the British press for the first time since his appointment, and freely answered probing questions about the future of the company as well as criticism which had been levelled against his picture.

The conference was held in 20th's main screening room, and Zanuck was flanked by Seymour Poe, his vice president in charge of world sales (who was holding his own press confab the following day), Elmo Williams, his associate producer on "Longest Day" and now his foreign production rep, Percy Livingstone, managing director of the British distributing outfit, and Cornelius Ryan, author of "The Longest Day." The meeting was covered by newsreels and still photogs as well as by the regular corps of showbiz writers and columnists.

Zanuck forecast that the downward trend in the company's fortunes would continue until the summer of 1963, at which time they would begin to level off. Thereafter, he believed the graph would begin to show an upward trend. "We will lose $25,000,000 for sure this year," he added philosophically.

The time delay in turning the corner, he explained, was due to the fact that "Longest Day" would not start earning any real money until next May or June, when it goes into general release, while the bulk of the "Cleopatra" earnings would not begin to flow before 1964. So the company was now in an "in between spell," though he believed they had a good program of releases coming up, and he was particularly high on "Nine Hours to Rama."

Exit Goldstein

In reply to one questioner, Zanuck confirmed that Robert L. Goldstein, who had helmed the company's British production setup, had exited. It's believed that the department will now come under Elmo William's European production assignment. Williams will be returning to New York in a few days for further discussions with his DFZ, and is likely to make his h.q. in London, though that has not been finally decided.

Zanuck reiterated that 20th was planning to streamline its worldwide distributing organization, and Seymour Poe was just completing his second survey of the company's operation. There will be changes all over the world, Zanuck commented, including Britain and Europe, but nothing would be decided until Poe had made his report.

British production, too, would be resumed, but that would be part of a world-wide schedule which was still in the blueprint stage. He did not expect to be ready with his production plans until the New Year, but the program would certainly embrace filmmaking in the company's Hollywood studios as well as outside deals with independent producers. Zanuck said they'd go anywhere in the world to make a film if a particular locale was involved.

As To British

The press confab was held the day after the press screening of "Longest Day" and Zanuck was asked for his views on some of the critical complaints that his film underplayed the British role in the D-Day expedition. He explained that his picture was based on Ryan's book, which in turn was based on official historical records. He did not accept that blindly, and they went back and researched his research. He suggested that the reviewer who had said this was a British operation, and that the Americans, Canadians and French just came along, was out on a limb. Zanuck recalled that during production they had had technical advisers from four governments, and all were convinced that the particular troops with which they were associated were responsible for the success of the landings.

—Poe Speaking

London, Oct. 16.

As a result of his intensive survey of the company's distribution organization, Seymour Poe, recently-installed 20th-Fox vice president in charge of the global sales, has come to the conclusion that it must forego its claim to the title of the biggest distributing organization in the world.

Poe, talking to the trade press the day after prexy Darryl F. Zanuck had his press conference, admitted there was an urgent need for economy, but that would take second place to efficiency. However, he believed that economies could be effected and efficiency maintained by some elimination of personnel and some changes in personnel. There would, however, be no fundamental changes in the British distribution setup, under the managing directorship of Percy Livingstone, nor would there be closures of provincial exchanges. It was also intended to keep the company's two West End showcases, the Carlton and the Rialto, both of which were "very profitable."

The veepee also confirmed that plans were being crystallized for the reactivation of the British production company under Elmo Williams, who would be domiciled in London. They intended to make it a vital arm of the company, and it would be very active.

Recapping some of the observations made by Zanuck the previous day, Poe agreed that 20th had touched bottom, and from a numerical standpoint had a slim release schedule up to next summer. However, the reports on "The Longest Day" from its first opening dates indicated that it would be a smash hit world-wide. Excepting "Cleopatra," which would not be ready until June or July at the earliest, 20th would have a total of 14 releases, among them "Gigot," "Nine Hours to Rama," "South Pacific," "The Leopard" and "Prisoner of Altona" (both of which were made in Italy) and "A Woman in July." Additionally, they were compiling "The World of Marilyn Monroe," a full-length feature which would include some of the footage lensed for her ill-fated "Something's Got to Give." That would be completed within about a month, and would probably go into release in the New Year. If it proved to be a hit it might be followed by "The World of Will Rogers" and "The World of Shirley Temple."

Reissue 'Lifeboat'

As an additional release for Britain and Italy, 20th is to reissue "Lifeboat," an early Hitchcock picture, made in 1946, which didn't fare well in either country on its original presentation. It would be launched as a new Hitchcock picture, and given a full promotional campaign.

Poe also revealed that the French office was taking a theatre on the Champs Elysees next February, and under the umbrella title "This Is Zanuck," would show seven of the top pictures made by him on a one-a-day basis for a week. That was an experimental project, and if it clicked, might well be repeated in other markets.

Legion Condemnation For 'Phaedra'; Highly Praise Japanese 'The Island'

Legion of Decency has given a "C" (Condemned) rating to Jules Dassin's (Lopert-United Artists) "Phaedra." "Legion, noting the film does not have a Code seal, says that although the film is "reputedly derived from a Greek tragedy" it is "alien to the classic spirit of its origins." In addition it "attempts to elicit audience sympathy for the immoral character and behavior of its heroine" and contains "totally unnecessary suggestive sequences."

Roman Catholic reviewing body also gave a special commendation to the Japanese import, "The Island," calling it "a beautiful tribute to family living in the face of adversity." Film was rated A-1, "morally unobjectionable for general patronage."

OTHER SIDES OF ZIDE

Allied Hires Publicist for MGM In Detroit Oldie Series

Detroit, Oct. 16.

Allied Film Exchange has added a publicist and has been selected to distribute the MGM Golden Age Releases, including the "Operettas," "Heritage," and "Vintage" groups, according to exchange topper Jack Zide. Tom McGuire, formerly of Selwin Films here, is the new touter.

Zide also operates American International Pictures of Cincinnati and Indianapolis, and Imperial Pictures Corp. of Cleveland.

Spanish Inducements To Canary Isle Film Fest

Madrid, Oct. 16.

As the first Int'l meeting of new film talent announced that some 20 nations would participate at Las Palmas in the Canary Islands November 15-22, the Spanish government film authorities came through with support by according the three winning fest entries a non-quota import license each. The jury members already confirming their participation include Gideon Bachmann, U.S.; Peter Baker, England; Marcel Martin, France; Leonardo Fioravanti (Director Centro Sperimentale), Italy; Wilhelm Petersen, Germany; and for Spain, Luis Berlanga and Carlos Fernandez Cuenca. From all appearances, there'll be a giant "new wave" rolling up on Canary Island shores with such fest plums as 1) a retrospective series on the new American film, and 2) another series on the new wave film hits in France.

In competition for the main award, Can de Oro (golden dog), are two American pix, "The Connection" and "Rifles in the Trees." Canary filmites have also announced attendance of two Yank new waxers, John Cassavetes and John Mekas.

In addition to the six competing nations represented on the jury, films are also entered from Holland, Argentina, Hungary, Poland, Portugal, Czechoslavkia and Brazil. Canary Island government, civic and tourist officials appear prepared to offer delegates and press luxury accommodations throughout the film meet.

LONDON CRITICS' MIXED NOTICES ON 'LONGEST'

London, Oct. 16.

Leonard Mosley, Daily Express film critic who covered the D-Day landings as a war correspondent, has hit out at Darryl F. Zanuck's portrayal of the British part in the landings in "The Longest Day." "There are moments in this film," the critic wrote, "when I get the feeling that we were brought in only to make a few not very good jokes" and adds, "Most of the big, setpiece battle scenes are American."

The Daily Mail's critic, Cecil Wilson, described the film as a American's eye-view, and also noted that it gave scant credit to Britain's share in the invasion.

On the other hand, Donald Zec, in the Daily Mirror, reckoned it presented a massive and honorable picture of the invasion of Europe, and he awarded "a 21-gun salute to producer Darryl Zanuck for his superb handling of the agony, the hell and the grim humor in the most awesome 24 hours of the war."

Zanuck's comments on this aspect of critical reaction were given at a London press conference last week (see separate story).

Longest Day—Long Lines

Paris, Oct. 16.

Darryl F. Zanuck's "Longest Day" (20th) is enjoying some of the longest boxoffice lines in recent memory at two theatres, the Gaumont-run Ambassade and the Richelieu. At a $2 top, it looms as a solid hit and may easily pass the Gaumont-guaranteed 500,000 admissions.

Pic is expected to hold for six months though some Gaumont people are worried about the last three months, but they are waxing ecstatic about the first three. Practically all reviews were tops except for some reservations on its epic quality and war outlook. But these were usually cached in positive outlooks.

Gerbrach Goes Inactive; Partner Blank Operating

Des Moines, Oct. 16.

Joe V. Gerbrach, 67, half-owner of four film theatres in Ames, Iowa, is retiring Nov. 1 from active management and will delegate direction of the Collegian, New Ames, Varsity and Ranch Drive-In theatres to Myron Blank, president of Central States Theatre Corp., owners of the other half-interest in the theatres.

Ray Truesdell will be resident manager in Ames.

Arnold Horowitz Takes Over Caracas Showcase

Management of the Teatro Del Este, Caracas (Venezuela) showcase theatre, has been taken over by Arnold Horowitz's Cedesa Co., according to a report from Sidney Menchel, Cedesa rep in New York.

The Teatro Del Este is a 1,500-seat house.

20TH'S POE DENIES ROME MERGER RUMOR

Rome, Oct. 16.

Rumors of future mergers between 20th-Fox and other Italian distrib companies were denied here this week by Seymour Poe, company's v.p. and sales chief.

In a statement released locally, Poe formally denied that any such move had been submitted to 20th's board, adding that the company intended to maintain its Italian outlet.

"With regard to the future," Poe said, "20th is in Italy and is here to stay. On the other hand, I believe that anyone can see that this particular moment, in which we have at disposal two productions such as "The Longest Day" and "Cleopatra" would be the least appropriate to entertain such renunciatory projects."

While here, Poe met with several Italo industry toppers to discuss company's future as well as coproductions. Two 20th items, "Prisoners of Altona," directed by Vittorio De Sica, and Burt Lancaster's "The Leopard," directed by Luchino Visconti, are currently being completed here by Titanus.

Larry Ayers to Embassy

Larry Ayers, in distribution 32 years and latterly at 20th-Fox, has joined the homeoffice sales force of Embassy Pictures.

He's switching from post of exec assistant to Glenn Norris, formerly general sales manager at 20th.

Toronto Big; 'Fool' Lively $12,000, 'River' 20G; 'Barabbas' Wow 28G, 2d, 'Interns' Big 8G; 'Mink' Hot 9G, 11th

Toronto, Oct. 16.

Most of current boxoffice strength is centered in holdovers and longruns here. Trade is generally sturdy, and there are some strong newcomers. One is "Thank A Fool," rated hefty at Loew's. "Pirates of Bloody River," also new, looks fine in three-house combo.

Standout is "Barabbas," still smash in second round at Carlton. "Waltz of Toreadors" shapes sock in second at the University, only a step behind opening week.

"The Interns" also is big, being in fourth session at the Hyland. "Pigeon That Took Rome" is rated smart in second at Imperial. Same applies to "My Geisha" at the Hollywood in third. "Touch of Mink" still is lusty although in 11th stanza at the Fairlawn.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2.25)—"Barabbas" (Col) (2d wk). Wham $28,000. Last week, with $10 top for opening night, $47,000.

Downtown, Scarboro, State (Taylor) (1,059; 682; 696; 50-$1)—"Pirates of Blood River" (Col) and "Ring-A-Ding Rhythm" (Col). Fine $20,000. Last week, "Kid Galahad" (UA) and "Clown and Kid" (UA), seven houses, $31,000.

Eglinton (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (9th wk). Sturdy $5,000. Last week, $5,200.

Fairlawn (Rank) (1,165; $1-$1.10)—"Touch of Mink" (U) (11th wk). Lusty $9,000. Last week, ditto.

Hollywood (FP) (1,080; $1-$1.50)—"My Geisha" (Par) (3d wk). Rousing $8,000. Last week, $8,400.

Hyland (Rank) (1,165; $1-$1.50)—"Interns" (Col) (4th wk). Big $8,000. Last week, $10,000.

Imperial (FP) (3,216; $1-$1.75)—"Pigeon that Took Rome" (Par) (2d wk). Fancy $11,000. Last week, $13,000.

International (Taylor) (557; $1-$1.25)—"Matter of Who" (Indie). Good $4,000. Last week, "Stowaway in Sky" (UA) (2d wk), $2,500.

Loew's (Loew) (1,641; $1-$1.50)—"Thank a Fool" (MGM). Hefty $12,000. Last week, "Seven Brides, Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) (2d wk), $8,500.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (22d wk). Great $37,000. Last week, $7,500.

Towne (Taylor) (693; 90-$1.25)—"Sky Above" (IFD) (5th wk). Fine $6,000. Last week, $6,500.

University (FP) (1,393; $1-$1.50)—"Waltz of Toreadors" (Cont) (2d wk). Lusty $14,000. Last week, $14,300.

Uptown (Loew) (2,250; $1-$1.50)—"Magnificent Obsession" (U) (reissue) (2d wk). So-so $6,500. Last week, $8,500.

Key City Grosses

Estimated Total Gross

This Week $2,383,012
(*Based on 21 cities and 247 theatres*).

Last Year $2,324,700
(*Based on 23 cities and 261 theatres, chiefly first runs, including N.Y.*)

'Sky' Sturdy 11G, K.C.; 'Grimm' 8½G

Kansas City, Oct. 16.

Some new entries are shaking the fall doldrums here this round. "Chapman Report" at Paramount and "Sky Above" at Uptown-Granada combo both are getting a good play. "Matter of Who" at Roxy is rated fairish. "Brothers Grimm" at the Empire continues rousing in 10th week. "Two Weeks in Another Town" looms fair in second at the Plaza.

City has a bevy of competition for cinemas this stanza with the annual American Royal Live Stock and Horse Show opening on the weekend, and firsttime Recreation Show in the Municipal Auditorium due to preem today (Tues.) Weather turned unusually warm for season of year.

Estimates for This Week

Brookside (Fox Midwest-Nat. General) — "Carry on Teacher" (Gov) and "Doctor in Love" (Gov) (2d wk). Okay $2,800. Last week, $3,500.

Capri (Durwood) (1,260; 75-$1.50)—"Best of Enemies" (Col) (4th wk). Fair $2,500. Last week, $3,000.

Empire (Durwood) (1,294; 90-$2.75)—"Brothers Grimm" (MGM) (10th wk). Fancy $8,500, holds. Last week, $9,000.

Isis (FMW-NGC) (1,360, Crest Riverside (Commonwealth) (900 cars each), Hiway 40 (General) (1,000 cars) ($1). "The Huns" (Indie) and "The Centurions" (Indie). Multiple theatre hookup for light $8,000. Last week, subruns.

Kimo (Dickinson) (504; $1.25-$1.50)—"Stowaway in Sky" (Indie) (2d wk). Good $2,000, stays. Last week, $2,400.

Paramount (Blank-UP) (1,900 $1-$1.25) — "Chapman Report" (WB). Nice $10,000 or near. Last week, "Damn the Defiant" (Col) (2d wk), $4,000.

Plaza (FMW-NGC) (1,630; $1-$1.25) — "Two Weeks in Another Town" (MGM) (2d wk). Fair $4,000. Last week, $5,500.

Roxy (Durwood) (850; 75-$1.50)—"Matter of Who" (Herts). Fairish $6,000, holding. Last week, "Music Man" (WB) (11th wk), $2,800.

Saxon (Durwood) (1,600; 75-$1.50)—"Touch of Mink" (U) (11th wk). Good $3,000, holds. Last week, $3,300.

Uptown, Granada (FMW-NGC) (2,043; 1,217; $1-$1.75) — "Sky Above" (Embassy). Buxom $11,000; stays on. Last week, "Phantom of Opera" (U) and "20,000 Eyes" (U), $6,000.

Pitt Down But 'Pigeon' Okay $11,000; 'Defiant' 6G; 'Grimm' 12G, 10th

Pittsburgh, Oct. 16.

Pitt is sluggish this round, with all the deluxers waiting for pix to boost grosses. Three newcomers "Pressure Point" at Fulton, "Damn the Defiant" at Gateway and "Ashes and Diamonds" at Shadyside are all on light side. However, "Pigeon That Took Rome" looms okay in first at Penn.

Still leading grosser is "Brothers Grimm" in 10th at Warner. Reissue of "Lady and Tramp" coupled with "Almost Angel" is fall in second at Stanley. "Waltz of Toreadors" continues loud in third at Squirrel Hill.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50)—"Pressure Point" (UA). Light

(Continued on page 11)

'ANGELS' SMART 16G, ST. L.; 'CHAPMAN' 24G

St. Louis, Oct. 16.

Some new bills, being launched this round, will help the overall film biz pic this week. Combo of "Almost Angels" and the oldie "Lady and Tramp" shapes sharp on opener at State. "Chapman Report" is described as lofty on initialer at Ambassador. "Kid Galahad" looks good at Esquire opening stanza. "Damn the Defiant" is mildish in opener at the Fox.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Chapman Report" (WB). Lofty $24,000 or close. Last week, "Music Man" (WB) (11th wk), $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Leda" (Indie) and "Purple Noon" (Indie). Okay $2,500. Last week, "Shoot Piano Player" (Indie), $2,000.

Esquire (Schuchart-Levin) (1,800, 90-$1.25) — "Kid Galahad" (UA). Good $10,000. Last week, "Two Weeks in Another Town" (MGM) (2d wk), $10,000.

Fox Arthur) (5,000; 90-$1.25)—"Damn Defiant" (Col). Mildish $10,000 or over. Last week, "Pigeon That Took Rome" (Par) 2d wk), $14,000.

Loew's Mid-City Loew) (1,160; 60-90)—"Interns" (Col) (4th wk). Okay $5,000 or close. Last week, $6,000.

State (Loew) (3,600; 60-90)—

(Continued on page 11)

'Spartans' Fancy 7G, Seattle; 'Interns' 8G

Seattle, Oct. 16.

Biz is shaping better here currently, with "300 Spartans" rated fine at Coliseum. "Chapman Report" also is nice at Music Hall. "Interns" still is good in second round at Fifth Avenue. "West Side Story" is rated trim in 34th stanza at Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$1.75) — "Music Man" (WB) (11th wk). Okay $4,500. Last week, $6,000.

Coliseum (Fox-Evergreen) (1,870; $1.25-$1.50) — "300 Spartans" (20th) and "Demetrius and the Gladiators" (20th). Good $7,000 or a bit over. Last week, "Humanoids" (Indie) and "Scavengers" (Indie), $7,100.

Fifth Avenue (Fox-Evergreen) (2,500; $1.25-$1.50) — "Interns" (Col) and "Wild Westerners" (Col) (2d wk). Fine $8,000 or near. Last week, $10,600.

Music Hall (Hamrick) (2,200; $1.25-$1.50) — "Chapman Report" (WB). Nice $9,000 or close. Last week, "Phantom of Opera" (U) and "Hands of a Stranger" (AA), $4,200.

Music Box (Hamrick) (738; $1.50-$3)—"West Side Story" (UA) (34th wk). Hep $5,000. Last week, $6,300.

Paramount (Fox-Evergreen) (3,000; $1.25-$1.50)—"World of Comedy" (Cont) and "Day of Thrills, Laughter" (20th). Fair $6,000. Last week, "Magic Spectacle" (Indie) and "She Walks at Night" (Indie), $3,900.

Balto Better; 'Pigeon' Fast $7,000, 'Chapman' $13,000; 'Damon' NG4½G

Baltimore, Oct. 16.

"Chapman Report" is doing just okay on opener at the Stanton, but "Pigeon That Took Rome" shapes strong in first at the Town. But elsewhere, biz mostly is on the sluggish side. "Damon and Pythias" looks mild in first week at the Hippodrome and "Flame in Streets" is dull on opener at the Little.

"No Man is an Island" shapes slow in second at the New. "Boccaccio '70" looks big in seventh round at the Charles. "Sky Above and Mud Below" looks nice in second at the Mayfair.

Estimates for This Week

Avalon (Freedman) (850; $1.50)—"Young Sinners" (Indie). Fair $2,000. Last week, "West End Jungle" (Indie), $2,500.

Aurora (T-L) (367; 90-$1.50) — "Naked Terror" (Indie) and "Paris Vice Squad" (Indie). Slow $1,400. Last week, "Vice Dolls" (Indie), $1,800.

Charles (Fruchtman) (500; 90-$1.50)—"Boccaccio '70" (Embassy) (7th wk). Big $4,000. Last week, $3,200.

Crest (Fruchtman) (1,700; 90-$1.50) — "No Love For Johnnie" (Embassy) (2d wk). Slow $4,000. Last week, $6,000.

Cinema (Schwaber) (460; 90-$1.50) — "Shoot Piano Player" (Astor) (2d wk). Fair $1,200. Last week, $2,500.

Hippodrome (T-L) (2,200; 60-$1.65) — "Damon and Pythias" (MGM). Light $4,500. Last week, "Damn Defiant" (Col), $4,000.

Five West (Schwaber) (435; 90-$1.50)—"Stowaway in Sky" (Lope) (2d wk). Dim $1,000. Last week, $1,600.

Little (T-L) (300; 90-$1.65)—"Flame in Streets" (Indie). Lean $1,300. Last week, "Anna Karenina" (MGM) (2d wk), $2,000.

Mayfair (Fruchtman) (700; 90-$1.50) — "Sky Above" (Embassy) (2d wk). Nice $5,000. Last week, $6,000.

New (Fruchtman) (1,600; 90-$1.25)—"No Man is Island" (U) (2d wk). Slow $4,000. Last week, $5,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Coming Out Party" (Union) (4th wk). Holding at $1,500. Last week, $2,000.

Rex (Freedman) (500; $1.50) — "Playgirls and Bell Boy" (Indie). Good $3,500. Last week, "Surfside 77" (Indie) (3d wk), $1,800.

Stanton (Fruchtman) (2,800; 90-$1.50)—"Chapman Report" (WB). Good $13,000. Last week, "Les Liaisons" (Astor), $3,000.

Town (T-L) (1,125; 60-$1.65) — "Pigeon That Took Rome" (Par). Pleasing $7,000. Last week, "Thank A Fool" (MGM), $5,000.

New Films Boost Philly; 'Day' Mighty $22,000, 'Angels' 15G 'Chapman' 20G

Broadway Grosses

Estimated Total Gross

This Week $605,312
(*Based on 31 theatres*)

Last Year $602,600
(*Based on 30 theatres*)

'Day' Wham 22G, D.C.; 'Pigeon' 10G

Washington, Oct. 16.

Strong, new product in several houses will boost biz on the mainstem this session. "Longest Day," opened to general public after benefit performance drawing Robert Kennedy and other politicos, looks smash in first at the Ontario. "Boccaccio '70" is heading for second great week, daydating Playhouse and the Trans-Lux.

"Pigeon That Took Rome" looks boff in first frame at the Town. "Chapman Report" is heading for okay total in first round at two big houses.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Chapman Report" (WB). Nice $14,000. Last week, "Phantom of Opera" (U), $8,000.

Apex (KB) (940; $1.25-$1.40) — "Waltz of Toreadors" (Cont) (2d wk). Nifty $7,500 after opening with $9,200.

Capitol (Loew) (3,240; $1-$1.49)—"No Man Is Island" (U) (2d wk). Mild $8,400 after $12,000 in first.

Dupont (Mann) (400; $1-$1.65)—"Girl With Golden Eyes" (Union). Modest $4,000. Last week, "Shoot Piano Player" (Astor) (3d wk), $3,000.

Keith's (RKO) (1,839; $1-$1.49)—"Horror Chambers of Dr. Faustus" (Indie) and "Monster" (Indie). Fair $8,000. Last week, "Pressure Point" (UA) (2d wk), $6,500.

MacArthur (KB) (900; $1.25-$1.40)—"Matter of Who" (Indie). Trim $7,000 or close. Last week, "Coming Out Party" (Union) (4th wk), $4,000.

Ontario (KB) (1,240; $1.49-$2.75) — "Longest Day" (20th). Smash $22,000. Last week, "Rear Window" (Par) (reissue) (3d wk), $1,800.

Palace (Loew) (2,360; $1-$1.49)—"Damon and Pythias" (MGM). Weak $6,300. Last week, "I Thank Fool" (MGM) (3d wk), $5,700.

Playhouse (TL) (459; $1.49-$2)—"Boccaccio'70" (Embassy (2d wk). Great $13,500 after $17,000 in first.

Plaza (TL) (278; $1.49-$1.80) — "Spit On Grave" (Indie) (8th wk). Oke $3,700. Last week, same.

Town (King) (800; $1-$1.49) — "Pigeon That Took Rome" (Par). Boff $10,000. Last week, "Damn Defiant" (Col) (3d wk), $3,000.

Trans-Lux (TL) (599; $1.49-$2)—"Boccaccio '70" (Embassy) (2d wk). Wow $16,200 after $18,000 in first frame.

Warner (SW) (1,250; $1.25-$2.30) —"West Side Story" (UA) (5th wk). Loud $9,500. Last week, $10,000.

'Chapman' Okay $7,000, Indpls.; 'Grimm' 6G, 9

Indianapolis, Oct. 16.

Weekend biz here was dampened by the Saturday rainstorm and grosses generally are only moderate this round. "Chapman Report," starting at Keith's, shapes okay. "Sky Above" is dull at Circle. "Brothers Grimm" continues hotsy in ninth stanza at the Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Pigeon That Took Rome" (Par). Dull $3,500. Last week, "Count Monte Cristo" (WB) and "Sayonara" (WB) (reissues), $4,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Brothers Grimm" (MGM) (9th wk). Hot $6,000. Last week, $6,500.

Keith's (C-D) (1,00; $1-$1.25) — "Chapman Report" (WB). Oke $7,000. Last week, "Damn Defiant" (Col), $4,500.

Loew's (Loew) (2,427; 75-$1.25) —"Sky Above" (Embassy) and "No Place Like Homicide" (Indie). Drab $3,000. Last week, "Miracle Worker" (UA), $5,000.

Philadelphia, Oct. 16.

New product is giving firstrun trade a needed lift here currently. Chief interest, of course, is centered on "Longest Day," and it should hit a giant figure opening session at the Goldman. "Almost Angels," paired with the oldie "Lady and Tramp," is heading for an excellent first round at the Randolph. "Brothers Grimm" still is solid in 12th round at the Boyd.

"Smashing of Reich" with "Kamikazi" is in for an unusually trim session at Stanton in first week. "Chapman Report" had lines, with extra Saturday midnight show helping, at the Arcadia.

Estimates for This Week

Arcadia (S&S (622; $1.20-$1.80) —"Chapman Report" (WB). Hot $20,000 or close. Last week, "Two Weeks in Another Town" (MGM) (8th wk), $3,300.

Boyd (SW) (1,536; $2-$2.75) — "Brothers Grimm" (MGM) (12th wk). Big $13,500. Last week, $13,000.

Fox (Milgram) (2,200; 95-$1.80) —"Pressure Point" (UA) (2d wk). Dull $8,500. Last week, $10,500.

Goldman (Goldman) (1,000; $2-$2.75) — "Longest Day" (20th). Giant $22,000. Last week, "Sayonara" (WB), $4,500.

Midtown (Goldman) (1,200; $2.50-$2.75) — "West Side Story" (UA) (49th wk). Solid $5,400. Last week, $5,500.

Randolph (Goldman) (2,200; $1.20-$1.80) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Very good $15,000. Last week, "Interns" (Col) (7th wk), $6,000.

Stanley (SW) (2,100; 95-$2) — "Music Man" (WB) (12th wk). Fancy $9,500. Last week, $10,000.

Stanton (SW) (1,483; 95-$1.80)—"Smashing of Reich" (Indie) and "Kamikazi" (Indie). Trim $9,000. Last week, "Private Affair" (MGM), $9,500.

Studio (Goldberg) (383; 95-$1.80) —"Too Young, Too Immoral" (Indie). Hep $6,000. Last week, "Lucky Pierre" (Indie) and "Have Figure, Will Travel" (Indie) (2d wk), $4,500.

Trans-Lux (500; 95-$2)—"Secrets of Nazi Criminals" (Indie). Okay $6,500. Last week, "Lolita" (MGM) (16th wk), $5,000.

Viking (Sley) (1,000; 95-$1.80) — "Damn the Defiant" (Col) (4th wk). Oke $4,800. Last week, $5,000.

World (R&B-Pathe) (500; 95-$1.80) — "Best of Enemies" (Col) (2d wk). Nice $3,000. Last week, $3,900.

'LADY' LOFTY $15,000, BUFF; 'PIGEON' HEP 9G

Buffalo, Oct. 16.

There is a slight pickup here currently, with some of the newly opened bills doing well. "Pigeon That Took Rome" looms good at Paramount while "Chapman Report" is rated neat at the Center. "Lady and Tramp," back on reissue, looms nifty at Lafayette. "Very Private Affair" shapes slow on opener at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) —"Very Private A....." (MGM) and "Pickup on South Street" (Indie). Slow $7,500. Last week, "Kid Galahad" (UA) and "Concrete Jungle" (Indie), $6,800.

Center (AB-PT) (2,500; 90-$1.25) —"Chapman Report" (WB). Neat $11,000 or close. Last week, "Rose Tattoo" (Par) and "Joker's Wild" (Par) (reissues), $5,000 in 5 days.

Century (UATC) (2,700; 90-$1.25) —"3 Stooges in Orbit" (Col) and "Zotz" (Col). Sad $4,000. Last week, "Flame in Streets" (Indie) and "Cry Double Cross" (Indie), $4,800 in 6 days.

Lafayette (Basil) (3,000; 90-$1.25) —"Lady and Tramp" (BV) (reissue). Nifty $15,000 or close. Last week, "Come September" (U) (reissue), $4,200.

Paramount (AB-PT) (3,000; 90-$1.25)—"Pigeon That Took Rome" (Par) and "It Happened in Athens" (Indie). Good $9,000. Last week, "Mongols" (Indie) and "Trojan Horse" (Indie) $5,000 in 5 days.

Teck (Loew) (1,200; $1.75-$2.75) —"Brothers Grimm" (MGM) (8th wk). NSH $4,000. Last week, ditto.

Cinema (Martina) (450; 90-$1.25) —"Carry on Teacher" (Gov). Capacity $4,000. Last week, "I Like Money" (20th) (2d wk), $2,000.

CHICAGO'S B.O. IN BIG UPSWING

Three Big New Pix Lift L.A. Biz; 'Day' Wham $26,500, 'Divorce' Great 12G, 'Chapman' $33,000, 'Angels' 24G

Los Angeles, Oct. 16.

Firstrun trade is picking up solidly this stanza, with a trio of boffo openers boosting biz along with some holdovers. "Longest Day" is heading for a smash $26,500 on hardticket at the Carthay while "Chapman Report" is rated wow $33,000 at Pantages.

"Divorce, Italian Style" shapes great $12,000 at the arty Lido while "I Thank A Fool" looms nice $20,000 in four theatres. "Almost Angels," backed by reissued "Lady and Tramp," is heading for a hefty $24,000 in five spots. "Damn the Defiant" looks light $12,000 in three houses first week.

"Brothers Grimm" continues very strong in 10th session at the Warner Hollywood. "Music Man" likewise is lofty in 12th at Hollywood Par. "West Side Story" is rated snappy in 44th session at the Chinese. "The Connection" still is rousing at $7,500 after setting a house record opening week.

Estimates for This Week

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th). Smash $16,500.

Pantages (RKO) (1,512; $1.25-$2.75)—"Chapman Report" (WB). Wow $33,000. Last week, with Hillstreet, Wiltern, "Rear Window" (Par), "Proud and Profane" (Par) (reissues), $15,700.

Los Angeles, Wiltern, Hawaii (Metropolitan-SW-G&S) (2,047; 2,344; 1,106; $1-$1.25)—"Damn the Defiant" (Col) and "Stop Me Before I Kill" (Col), (Los Angeles), "Two Weeks in Another Town" (MGM) —Wiltern (m.o.). "Weekend With Lulu" (Col) (Hawaii). Light $12,000. Last week, Los Angeles, Hawaii, "Convicts 4" (AA), "Payroll" (AA) (2d wk), $6,200.

State, Pix, Baldwin, Warner Beverly (UATC-Prin-State-SW) (2,404; 756; 1,800; 1,316; 90-$1.75)—"I Thank Fool" (MGM) and "Boys' Night Out" (MGM) (State, Warner Beverly), "Stop Me Before I Kill" (Col) (Pix), "Ocean's 11" (WB) (reissue) (Baldwin). Nice $20,000. Last week, State, "Butterfield 8" (MGM), "World of Suzie Wong" (Par) (reissues), $3,400. Pix with Orpheum, "Miracle Worker" (UA) (1st general release), "Wackiest Ship in Army" (Col) (reissue), $9,700. Baldwin with El Rey, "Hatari"

(Continued on page 11)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Barabbas' Boffo 27G, Hub; 'Day' 29

Boston, Oct. 16.

With big new product in, biz is perky with the holidays helping. Lines were biggest in weeks. "Longest Day" roadshowing at Astor is wham. "Barabbas" roadshow at the Gary is rated sockeroo. "Chapman Report" looms big at Mayflower.

"Almost Angels" with "Lady and Tramp" reissue at Memorial shapes smash. "Very Private Affair" is bright in third round at Beacon Hill. "Waltz of Toreadors" is fast in second at the Exeter. "Divorce, Italian Style," is hotsy with lines at the tiny Park Square in fourth week.

Estimates for This Week

Astor (B&Q) (1,170; $1.80-$2.95) "Longest Day" (20th) (2d wk). First week was wham $30,000 on 10 shows.

Beacon Hill (Sack) (900; $1-$1.80) "Very Private Affair" (MGM) (3d wk). Beefy $8,000. Last week, $8,800.

Boston (Beacon Ent.) (1,345; $1.20-$2.95) — "Brothers Grimm" (MGM) (11th wk). Nice $12,000. Last week, $13,000.

Capri (Sack) (850; 75-$1.80)—"Anna Karenina" (Indie) (reissue) (2d wk). Neat $7,000. Last week, $8,000.

Exeter (Indie) (1,276; 90-$1.49)—"Waltz of Toreadors" (Cont) (3d wk). Second week ended Friday (12) was fast $9,000.

Fenway (Indie) (1,300; $1.50)—"Summerskin" (Angel). Mild $3,000. Last week, "Viridians" (Indie) (3d wk), $3,000.

Gary (Sack) (1,277; $1.50-$3)—"Barabbas" (Col). Wow $27,000 or close. Last week, "West Side Story" (UA) (49th wk) (7-days), $14,000.

Mayflower (ATC) (689; 90-$1.80) —"Chapman Report" (WB). Returns house to first-run with great $17,000 or near.

Memorial (RKO) (3,000; 90-$1.50) —"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Great $29,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Interns" (Col) (5th wk). Oke $15,000. Last week, $18,000.

Orpheum (Loew) (2,900; 90-$1.49) —"King Solomon's Mines" (reissue) and "Naked Spur" (Indie). Mild $8,500. Last week, "Sword of Conqueror" (UA) and "Explosive Generation" (UA), $10,000.

Paramount (NET) (2,357; 70-$1.65)—"Marco Polo" (AI) and "Seawards the Great Ships" (Indie). Modest $11,000.

Park Square (Indie) (300; $1.80) —"Divorce, Italian Style" (Embassy) (4th wk). Bangup $6,000, with turnaways. Last week, ditto.

Saxon (Sack) (1,100 $1.50-$1.80) —"Requiem for Heavyweight" (Col). Opens Thursday (18). Last week, "Damn the Defiant" (Col) (3d wk), good $9,000.

State (Trans-Lux) (730; 75-$1.25) —"Uncover Girls" (Indie) and "Amorous Sex" (Indie). Torrid $6,000. Last week, "Tonite For Sure" (Indie) and "For Lovers and Others" (Indie) (3d wk), $4,000.

'DAY' GIGANTIC 'ANSWERS' HOT

Chicago, Oct. 16.

Main Stem wickets are beginning to whirl again after nearly a month of doldrums as a batch of sprightly newcomers replace some tired longruns. "Longest Day" opened to a wow $33,000 or over on hardticket at the Roosevelt while "If A Man Answers" shapes great $31,000 in its preem at the Chicago.

"Convicts 4" is debuting to a solid $22,000 at the Oriental. "Very Private Affair" looks big $9,000 or better in its first Loop session. "European Nigts" is bowing to a solid take at the Town. Monroe tandem of "During One Night" and "Concrete Jungle" looms trim in first round while the Carnegie pair of "Psycosissimo" and "Rocket From Calabuch" looks nice.

"Chapman Report" tapered fast but is still potent in its second State-Lake stanza. Woods dualer of "Lady and Tramp," on reissue, and "Almost Angels" is rated sock in second frame. "A Coming Out Party" is fast in its World second-week.

"Boccaccio '70" is racking up a sturdy third frame at the United Artists. "World of Comedy" looks nifty for same round at Esquire. "Sky Above" continues steady in fifth Surf lap. "Waltz of Toreadors" is posting a bright fifth Cinema session.

Hardticketed "Brothers Grimm" is nailing a fair ninth McVickers canto while "West Side Story" looks fine in 34th round at the Todd.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80) — "Psycosissimo" (Ragan) and "Rocket From Calabuch" (Ragan). Fine $3,000 or close. Last week, "No Place Like Homicide" (Cont) and "Man In Cocked Hat" (Cont) (reissues), $2,500.

Chicago (B&K) (3,900; $1.25-$1.80)—"If a Man Answers" (U). Great $31,000. Last week, "Music Man" (WB) (12th wk), $12,000 in 5 days.

Cinema (Stern) (500; $1.50) — "Waltz of Toreadors" (Cont) (5th wk). Nice $3,200.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"World of Comedy" (Cont) (3d wk). Nifty $6,500. Last week, $7,700.

Loop (Telem't) (606; $1.25-$1.80) — "Very Private Affair" (MGM) (15th wk). $7,000.

McVickers (Cinerama) (1,100; (Continued on page 11)

'Pigeon' Proud $7,000, Prov.; 'Angels' Big 12G

Providence, Oct. 16.

"Almost Angels" plus reissued "Lady and Tramp" at RKO Albee this week is partially knocking the main stem out of its low gross doldrums. On the fairly good side are Majestic's "Chapman Report" and State's "Very Private Affair." Strand looks hep with "Pigeon That Took Rome."

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Sock $12,000 or close. Last week, "No Man Is An Island" (U) and "East of Kilimanjaro" (Indie) (2d wk), $3,500.

Elmwood (Snider) (724; 90-$1.50) —"El Cid" (AA) (8th wk). Jump in biz followed closing week's announcement, and may hold. Snappy $7,500. Last week, $4,800.

Majestic (SW) (2200; 76-$1)—"Chapman Report" (WB). Nice $8,000 or near. Last week, "Trojan Horse" (Indie) and "Mongols" (Indie), $4,500.

State (Loew) (3,200; 75-$1)—"Very Private Affair" (MGM) and "Savage Guns" (MGM). Fair $7,500. Last week, "Sword of Conqueror" (UA) and "Mighty Ursus" (UA), $6,500.

Strand (National Realty) (2,200; 75-$1)—"Pigeon That Took Rome" (Par) and "Escape from Zahrain" (Par). Fine $7,000 or over. Last week, "Two Tickets to Paris" (Col) and "Safe At Home" (Col), $2,500.

L'ville Limping Albeit 'Pigeon' $5,000; 'Grimm' Oke 5½G, 'Chapman' 6G

Louisville, Oct. 16.

Wicket trend currently is as mild as the weather but some spots are getting okay grosses. United Artists, with "300 Spartans," looks slow. "Chapman Report" at the Mary Ann is pitching for adult trade. Kentucky, with "Pigeon That Took Rome," is rated fair. "Brothers Grimm" in seventh at Rialto will be on par with previous week.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Pigeon That Took Rome" (Par). Fair $5,000 or near. Last week, "No Man Is Island" (U), $4,000.

Mary Anderson (People's) (1,100; $1-$1.25) — "Chapman Report" (WB). Strictly adult fare, likely okay $6,000 or near. Last week, "Young Lions" (20th) and "Long, Hot Summer" (20th) (reissues), $4,000.

Ohio (Settos) (900; 75-$1.25)—"Rear Window" (Par) (reissue) (2d wk). Good $4,500, after last week's $4,800.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Brothers Grimm" (MGM) (7th wk). Alright $5,500. Sixth week was $5,700.

United Artists (Fourth Avenue) (3,000; $1-$1.25)—"300 Spartans" (20th) and "Air Patrol" (20th). Helped by Saturday (13) night preview, but slow $6,000. Last week, "Advise and Consent" (Col), $9,000.

Holiday Boosts B'way; 'Barabbas' Big $35,000; New Baronet Brisk 13G, Tower East Lofty 20G, 'Point' 29G

The long holiday weekend along with some new, sturdy product will boost biz at Broadway firstruns this session. The upsurge was so strong last Friday (Columbus Day) and both Saturday and Sunday that some theatres are showing bigger grosses than a week ago.

Best newcomer is "Barabbas," which is heading for a virtual capacity $35,000 opening stanza at the DeMille, where it is playing on hardticket. "Pressure Point" hit a fine $29,000 on first round, daydating the Astor and Trans-Lux 85th St. It also is playing some 11 other houses in the Metropolitan area.

"No Man Is an Island" is a good $21,000 in first week at the Palace. It's daydating with about 12 other spots in the Met area. Interest also attaches to the launching of the New Baronet and Loew's Tower East. Latter is on partially hardticket, with "Long Day's Journey Into Night" likely to get sock $20,000 on initial round. New Baronet looks fast $13,000 in first with "Loneliness of Long Distance Runner," playing sans matinees.

"Longest Day" is heading for a capacity $48,000 in second session at the Warner, being helped by one extra performance and the holiday upbeat. "Convicts 4" held with a good $21,000 in second week at the Paramount.

Outstanding example of how the holiday helped biz is the Music Hall which has "Gigot" and stageshow in third session. Combo likely will land a big $155,000 for this week. It will hold a fourth, and is set to stay a fifth.

"I Thank a Fool" is pushing to a nice $11,000 in fifth and final week at the Victoria, where "Chapman Report" opens today (Wed.). "Damn the Defiant" looks fair $15,000 in final 6½ days of fourth round at the Criterion where "Requiem for Heavyweight" opens today (Wed.).

"Brothers Grimm" climbed to a smash $37,000 in 10th stanza at the Cinerama with a boost from five extra shows along with holiday upsurge. "West Side Story," also on hardticket, is pushing up to great $32,000 or close in current (52d) session at the Rivoli, biz being done on 12 performances.

"Very Private Affair" looks like fair $21,500 for third round, daydating the State and Beekman. Rank distributed, Salzburg-made opera film, "Der Rosenkavalier," played four days last week at the Carnegie Hall, similar to a simultaneous concert hall showing in Paris. Reported gross for the four days was $23,625.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) — "Pressure Point" (UA) (2d wk). Opening round ended yesterday (Tues.) was good $23,000 or close. On Premiere Showcase, which means it is daydating with 12 other theatres in N. Y. Metropolitan area.

Cinerama (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (11th wk). The 10th week completed Sunday (14) was great $37,000 for 16 shows after $27,000 for ninth, with regular number of performances.

Criterion (Moss) (1,520; $1.25-$2.50) — "Requiem For Heavyweight" (Col). Opens today (Wed.), after a charity benefit last night (Tues.). In ahead, "Damn the Defiant" (Col) (4th wk-6½ days), fair $15,000 or close, being helped by holiday weekend. Third regular week was $16,500.

DeMille (Reade) (1,463; $1.50-$3.50) — "Barabbas" (Col). Initial session on hardticket winding today (Wed.) looks like virtual capacity $35,000. Holding, of course. Advance has picked up and group sales are perking. Teed off with charity preem Wednesday (9) night.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Secrets of Nazi Criminals" (T-L) and "Battle of Stalingrad" (T-L) (3d wk). Initial holdover week ended yesterday (Tues.) was okay $8,000 after $14,800 for opener. Holds a couple of extra days to open "Riff-Raff Girls" (Cont) on Friday (19).

Palace (RKO) (1,642; $1.25-$2)—"No Man Is An Island" (U) (2d wk). First week ended yesterday (Tues.) was good $21,000 or close. Playing daydate with some nine other firstruns in N. Y. Metropolitan area.

Forum (Moss) (813; $1.25-$1.80) "Smashing of Reich" (Indie) and "Kamikaze" (Indie) (3d wk). Second stanza finished Monday (15) was okay $11,000 after $15,000 for first week. "We'll Bury You" (Col) opens Oct. 24.

Paramount (AB-PT) (3,665; $1-$2)—"Convicts 4" (AA) (3d wk). Second session ended yesterday (Tues.) was good $21,000 or near after $29,500 for opener.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"Gigot" (20th) with stageshow (3d wk). This week winding up today (Wed.) is heading for top figure of run at $155,000 after $147,500 on second run. Holds fourth week, and now set to go five. First four days of third frame topped opening session, with the week helped by smash trade on Columbus Day, Saturday and Sunday.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (52d wk). This week ending today (Wed.) looks to hit sock $32,000 for 12 shows after $29,000 for 51st. Stays.

State (Loew) (1,900; $1.50-$2.50) —"Very Private Affair" (MGM) (3d wk). This frame finishing tomorrow (Thurs.) is heading for fair $15,000 after $17,500 for second. Stays a fourth, with house closing for a few days prior to launching "Mutiny on Bounty" (MGM) Nov. 8 on hardticket.

Victoria (City Inv.) (1,003; $1.25-$2)—"Chapman Report" (WB). Opens today (Wed.). In ahead, "Thank A Fool" (MGM) (5th wk) was nice $11,000 after $9,500 for fourth week.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (2d wk). First holdover round winding up tomorrow (Thurs.) looks to climb to capacity $48,000, aided by one extra show and holiday weekend. First week, $44,000. Holding indef. Advance now has topped $110,000.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2)—"Loneliness of Long Distance Runner" (BL) (2d wk). Initial week completed Sunday (14) was socko $13,000 for only seven performances, no matinees being given while workmen are still fixing front of house in afternoon. Unusually solid biz for reopened, facelifted house.

Fine Arts (Davis) (468; $1.80-$2) —"A Kind of Loving" (Gov) (3d wk). Second session completed Monday (15) was big $14,000 after $15,000 for opener.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Very Private Affair" (MGM) (3d wk). This frame ending tomorrow (Thurs.) looks like okay $6,500 after $8,000 for second. Holds a fourth, daydating with State.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Yojimbo" (Indie). Opened Monday (15). In ahead, "Last Year Marienbad" (Astor) (32d wk-4 days), fair $2,800 after $3,200 for 31st.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Boccaccio '70" (Embassy) (17th wk). The 16th week finished yesterday (Tues.) was big $11,000 after $12,000 for 15th round.

Cinema Two (Rugoff Th.) (300; $1.50-$2—"Devi" (Indie) (2d wk). First round ended Saturday (13) was fair $5,500.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"Mr. Hulot's Holiday" (Cont) (reissue) (3d wk). Second frame ended Sunday (14) was good $3,500 after $4,000 for opener.

Normandie (T-L) (592; $1.25-$2) —"Passion of Slow Fire" (T-L).

(Continued on page 11)

"THIS IS IT. THERE ARE NO MORE WORLDS TO CONQUER..."

Bosley Crowther, New York Times

New York, London, Paris, Philadelphia, Boston,
Chicago, Zurich, Geneva, Basle, Stockholm, Los Angeles,
Washington, San Francisco, Amsterdam, Laussane,
The Hague, Minneapolis, Rotterdam
—all have been conquered by



DARRYL F. ZANUCK'S THE LONGEST DAY

Based on the Book by CORNELIUS RYAN • Released by 20th CENTURY-FOX

National Boxoffice Survey

New Pix Boost Biz; 'Grimm' Still on Top, 'Chapman' 2d, 'Story' 3d, 'Angels' 4th, 'Boccaccio' 5th

Columbus Day holiday, coming on Friday this year and providing a long holiday weekend, is boosting biz in several key cities covered by VARIETY this round as some new, sturdy screen fare came through with nice results. Some keys had to contend with Indian Summer weather, but generally trade was on the upswing.

"Brothers Grimm" (MGM) is again champ at the wickets, same as it has been for many weeks. "Chapman Story" (WB) is finishing second. "West Side Story" (UA) is copping third position. It was second a week ago.

"Almost Angels" (BV), a fairly new pic, is winding up fourth, same as last stanza. "Boccaccio '70" (Embassy) is finishing fifth.

"Pigeon That Took Rome" (Par) is pushing up to sixth position. It was eighth last round. "Very Private Affair" (MGM) is capturing seventh spot. "Thank A Fool" (MGM), which was 10th a week ago, is only a step behind in eighth.

"Waltz of Toreadors" (Cont) is winding up ninth. "Sky Above" (Embassy) will take 10th place. "Damn Defiant" (Col), "No Man Is Island" (U) and "Pressure Point" (UA) are making the runner-up category.

"Longest Day" (20th), launched last season, still has only six playdates this week and hence is not included in the week's ratings. Pic is easily measuring up to the great showing made in N.Y. opening stanza, being smash in Washington, wham in Chi, giant in Philly, capacity in N. Y. (on second), wow in Boston and great in L.A. Also new, "Barabbas" (Col) is rated huge in Toronto for second round, wow in Boston and virtually capacity in N.Y., all on hardticket.

"If Man Answers" (U) is rated smart in Chi on preem showing. "Long Day's Journey Into Night" (Levine) shapes socko in N.Y. "Two Tickets To Paris" (Col) looks okay in Cincy.

"Divorce, Italian Style" (Embassy), wow in Boston and boff in L.A., is hitting a new record in N.Y. at an arty house. "Convicts 4" (AA) is rated good both in Chi and N.Y.

"Marco Polo" (AI) looms mild in Minneapolis. "Interns" (Col) okay in Boston and St. Louis, shapes big in Toronto. "Rear Window" (Par) (reissue) looks good in Louisville.

"World of Comedy" (Cont) is rated nifty in Chi. "Coming Out Party" (Union), sharp in Chi and Minneapolis, looms good in Balto.

"Touch of Mink" (U), tall in Toronto, is good in K.C. "Lady and Tramp" (BV) (reissue) looks lofty in Buffalo.

(Complete Boxoffice Reports on Pages 8-9)

LOS ANGELES

(Continued from page 9)

(Par), "My Geisha" (Par) (m.o.), $7,000. Warner Beverly, "Anna Khrenina" (MGM) (reissue) (2d wk), $3,100.

Lido (FWC) (876; $2)—"Divorce, Italian Style" (Embassy). Boffo $12,000. Last week, "Taste of Honey" (Cont) (18th wk), $3,500.

Egyptian (UATC) (1,392; $1.50-$2)—"Flame in Streets" (Indie). Fair $6,000. Last week, "Gigi" (MGM), "Les Girls" (MGM) (reissues) (2d wk), $3,700.

Hillstreet, Vogue, Village, Loyola, El Rey (Metropolitan-FWC) (2,752; 810; 1,535; 1,298; 856; $1-$1.49)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Hefty $24,000. Last week, Vogue, "Sky Above Mud Below" (Emb) (7th wk), $3,800. Village Loyola with Warren's, Hollywood, "Adventures of Young Man" (20th), "Cabinet of Caligari" (20th) (1st general release), $18,200.

Fox Wilshire (FWC) (1,990; $1.25-$1.50)—"Sky Above" (Embassy) (m.o.). Soft $5,000. Last week, "Three Coins in Fountain" (20th), "Love Is Splendored Thing" (20th) (reissues) (4th wk), $2,300.

Hollywood (Metropolitan-FWC) (856; 90-$1.25)—"Adventures of Young Man" (20th) and "Cabinet of Caligari" (20th) (2d wk). Slow $4,000.

Orpheum (Metropolitan) (2,213; $1-$1.25)—"Miracle Worker" (UA) (2d wk) and "Jessica" (UA) (reissue). Dull $2,800.

Iris (FWC) (825; $1.25-$1.49)—"Taste of Honey" (Cont) (m.o.). Good $5,200. Last week, "Carry on Teacher" (Gov) and "Doctor in Love" (Indie) (reissues), $3,800.

Four Star (UATC) (868; $1.50-$2)—"I Like Money" (20th) (2 wk). Wan $7,200. Last week, $4,000.

Music Hall (Ros) (720; $2-$2.40)—"Waltz of Toreadors" (Cont) (3d wk). Mild $3,800. Last week, $4,000.

Crest (State) (750; $2)—"Matter of Who" (Herts) (6th wk). Steady $2,500. Last week, $3,000.

Warner Hollywood (SW) (1,291; $1.25 - $2.80)—"Brothers Grimm" (MGM) (10th wk). Great $20,500. Last week, $21,200.

Hollywood Paramount (State) (1,468; $1.75-$2.65)—"Music Man" (WB) (12th wk). Fast $19,000 or near. Last week, $20,000.

Fine Arts (FWC) (631;; $1.49-$2)—"Boccaccio '70" (Embassy) (12th wk). Fancy $5,500. Last week, $6,000.

Beverly (State) (1,150; $1.49-$2)—"Lolita" (MGM) 17th wk). Solid $4,400. Last week, $4,500.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (44th wk). Wham $18,000. Last week, $18,000.

'Boccaccio' Bright 8G In Mpls.; 'Chapman' Good 14G; 'Grimm' Socko 15G

Minneapolis, Oct. 16.

There's a large flock of newcomers here currently, but all are not big. Among the fresh arrivals, "Pigeon That Took Rome" is okay at the World. "Boccaccio '70" shapes torrid at Academy. "Chapman Report" is rated good at Orpheum.

Holdovers are the scarcest in many weeks and "West Side Story" and "Hatari" are about to depart, after 34 and 10 weeks, respectively. Former gives way to another hardticket pic, "Longest Day" on Thursday (18). "Brothers Grimm" still is socko in ninth round at the Cooper.

Estimates for This Week

Academy (Mann) (1,000; $1.50-$1.75)—"Boccaccio '70" (Embassy). Hotsy $8,000. Last week, "Music Man" (WB) (11th week), $6,000 in 9 days.

Avalon (Frank) (800; $1) "Surfside 77" (Cl) and "Once Upon a Knight" (Indie) (reissue) (3d wk). Okay $1,200. Last week, $1,600.

Century (Par) (1,300; $1.25-$1.50) — "Very Private Affair" (MGM) (2d wk). Light $3,700. Last week, $6,500.

Cooper (CF) (808; $1.65-$2.50)—"Brothers Grimm" (MGM) (9th wk). Socko $15,000. Last week, $14,000.

El Lago (Carisch) (600; $1) — "Eve or Apple" (Indie) and "Make Mine Mink" (Cont) (reissue) (2d wk). Satisfactory $1,000. Last week, $1,400.

Gopher (Berger) (1,000; $1-$1.25) —"King Solomon's Mines" (Indie) and "Naked Spur" (Indie) (reissues). Modest $4,000. Last week, "Kid Galahad" (UA) (3d wk), $3,500 in six days.

Lyric (Par) (1,000; $1-$1.25) — "No Man Is An Island" (U). Mild $4,500. Last week, "Ring-a-Ding Rhythm" (Col), $3,000.

Mann (Mann) (1,000; $1.50-$2.75) —"West Side Story" (UA) (34th wk). Stout $5,000 in four days. Last week, $5,500.

Orpheum (Mann) (2,800; $1.25-$1.50) — "Chapman Report" (WB). Good $14,000. Last week, "Rear Window" (Par) (reissue), $8,000.

Park (Field) (1,000; $1.50)—"Hatari" (Par) (10th wk). Nice $3,000. Last week, $3,200.

State (Par) (2,200; $1-$1.25) — "Marco Polo" (AI). Mild $6,000. Last week, "Best of Enemies" (Col), $6,500.

Suburban World (Mann) (800; $1.25) — "Coming Out Party" (Union). Fast $3,000. Last week, "Jules and Jim" (Janus), $2,500.

World (Mann) (400; $1.25-$1.50) —"Pigeon That Took Rome" (Par). Healthy $5,000. Last week, "Damn Defiant" (Col) (2d wk), $3,000.

ST. LOUIS

(Continued from page 8)

"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Sharp $16,000. Last week, "Damon and Pythias" (MGM) and "Savage Guns" (MGM), $8,000.

Pageant (Arthur) (1,000; 90-$1.25)—"I Like Money" (20th) (2d wk). Nice $2,700. Last week, $3,000.

St. Louis (Arthur) (3,860; 75-90) —"King Solomon's Mines" (MGM) and "Naked Spur" (MGM), reissues). Average $8,000 or close. Last week, "300 Spartans" (20th) and "Happened in Athens" (20th), $7,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Operation Snatch" (Indie) (2d wk). Good $3,000. Last week, $3,500.

Storm Bops Port. B.O. But 'Sky' Breezy $7,000

Portland, Oct. 16.

The severe coastal storm hit firstrun biz here hard over the weekend, closing some houses. Result is that trade is being cut sharply at most spots. However, "Sky Above" shapes fancy on opener at Orpheum, and "Almost Angels," paired with the reissued "Lady and Tramp," looms okay at Paramount, also on Initialer. "Pigeon That Took Rome" is rated solid at Broadway. The Hollywood was shuttered for three days and the Music Box for one, both by the storm.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Pigeon That Took Rome" (Par) and "Forever My Love" (Par). Solid $6,000. Last week, "Rear Window" (Par) and "Detective Story" (Par) (reissues), $3,900.

Fox (Evergreen) (1,600; $1-$1.49) —"Music Man" (WB) (13th wk). Fine $3,500. Last week, $5,100.

Hollywood (Evergreen) (1,180; $1.49-$2) — "Cinerama Holiday" (Cinerama) (3d wk). Modest $2,000, house being closed for three days. Last week, $6,000.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (31st wk). Bright $3,500. House was closed last Friday. Last week, $4,100.

Orpheum (Evergreen) (1,536; $1-$1.49) — "Sky Above" (Embassy) and "Trauma" (Indie). Fancy $7,000. Last week, "300 Spartans" (20th) and "Demetrius and Gladiators" (20th) (reissue), $4,300.

Paramount (Port-Par) (3,006; $1-$1.50) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Okay $6,000. Last week, "Pressure Point" (Par) and "Season of Passion" (Par), $4,900.

PITTSBURGH

(Continued from page 8)

$5,500. Last week, "Marco Polo" (AI), $4,200.

Gateway (Assoc.) (1,900; $1-$1.50) —"Damn the Defiant" (Col). Soft $6,000 or near. Last week, "No Man Is Island" (U) (2d wk), $5,500.

Penn (UATC) (3,300; $1-$1.50)—"Pigeon That Took Rome" (Par). Okay $11,000. Last week, "I Thank a Fool" (MGM), $7,000.

Shadyside (MOTC) (750; $1.25)—"Ashes and Diamonds" (Janus). Weak $1,500.

Squirrel Hill (SW) (834; $1.50)—"Waltz of Toreadors" (Cont) (3d wk). Fancy $2,800.

Stanley (SW) (3,700; $1-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Hotsy $9,500. Last week, $13,000.

Warner (SW) (1,516; $1.50-$2.75) —"Brothers Grimm" (MGM) (10th wk). Wow $12,000. Last week, $14,000.

CHICAGO

(Continued from page 9)

$1.75-$3.50) — "Brothers Grimm" (MGM) (9th wk). Fair $13,000 or near. Last week, $13,600.

Monroe (Jovan) (1,000; 65-90)—"During One Night" (Indie) and "Concrete Jungle" (Indie) (reissue). Oke $4,600. Last week, "Portrait of a Sinner" (Indie) and "Roadhouse Girl" (Indie), $4,500.

Oriental (Indie) (3,400; 90-$1.80) —"Convicts 4" (AA). Fast $22,000 or close. Last week, "Thank Fool" (MGM) (3d wk), $12,000.

Roosevelt (B&K) (1,400; $1.75-$3.50) — "Longest Day" (20th). Wham $33,000 or near. Last week, house dark.

State-Lake (B&K) (2,400; 90-$1.80) — "Chapman Report" (WB) (2d wk). Slick $24,000. Last week, $37,000.

Surf (H&E Balaban) (685; $1.50-$1.80) — "Sky Above" (Embassy) (5th wk). Busy $4,000. Last week, $4,700.

Todd (Todd) (1,089; $2.20-$3.50) —"West Side Story" (UA) (34th wk). Bright $14,500. Last week, $13,000.

Town (Teitel) (640; $1.25-$1.80) — "European Nights" (Indie). Snappy $7,500. Last week, "Wild Strawberries" (Indie) and "Torment" (Indie) (reissue), 3 days, and "Virgin Spring" (Indie) and "Devil's Eye" (Indie) (reissues), 4 days, $4,600.

United Artists (B&K) (1,700; 90-$1.80)—"Boccaccio '70" (Embassy) (3d wk). Sturdy $17,000. Last week, $19,500.

Woods (Essannes) (1,200; 90-$1.80) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Loud $19,000. Last week, $18,000.

World (Teitel) (608; 90-$1.25)—"Coming Out Party" (Cont) (2d wk). Sharp $4,200. Last week $5,000.

Det. Perking; 'Point' Sharp $11,000, 'Affair' $7,000; 'Grimm' Giant 16G

Detroit, Oct. 16.

Good week is in prospect for the firstruns here. "Pressure Point" is okay at the Palms. "Girl with Golden Eyes" looks great at Trans-Lux Krim. "Marco Polo" shapes so-so at Grand Circus. "Very Private Affair" is rated fair at United Artists.

"Brothers Grimm" continues the town leader with another great take in 11th week at the Music Hall. "Tarzan Goes to India" stays okay in second trip at the Adams.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49)— "Spit On Grave" (Indie) and "Ninth Bullet" (Indie) (2d wk). Fair $15,000. Last week, $18,000.

Michigan (United Detroit) (4,026; $1.25-$1.49) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Slow $9,000. Last week, $12,000.

Palms (UD) (2,995; $1.25-$1.49)— "Pressure Point" (UA) and "Doctor Blood's Coffin" (UA). Okay $11,000. Last week, "Damn the Defiant" (Col) and "Pirates Blood River" (Col), $9,000.

Madison (UD) (1,408; $1.50-$3)— "West Side Story" (UA) (35th wk). Oke $6,000. Last week, $6,400.

Grand Circus (UA) (1,400; $1.25-$1.49) — "Marco Polo" (AI) and "Mermaids of Tiburon" (AI). Fair $7,500. Last week, "Smashing of Reich" (Indie) and "Kamikaze" (Indie), $5,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Tarzan Goes to India" (MGM) and "Tartars" (MGM) (2d wk). OK $8,000. Last week, $10,500.

United Artists (UA) (1,667; $1.25-$1.50)—"A Very Private Affair" (MGM). Fair $7,000. Last week, "Thank A Fool" (MGM) (2d wk), $3,300.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "Brothers Grimm" (MGM-Cinerama) (11th wk). Terrific $16,000 or better. Last week, $17,000.

Trans-Lux Krim (Trans-Lux) (980; $1.80-$2)—"Girl With Golden Eyes" (Indie). Good $15,000. Last week, "Boccaccio '70" (Embassy), $3,000 in ninth week.

Despite Holdovers, Detroit Perky; 'Fool' Fine $7,000, 'Grimm' 12G

Denver, Oct. 16.

While there still are several holdovers and some oldies in the current stanza, most downtown houses have a change of fare currently which is stimulating trade. "I Thank a Fool" looks nice at the Centre while "Chapman Report" looms lively at Paramount. "No Man Is An Island" shapes sluggish at Orpheum. "World of Comedy" is good in second at Crest.

"Brothers Grimm" is rated big in 10th at the Cooper while "West Side Story" looks good in 24th session at the Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25)—"Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues) (2d wk). Fast $2,500. Last week, $4,500.

Capri Art (Art Theatre Guild) (238; $1.25)—"Connection" (Indie) (2d wk). Good $1,500. Last week, $2,000.

Centre (Fox) (1,270; $1.25-$1.45) —"Thank a Fool" (MGM). Nice $7,000 or over. Last week, "Spiral Road" (U) (2d wk), $8,500.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (10th wk). Big $12,000. Last week, $13,000.

Crest (Wolfberg) (750; $1.25)— "World of Comedy" (Cont) (2d wk) and "Facts of Life" (UA) (reissue). Good $2,500. Last week, $3,000.

Denham (Indie) (800; $1.25-$2.50) —"West Side Story" (UA) (24th wk). Good $5,000. Last week, $3,000 in 6 days.

Denver (Fox) 2,432; $1.25)— "Humanoids" (Indie) and "Scavengers" (Indie). Fair $8,500. Last week, "Tartars" (MGM) and "Savage Guns" (MGM), $9,000.

Esquire (Fox) (600; $1.25)—"Sky Above" (Embassy) and "No Place Like Homicide" (Indie) (m.o.) (4th wk). Good $2,800. Last week, $2,900.

Orpheum (RKO) (2,690; $1.25)— "No Man Is Island" ((U) and "Battle Hymn" (Indie). Lean $6,500. Last week, "Damn Defiant" (Col) and "Shoot Out Big Sag" (Indie) (2d wk), $5,000.

Paramount (Wolfberg) 2,100; 90-$1.25)—"Chapman Report" (WB) and "Dream Wife" (Indie). Neat $15,000 or close. Last week, "Pressure Point" (UA) and "Happy Thieves" (UA) $10,500.

Towne (Indie) (600; $1.25-$1.45) —"North to Alaska" (20th) and "Second Time Around" (20th) (reissues). Fair $2,000. Last week, "It Happened in Athens" (Indie) and "Loves of Salambo" (Indie), $1,700.

NIX MIDWAY BID

N.Y. Federal Judge Edmund L. Palmieri last week turned down the bid of American Broadcasting-Paramount Theatres to acquire the Midway Drive-in at Jenkins Township, Pa. Opposing the acquisition were the U.S. government, the Comerford Theatres and two indie exhibs.

Palmieri said AB-PT had not shown that its acquisition of the theatre would not unduly restrain competition in the area.

BROADWAY

(Continued from page 9)

Initial week ending today (Wed.) is heading for warm $10,000.

Little Carnegie (L. Carnegie) (520; $1.25-$2) — "Goddess" (Col) (reissue) (2d wk). First stanza ended Friday (12) was good $8,000.

Guild (Guild) (450; $1-$1.75) — "The Island" (Zenith) (5th wk). Fifth week finished Sunday (14) was good $9,000 after $10,000 in fourth.

Murray Hill (Rugoff Th.) (565; $1.50-$2) — "American in Paris" (MGM) (reissue). Initial week ending today (Wed.) looks like okay $7,000. House had "Smashing of Reich" (Indie) and "Kamikaze" (Indie) in ahead for three days.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (5th wk). Fourth round ended Sunday (14) was record $25,512 after $24,500 for third.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2) — "Touch of Mink" (U) (subrun). First session ending today (Wed.) shapes socko $7,000 or close. Holds, natch!

Sutton (Rugoff Th.) (561; $1.50-$2)—"Crime Does Not Pay" (Embassy). Opened yesterday (Tues.) In ahead. "Waltz of Toreadors" (Cont) (10th wk-8 days). Okay $6,000 after $6,200 for ninth week.

Tower East (Loew) (588; $2-$3.50) —"Long Day's Journey Into Night" (Levine) (2d wk). First session was sock $20,000 on unique boxoffice policy. Reserved-seat with $3.50 policy at night, $3 reserved-seat at Saturday-Sunday matinees and $2 unreserved at other matinees.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Chapman Report" (WB). Opens today (Wed.). Last week. "Secrets of Nazi Criminals" (T-L) (2d wk), fair $3,500 after $9,000 for opener.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Pressure Point" (UA) (2d wk). Initial session finished yesterday (Tues.) was okay $6,000.

World (Perfecto) (390; 90-$1.50) —"Immoral Mr. Teas" (Mishkin) (4th wk). Third week completed Thursday (11) was big $14,000 after $16,500 for second.



ALLIED ARTISTS' "BILLY BUDD" TAKES LONDON* BY STORM!

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Produced and Directed by PETER USTINOV · Screenplay by PETER USTINOV and DEWITT BODEEN · From the Novel by HERMAN MELVILLE · Distributed by ALLIED ARTISTS

Inside Stuff—Pictures

Attorney Arnold Grant, who became chairman of the 20th-Fox executive committee following Darryl F. Zanuck's successful bid for the presidency this summer, is described by Forbes Magazine (Oct. 1) as the "power behind the throne" and the man who "handily engineered Zanuck's takeover."

The article reviews Zanuck's actions on assuming the presidency (shutdown of the studio, cancellation of three pix, firing of approximately 300 employees) and quotes Grant as saying: "By the end of the year, we expect to have made a permanent $15,000,000 to $20,000,000 improvement in our overhead." Zanuck is also quoted as saying that if the company could just break even on production, the company would earn $2 a share on its other operations.

Forbes concludes: "Grant, who is nothing, if not sure of himself, has few doubts about the new management's ultimate success—and even fewer about who is really in charge. Says he: 'If we make it, then everyone can say, 'The Great Zanuck has done it again,' and I won't have to work so hard.'"

As several sharp-eyed and long-memoried readers have noted, that was an encore review in the Sept. 19 VARIETY for "Mr. Arkadin," the Continental-made Orson Welles meller under a new tittle which played abroad via Warner Bros. in the '55-'56 season as "Confidential File." Original review, unaccountably missing from VARIETY's files, was by Paris rep Gene Moskowitz (*Mosk*) from the Cannes Film Fest and appeared in this paper May 16, '56. Both critiques, for the record, were in substantial accord—that is, as the encore observed, a pic at once fascinating and dismaying. First U. S. engagement opened last week at the New Yorker Theatre, N.Y.

Columbia Broadcasting System is named defendant in a $500,000 damage suit filed in Superior Court by film producer James R. Beardsley, in which he charged that his motion picture, "Underground, U.S.A.," has been plagiarized in a tv subject, "My Dark Days," broadcast last March. Sued also are Marion and Paul Miller and Ronald Reagan, who starred in episode. Beardsley claimed he was exclusive owner of his film under a deal with the Millers for use of the wife's experiences as an undercover agent for the FBI. Tv subject, he contended, was substantially similar to his motion picture.

Tore Sjoberg, Swedish producer who was in New York recently, related he's being sued in Munich by Leni Riefenstahl. She was commissioned by Adolph Hitler to produce the Nazi propaganda film, "Triumph of the Will." Sjoberg used some of the footage from this in his productions of "Mein Kampf" and "Secrets of the Nazi Criminals." Miss Riefenstahl insists this is unfair and is asking damages of $60,000.

Universal spellbinder Phil Gerard sent out last week a promo kit on Ross Hunter's production of "If a Man Answers," the bulk of which is such that it cost $1.08 to mail locally. Goes to key accounts, details at great length the campaign, contests, biographies, teasers, lobby gimmicks, posters, tie-ins and things like that there. It's a bundle-full of ideas on how to sell a picture.

'Don't Shoot To Please Unions'

Continued from page 1

will make in the next year at least 12 pictures either all Hollywood or Hollywood-based, (2) this is because the properties lend themselves to "local" lensing and (3) a producer who makes an English-locale picture in other than England is just as out of his mind as the impresario who should go abroad to do, say, "Sunset Boulevard."

Frankovich maintains his office in London, oversees all Col production abroad and, as third in command of Col (after president Abe Schneider and exec v.p. Leo Jaffe) includes as his cares all production, Hollywood included—latter headed by Sol A. Schwartz as Coast production v.p.

Hollywood Upsurge?

Frankovich takes note of the upswing in Hollywood production, as witness more schedules out west on the part of MCA-Universal and Paramount, plus his own Col, and Warners but he insists this is not a "resurgence" as such. He explains that "Hollywood is again hitting the top of the circle."

There was a time, he says, a few years ago, when the major producers, including Columbia, were going abroad because the scripts were such that they just about demanded overseas lensing. The overall situation now is that Hollywood can best accommodate the type of pictures approved by the major company execs. This is the way the pendulum swings:

Frankovich provides a stinger, thus: "For anyone to say he is not making a picture abroad for purposes of goodwill with the American unions is not giving the facts."

Frankovich observes "more balance" in the production schedules generally, but he warns it could go against Hollywood in the future. Time was when Yankee picture-making was all Hollywood, then shifted to an overbalance of foreign. Col was one of the companies which, quite prominently, segued to foreign. The segue was done because of obligations to stockholders who were entitled to general economic considerations plus the need to achieve locale accuracy. The stories being done now, he adds, lend themselves to American lensing and consequently are being done in America.

Future Projects

"If a picture should be made abroad, then it should be made abroad," declares Frankovich, adding a vice versa.

As for the vice versa, this international exec offers argument. Col has not addictions to overseas lensing, considering that: global gadabout Sam Spiegel has "The Chase" to be done in Hollywood; another world-traveler, Stanley Kramer, will make "Andersonville" in San Pedro and as a Hollywood-based entity; Carl Foreman, Jerry Bressler, Robert Rossen, Martin Jurow, Blake Edwards, and so on, all have Hollywood-made labels set for the immediate future. All for Col.

Footnotes Frankovich: "When you go away to make a picture that should be made in Hollywood, that's runaway. But it's economically unfair and unsound to work in Hollywood with a picture that should be made abroad.

Frankovich was in New York after meetings at the studio with U. S. production boss Schwartz and said he had a feeling of triumph with the "names" he could drop so far as producer alignments are concerned. There were Preminger, Foreman, Kramer, and others throughout the sked. He said he's rarely seen such a lineup on the Col slate.

As for the foreign end, there will be 12 to 14 new productions on the Col calendar for the next 12 months and these will be in addition to pictures made abroad for local territorial markets.

Frankovich left New York last Saturday (13) for his British outpost, then Paris, then others points. He visits the States at the rate of about six times a year now that he's become 1st v.p.

Stag Reels Bring Grief

Minneapolis, Oct. 16.

Judge Edward Devitt in Federal district court here suspended sentence and imposed a year's probation on Gerald M. Sloan, 26, of Des Moines, who pleaded guilty to transporting stag films from Iowa into Minnesota.

Roy Miller and Evelyn Sharp, also of Des Moines, who previously had admitted involvement, received prison sentences—he for a year and a day and she for one month. She also was placed on two years' probation.

Arthur Hiller

Continued from page 3

of 1945 and Disney required U.S. military equipment of 1945 vintage for the picture—equipment he could only get there. Negotiations were initiated with the U.S. Army for such equipment, but the current Army is equipped with 1960 equipment, and only the Austrians have an Army with U.S. 1945 equipment, he said.

"There has been a genuine increase in production of pictures located in other countries. This is not due just to lower costs of filming abroad, although this is obviously a factor. If costs were exactly the same, there would still be more pictures made abroad than was made in the Hollywood of five-10 years ago," Hiller opined.

In Vienna, Hollywood "is still the mecca and center of the movie industry," despite the fact fewer pix are being produced here, he commented. "They showed much interest in American stars; in many respects, the Viennese were like small-town people in the states in this respect," he added.

Physical facilities in Vienna were very good "but old." There are two studios owned by one company there. While the Disney picture was filmed in one studio, the other was busy with Austrian pix and German pix and telefilms.

Hiller said Austrian technicians are not as good as those in Hollywood, were not even aware of what a camera crane is, and "I had to be a teacher." Production overall was slower than in Hollywood, but there was not a great difference, he added.

While liking U.S. pix, Austrians prefer their home-made product. Austrian pix are wholly financed by German distributors. They don't make a profit on production; the distribs make it on distribution, and the producer receives a fee, a system "quite different from ours," the director said. However, theatrical film houses are folding in Austria, paradoxically, because that nation is prosperous. "Now they have money, so they buy cars, they go riding, they go to the legit theatre, but not to movies," he remarked.

Dassin Gold-Dust

Continued from page 3

point here was that if the blacklist were not hypocritical, he should still be out of work, whereas in actual fact, his career has never been busier, especially since the phenomenal success of "Never on Sunday." Latter is probably one of the most successful films ever made in terms of percentage of profit against investment.

Though Dassin feels that the political climate in the States has certainly brightened since the so-called "McCarthy era" of the early 1950s, he describes himself as still hesitant to work here. He has two scripts which he would like to shoot in the States, but he is not sure that "pressures" would not be brought to bear against them, even though via "Sunday" and his upcoming "Phaedra," a large portion of the U.S. industry already has profited and continues to profit from his made-overseas films. That's all part of the aforementioned hypocrisy.

Upcoming on his schedule are three features: a film adaptation of Eric Ambler's "The Light of The Day," to be made for producer Martin Ransohoff and on which Dassin would just be a director-employee; and "The Last of The Just" and "Pericles," on which he will function in his more usual capacity as producer-director-scenarist. All of these will be made overseas.

As a postscript to the discussion of the blacklist, and the dark days of the early '50s, Dassin reported that not long ago a legit producer in New York approached him about directing a play which the producer thought might particularly interest Dassin. When he received the script, he found it was the old one which he had tried to produce in 1952. He was ironically amused that now someone was anxious to do it. However, when he read it through again, he found it to be "quite terrible," and himself more than a little lucky he hadn't been able to raise the financing originally.

'Flame in Streets,' Mixed-Race Romance, Faces Media Cautions

Los Angeles, Oct. 16.

Local newspaper and radio film ad sources created a major censorship skirmish on Friday (12) over ads on Atlantic Pictures' release of the J. Arthur Rank production, "Flame in the Streets," which opened Friday at the Egyptian Theatre.

Ad campaigns on the picture have been cancelled entirely by the L.A. Times and radio station KLAC over copy that points out the romantic relationship between a Negro and a white girl, subject of the picture. Meanwhile, however, both the Herald-Examiner and the Citizen-News have run initial ads, then clamped down with request for copy change.

Citizen-News Wednesday ran most explosive ad, later killed, which showed Negro and white girl kissing, with copy reading "drawn together by an overwhelming love" and "they crossed the greatest boundary to reach each other's arms." Ad ran, as well, in all of the paper's Wednesday shopper's editions.

Herald, on the other hand, flatly refused this ad, replaced it with a similar ad showing wash drawing cut of two people embracing, but race was not discernible. Additionally, however, ad carried three small cuts; (1), two women, with quote below reading, "Don't talk to me about principles, I won't have a Negro for a son-in-law"; (2), John Mills and Brenda de Banzie, with quote, "The thought of my daughter with a Negro makes me sick"; (3), Negro (Johnny Sekka) and Mills, with quote, "Give me one good reason why I shouldn't marry your daughter that doesn't have the word black in it." Ad ran on Sunday, Oct. 6, was repeated in Friday's edition, then was killed and replaced for later editions by similar, but single column, ad using same three small cuts and quotes but also quoting some N. Y. reviews. Larger ad also ran first edition of Friday's Citizen-News, then was killed and replaced with the one column ad.

Times, however, refused any of the projected ads on basis "we can't use Negro or black in copy."

Einfeld, Conn Hit Road

Twentieth-Fox ad-pub veep Charles Einfeld and domestic sales chief Robert L. Conn left New York yesterday (Tues.) for a series of meetings with exhibs around the country on 20th's upcoming yearend release, "The Last Days of Sodom and Gomorrah."

First stop on the itinerary is San Francisco, where they'll be accompanied by western division manager Tom McCleaster. Following the Frisco meetings, McCleaster will visit all other branches in his division and outline the "Sodom" campaign to exhibs in those cities.

The same pattern will follow in New Orleans, Oct. 21, where southern division manager William B. Williams will also be present, and in Chicago, where McCleaster will rejoin Einfeld and Conn Oct. 23. The group returns for meetings in New York with eastern division manager Abe Dickstein Oct. 28.

Woes of Theatres Not Grounds For Ducking $1.15 Min.

Albany, Oct. 16.

Although the case for relief, from the new Oct. 15 minimum wage rate of $1.15 hourly, for part-time employees in motion picture theatres, is a "persuasive one," Industrial Commissioner Martin Catherwood has ruled that under the present law "neither the Industrial Commissioner nor a Minimum Wage Board is empowered to grant relief in the form of wages below statutory minimum to any industry on the basis of economic hardship."

The Minimuc Wage Committee of the New York State Motion Picture Theatres Assn, had pleaded for an exemption affecting ushers under 22 and doormen and others 60 or over. Trade body could appeal, within 90 days from the date of the Industrial Commissioner's ruling, to the three-man State Board of Standards and Appeals. It had not done so. Might be waiting for effective date (15), of the minimum wage order.

Allyn, White Sox, Into Tollvision

Hollywood, Oct. 16.

John W. Allyn, co-owner of the Chicago White Sox, was elected president of Home Theatres Inc., formed to present the International Telemeter home toll system in the southwest, at a two-day meeting of the organizers here.

Other officers: Lloyd B. Sands, exec of Hunt Oil Co., v.p.; R. A. Lile, representing Winthrop Rockefeller, secretary, and A. B. Cobb, Little Rock investment banker, treasurer. Appointed to the board was Stanley Durwood of Durwood Theatres, Kansas City.

Group reportedly intends to launch actual franchise operations in two cities simultaneously, one of them being Dallas and the other unspecified.

BRITISH RELAY'S YEAR

Reports Good Year-Bidding For Toll Franchise

Lonodon, Oct. 16.

British Relay Wireless, which is one of the wire-tv systems bidding for a tollvision franchise, has had a record trading year but depreciation charges upped to cover expansion of services, has knocked profits.

Trading profits for the year ended April 30, 1962 hiked by $1,167,600 to a peak $11,017,434. But the aforementioned charges increased in excess of $1,500,000 has brought the group profit to $1,657,214 as against $2,118,575 for the previous year. Dividend, however, stays at 17%.

Films-to-Tele In Supreme Review

Washington, Oct. 16.

The U.S. Supreme Court got the lowdown on motion picture productions today (Tues.) in the Government's case against six film distributors accused of illegally making contracts in "blockbookings" to television stations. The six distributors are accused of signing tv stations to contracts amounting to $4,679,053.

Attorney Louis Nizer represented three of the defendants—Loew's, Inc., Associated Artists and United Artists. Myles J. Lane was lawyer for Screen Gems Inc.

National Telefilm, and C & C Super Corp, were also defendants.

The Government slapped complaints against the firms in 1961 accusing them of offering both good and bad films in a package contract to the stations. If the stations asked to be selective in the choice of films, or if they refused any one of those offered, the entire package was withdrawn, the U.S. said.

The N.Y. Federal Court agreed that "package-only" offers were a violation of the Sherman Anti-Trust Act. However, it drew a fine line in adding that the distributors can withhold the films, pending negotiations with a competing station to buy them.

The Government didn't agree with this ruling and made the Supreme Court appeal.

Loew's is accused by the Government of making two contracts in 1957 amounting to $329,795. One station wanted only 500 selected films.

The Government said Loew's refused to allow the choice and the station had to take all. One of the stations involved was KWTV, Oklahoma City. A similarly refused choice of films was reportedly made by Associated Artists in four contracts amounting to $2,546,030, the Government said.

the world's most famous, most beloved CLOWN...



EMMETT KELLY

is the Star of
NATIONAL SCREEN'S
FULL COLOR
Season's Greetings
TRAILER

The World-renowned Circus star...the delightful, sad-faced clown who has brought joy to millions, young and old...presents your Holiday Greetings to your patrons...in a gorgeous FULL COLOR TRAILER filled with charm and good-will! An extended version presents your MERCHANTS' GREETINGS ...to be followed by your highly profitable Merchant Ads!



In gorgeous DeLuxe
COLOR $15.95
HT-62-1A
with MERCHANT GREETING
HT-62-2A $18.45

BLACK & WHITE
HT-62-1B $9.95
with MERCHANT GREETING
HT-62-2B $12.45

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Hollywood Production Pulse

ALLIED ARTISTS
Starts, This Year.....1
This Date, Last Year.....6

AMERICAN INT'L
Starts, This Year.....3
This Date, Last Year.....5

"THE RAVEN"
(Nicholson-Arkoff Prods.)
Prod.-Dir.—Roger Corman
Vincent Price, Peter Lore, Boris Karloff, Hazel Court, Olive Sturgess, Jack Nicholson, William Baskin
(Started Sept. 21)

COLUMBIA
Starts, This Year.....15
This Date, Last Year.....21

"THE RUNNING MAN"
(Peet Prods. Ltd.)
(Shooting in Spain)
Prod.-Dir.—Carol Reed
Laurence Harvey, Lee Remick, Alan Bates
(Started July 17)

"THE VICTORS"
(Highbroad Prods.)
(Shooting in England)
Prod.-Dir.—Carl Foreman
Vincent Edwards, George Hamilton, Christine Kauffman, Melina Mercouri, Jeanne Moreau, George Peppard, Rosanna Schiaffino, Romy Schneider, Eli Wallach, Michael Callan, Peter Fonda, Jim Mitchum, Tony Wallace
(Started Aug. 7)

"IN THE FRENCH STYLE"
(Casanna Prods.)
(Shooting in Paris)
Prods.—Robert Parrish, Irwin Shaw
Dir.—Robert Parrish
Jean Seberg, Stanley Baker, Philippe Forequet, Addison Powell, Jack Hedley, James Leo Herlihy, Claude Dauphin, Maurice Teynac
(Started Aug. 27)

WALT DISNEY
Starts, This Year.....4
This Date, Last Year.....5

"SAVAGE SAM"
Prod.—Walt Disney
Dir.—Norman Tokar
Brian Keith, Tommy Kirk, Dewey Martin, Kevin Corcoran, Jeff York, Marta Kristen
(Started Aug. 22)

METRO
Starts, This Year.....20
This Date, Last Year.....16

"TAMAHINE"
(Seven Arts Prods. Ltd.)
(Shooting in London)
Prod.—John Bryan
Dir.—Philip Leacock
Nancy Kwan, Dennis Price, Bernard Cribbins, John Frazer
(Started Aug. 11)

"TAKE ME TO THE FAIR"
(MGM-Ted Richmond Prods.)
(Shooting in Seattle)
Prod.—Ted Richmond
Dir.—Norman Taurog
Elvis Presley, Joan O'Brien, Gary Lockwood, Vicky Tiu, Yvonne Craig, Kam Tong, Guy Raymond, Edith Atwater
(Started Sept. 5)

"DRUMS OF AFRICA"
Prods.—Al Zimbalist, Philip L. Krasne
Dir.—James B. Clark
Frankie Avalon, Mariette Hartley
(Started Oct. 1)

"THE HAUNTING"
(Robert Wise Prods.)
(Shooting in London)
Prod.-Dir.—Robert Wise
Julie Harris, Claire Bloom, Richard Johnson
(Started Oct. 4)

PARAMOUNT
Starts, This Year.....11
This Date, Last Year.....9

"PARIS WHEN IT SIZZLES"
(Shooting in Paris)
Prod.—George Axelrod
Dir.—Richard Quine
William Holden, Audrey Hepburn
(Started June 18)

"COME BLOW YOUR HORN"
(Essex-Tandem Prods.)
Prods.—Bud Yorkin, Norman Lear
Dir.—Bud Yorkin
Frank Sinatra, Tony Bill, Lee J. Cobb, Molly Picon, Barbara Rush, Jill St. John, Carole Wells; guest stars Dean Martin, Dan Blocker, Phyllis McGuire
(Started Sept. 13)

"THE NUTTY PROFESSOR"
(Jerry Lewis Prods.)
Prod.—Ernest D. Glucksman
Dir.—Jerry Lewis
Jerry Lewis, Stella Stevens, Del Moore
(Started Oct. 9)

"ALL THE WAY HOME"
(David Suskind Prods.)
(Shooting in Knoxville, Tenn.)
Prod.—David Suskind
Dir.—Alex Segal
Jean Simmons, Robert Preston, Pat Hingle, Aline MacMahon, Thomas Chalmers, John Cullum, Ronnie Claire Edwards, Michael Kearney
(Started Oct. 8)

20th CENTURY-FOX
Starts, This Year.....3
This Date, Last Year.....24

UNITED ARTISTS
Starts, This Year.....20
This Date, Last Year.....30

"IT'S A MAD, MAD, MAD, MAD WORLD"
(Stanley Kramer Prods.)
(Shooting at Revue)
Prod.-Dir.—Stanley Kramer
Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, Ethel Merman, Mickey Rooney, Dick Shawn, Phil Silvers, Terry-Thomas, Jonathan Winters, Edie Adams, Dorothy Provine, Jimmy Durante, Eddie "Rochester" Anderson, Jim Backus, Ben Blue, Peter Falk, Paul Ford, Arnold Stang, Alan Carney, Doodles Weever, Buster Keaton
(Started April 26)

"THE GREAT ESCAPE"
(Mirisch-Alpha Prods.)
(Shooting in Munich)
Prod.-Dir.—John Sturges
Steve McQueen, James Garner, Richard Attenborough, James Donald, Charles Bronson, Donald Pleasence, James Coburn
(Started June 4)

"SUMMER FLIGHT"
Prods.—Stuart Miller, Lawrence Turman
Dir.—Daniel Petrie
Susan Hayward, Michael Craig, Edward Judd
(Started Aug. 20)

"FLIGHT FROM ASHIYA"
(Hecht Prods. & Daiei M.P. Co.)
(Shooting in Japan)
Prod.—Harold Hecht
Dir.—Michael Anderson
Yul Brynner, Richard Widmark, George Chakiris, Suzy Parker, Shirley Knight
(Started Aug. 27)

"THE MOUSE ON THE MOON"
(Walter Shenson Prods.)
(Shooting at Pinewood Studios, London)
Prod.—Walter Shenson
Dir.—Dick Lester
Margaret Rutherford, Ron Moody, Bernard Cribbins, David Kossoff, June Ritchie
(Started Sept. 3)

"JOHNNY COOL"
(Chrislaw Prods.)
(Shooting at Goldwyn)
Prod.-Dir.—William Asher
Henry Silva, Elizabeth Montgomery, Joan Staley, Gregory Morton, Steve Peck; guest stars Sammy Davis Jr., Joey Bishop, Telly Salavas, Jim Backus, Marc Lawrence, Hank Henry
(Started Sept. 17)

"TOYS IN THE ATTIC"
(Mirisch Co.)
Prod.—Walter Mirisch
Dir.—George Roy Hill
Dean Martin, Geraldine Page, Yvette Mimieux, Wendy Hiller, Larry Gates, Frank Silvera
(Started Oct. 8)

"IRMA LA DOUCE"
(Mirisch-Edward L. Alperson Presentation)
Prod.-Dir.—Billy Wilder
Jack Lemmon, Shirley MacLaine, Lou Jacobi, Bruce Yarnell, Herschel Bernardi, Hope Holiday, Joan Shawlee
(Started Oct. 8)

UNIVERSAL
Starts, This Year.....11
This Date, Last Year.....10

"LANCELOT AND GUINEVERE"
(Cornel Wilde-Bernard Luber Prods.)
(Shooting in Yugoslavia)
Prods.—Cornel Wilde and Bernard Luber
Dir.—Cornel Wilde
Cornel Wilde, Jean Wallace, Brian Aherne, Ian Gregory, Michael Meacham
(Started May 7)

"THREE ON A MATCH"
Prod.—Robert Arthur
Dir.—Michael Gordon
Kirk Douglas, Mitzi Gaynor, Gig Young, Thelma Ritter, Julie Newmar, William Bendix, Leslie Parris, Richard Sargent
(Started Aug. 7)

"THE LIST OF ADRIAN MESSENGER"
(Joel Prods.)
(Shooting in London)
Prod.—Edward Lewis
Dir.—John Huston
George C. Scott, Dana Wynter, Clive Brook
(Started Sept. 4)

WARNER BROS.
Starts, This Year.....12
This Date, Last Year.....10

"P.T. 109"
(Shooting in Florida)
Prod.—Bryan Foy
Dir.—Lewis Milestone
Cliff Robertson, Ty Hardin, James Gregory, Grant Williams, Robert Culp
(Started June 27)

"AMERICA, AMERICA"
(Athena Enterprises Corp. Prods.)
(Shooting in Athens)
Prod.-Dir.—Elia Kazan
Stathis Giallelis
(Started Aug. 20)

"RAMPAGE"
(Seven Arts Prods.)
(Shooting in Hawaii)
Prod.—William Feldman
Dir.—Phil Karlson
Robert Mitchum, Elsa Martinelli, Jack Hawkins, Sabu
(Started Oct. 1)

INDEPENDENT
Starts, This Year.....18
This Date, Last Year.....25

"55 DAYS AT PEKING"
(Samuel Bronston Prods.)
(Shooting in Spain)
Prod.—Samuel Bronston
Dir.—Nicholas Ray
Charlton Heston, Ava Gardner, David Niven, Flora Robson, John Ireland, Leo Genn, Robert Helpmann, Kurt Kasznar, Paul Lukas, Jerome Thor
(Started July 2)

"YEAR OF THE TIGER"
(Kingman Prods.)
(Shooting in Viet Nam)
Prods.—Marshall Thompson, Wray Davis
Dir.—Alex Nicol
Marshall Thompson, Alex Nicol, Chieu Chinh, Pamela Sanders, Mario Darri
(Started Aug. 6)

"THE BALCONY"
(City Film Corp. Prods. for Continental Release)
(Shooting at KTTV Studios)
Prods.—Bed Maddow, Joseph Strick
Dir.—Joseph Strick
Shelley Winters, Peter Falk, Lee Grant, Peter Brocco, Jeff Corey, Ruby Dee, Joyce Jameson, Arnette Jens, Leonard Mimoy, Kent Smith
(Started Sept. 17)

IATSE & AMPP Hired Hand Study; MCA Prod. Cheer

Hollywood, Oct. 16.

Two committees will be set up by the International Alliance of Theatrical Stage Employes and Assn. of Motion Picture Producers to study general unemployment problems of the film crafts, as a result of a meeting between Richard E. Walsh, IATSE International prexy, and Charles S. Boren, exec veepee of AMPP, with biz agents of union locals and studio labor relations heads.

First committee will make a survey of health and welfare fund benefits for the unemployed, and second, a similar scanning of the pension plan.

While here, the IA chief also inspected plans for the $10,000,000 expansion program MCA-Universal is instituting at studio, which brought about following observation:

"This multi-million-dollar step," said Walsh, who reps more than 20,000 union members in film industry, "is the first time in several decades that any Hollywwood film studio has made this kind of an 'investment in the future' by new construction.

"It has the admiration of all of us, representing as we do the finest and most skilled corps of film workers in the world.

"We view this as a ringing demonstration of faith in American labor and an assurance that Hollywood will continue to keep its place as the film capital of the world."

Walsh said that the accelerated activity at Universal-Revue gave him "enthusiasm and confidence for the future of Hollywood picture-making and has great importance in motion picture labor."

ROBERT E. McELFRESH AS 20TH'S COMPTROLLER

Robert E. McElfresh, formerly assistant to the general manager of the Ford Motor Co., has been named comptroller of 20th-Fox. Though the official 20th announcement makes no mention of it, McElfresh succeeds M. L. Breggin, who has resigned. It's understood Breggin is staying on with company in the accounting department.

A 1942 graduate from Harvard, McElfresh became assistant to the general manager of Forest Lawn in 1946. In 1949 he joined Ford and since that time has served the company in a variety of domestic and overseas posts.

Regents: Ours the Function, Not Court

Brind Brief Indicates Next Week's Clash On 'Connection' — 'Obscenity' Vs. 'Vulgarity'

Albany, Oct. 16.

The State of New York's Board of Regents will contend during the week of Oct. 22 at appeal hearings that the Appellate Division, Third Dept., has in the instance of 'The Connection" simply substituted its, the court's, opinion, for the Regents. Latter, operating via the Education Dept. has authority to license, or refuse to license, feature films.

"The Connection" meantime awaits adjudication in the hope of resuming exhibition, begun without a license, at the new D. W. Griffith Theatre near Times Square, Manhattan. The New York-made film based on Jack Gelber's play about dope addicts has been fighting a long litigation with the State. It has pitted Charles Brind for the State and Ephraim London, for Irwin Shapiro's Films Round World, in another of their several and increasingly bitter clashes over censorship.

Though "The Connection" was recently reviewed in the New York City dailies and generally found "dull," its employment 11 times on the soundtrack of the curt word for human excrement has made it a disputatious item. The word is not "obscene," only "vulgar," per the ruling.

Counsel Brind is arguing in his appeal from Attorney London's earlier appeal that there would be no point in the Regents reviewing films "if the courts were to take over the prerogative." Further quote from Brind's brief:

"We recognize that the Regents can not be blatantly arbitrary, but, on the other hand, as we have pointed out before, if reasonable men can come to a conclusion to which they adhere, their decision is entitled to stand."

The Regents are responsible "across the board" for the cross-section audiences of motion pictures. "Motion pictures are not restricted to children or to adults. Each one includes the morons and the juvenile delinquents, teen-agers and young men, alone or in company with each other, are present in the audience, and the use of this language to such audiences is, in the opinion of the Regents, obscene."

"Everything that is obscene perhaps could be designated as vulgar, but the use and effect of such expressions as (here the brief cites three others, not apparently heretofore officially mentioned), are, as far as the Regents are concerned, clearly obscene."

The filed pleading adds: "The expression is used otherwise, as an expletive. No one of these expressions can be characterized as a reference to 'heroin'."

"If the Regents are entrusted with the responsibility, as heads of the education system, to urge school teachers and educators to inculcate moral and spiritual values for the school children, and that those in the system set forth an example for the community, they can not endorse this sort of thing, on the theory that it is merely vulgar," declared the brief.

Issue on 'Long John's'

"Long John" (Nebel) show on New York radio station WOR last Friday (12), midnight to 6 a.m., focused anew on the matter of classification of pictures. Advocating such ratings was N.Y. State Assemblyman Luigi Marano; against were Felix Bilgrey, attorney for the Film Importers and Distributors Assn., and Jack Gelber, author of the as-yet-unlicensed film, "The Connection." Whether the latter indie production is to receive a license for N.Y. exhibition is now in a state of litigation.

Marano, who repeatedly introduces legislation for classification, again insisted that children should be protected from obscenities. Rebutted Bilgrey: "We don't need a state father." It is at home that youngsters should acquire knowledge as to what's wrong and what's right, added Bilgrey.

Marano asked the rhetorical question anent obscene written material. Oscenity is in the minds of the readers, responded Bilgrey.

Gelber's "Connection" is in a state of legalistic disarray because of repeated use of a four-lettered word which in the patois of the addicts is an expression for junk, or narcotics.

The word was not heard on the radio show because, said Bilgrey later, "it would not have been in good taste."

Hartford Reaches 1,000th Toll Home; Varies Talent

Hartford, Oct. 16.

The total subscribers for WHCT-TV, nation's first wireless paysee station, now stands at 1,000 plus. Last week the 1,000th patron enrolled. Original schedule called for that figure to be reached by the first of September.

This week a rental charge of 75c per week each to the original subscribers went into effect. Station has been airing since June 28. New subscribers at present do not pay the weekly rental fee until they have been enrolled for three months.

Station is currently moving into a more variegated program spectrum and away from movies. Recent offerings have been Bolshoi Ballet, Kingston Trio and Patterson-Liston fight.

In a fullpage ad in the Hartford Courant on Sunday (7), WHCT-TV outlined a three months course to follow. Pencilled in for the quarter year period are a two hour comedy "A Party" with Betty Comden and Adolph Green. Hildegarde is slated as well as a dance group, "Bayanihan Philippine" troupe, as are all of the National Hockey League games from Madison Square Garden and Boston Garden.

Also slated are home basketball games of World Champion Boston Celtics and New York Knickerbockers. Yale-Cornell football game is slated for the paysees on October 20 for Yale Bowl.

On Oct. 16, subscribers will be offered the Dick Tiger-Gene Fullmer International Middleweight Championship fight from Candlestick Park, San Francisco.

In its ad, WHCT stresses that the subscription tv is not intended to replace regular tv viewing but rather to supplement it. States the ad, "Subscription tv is not intended to replace your regular tv viewing but to increase your tv enjoyment."

American Legion's Film Slants

Raps Runaway Producers, 'Cleopatra' for Using Italians, 'Longest Day' for Using GIs

Las Vegas, Oct. 16.

During business sessions of last week's convention here the American Legion delegates roared on cue as follows:

(1) Displeasure with runaway production, asking Federal laws to prevent American film producers shooting in foreign countries, though just how that could be done was skipped over. The Legion did not advocate the U.S. Treasury substituting for Eady Fund subsidy or other financial benefits U.S. producers get in some overseas countries.

(2) "Cleopatra," made in Italy, was slammed for having deprived thousands of Americans of jobs.

(3) Taking up the chorus of certain Congressmen, as the result of which the Pentagon is now "tough" on cooperation with U.S. producers, the Legion criticized 20th-Fox for using European-based U.S. troops in the "Longest Day."

(4) A resolution to forbid the overseas showing of "Advise and Consent" as "detrimental to our way of life" was recommended for rejection by the Legion's Foreign Relations Subcommittee, on grounds that the U.S. Information Agency, to which the resolution was directed, does not have direct jurisdiction over overseas film distribution.

AUDIE MURPHY, WITNESS

Houston, Tex., Oct. 16.

Audie Murphy, the film player, was a witness Wednesday (10) in a $70,000 damage suit filed by Rudy Duran, a local actor. Latter is suing Owen F. Jensen Jr., vice-president of the Layne Texas Co., driver of a car that struck Duran here on Jan. 2, 1960.

Duran claims he lost $45,000 in film contracts, $23,000 in physical damages and $2,000 for medical expenses because of the accident. Murphy testified Duran had been signed as a stand-in for Guy Mitchell in the film "Whispering Smith," in which Murphy costarred.

According to Murphy this could have been a big break for Duran in films but he had to cancel.

Little Messages to Film Producers

BETWEEN MAIL-CHUTE AND ROTARY PRESS THERE CAN BE NO REAL CONTEST

The producer of a motion picture, and/or his distributor, covets the respect and esteem of the film trade at large—circuit officials, theatre managers, bookers, publicists, field men, and the whole kaboodle of people who directly and indirectly influence the fate of any release. To this "first line of sell," producers and distributors direct their statements concerning the promise of a feature, prior to release, and the fullfilment of that promise, after release.

Nowadays it is more important than in block-booking days that every film be individually handled with the maximum vigor and intelligence. The contrast between smart selling and dull, do-nothing passivity was never so painfully visible as in today's market.

The case for trade paper advertising rests upon the realities of communications "impact." No greater folly of false security arises than the confusion and profusion of mimeographed handouts, by mail or by small boy, as the equivalent of an advertising policy. Mimeograph can never substitute for trade display copy though there are those who have fallen into a curious habit of kidding themselves that they have "told the trade" when all they have done is ordered their girl to cut a stencil and "get it out quick."

Don't get lost in great desk-piles of mimeograph. Your importance communications acquire true importance in display space.

Naturally, use

VARIETY

Your Basic Resource In Selling The Trade

Film Reviews

Continued from page 6

The Quare Fellow

convictions totter still more when he hears precisely what caused her husband to murder his brother. Mostly, though, he is influenced by a veteran warder (Walter Macken) who believes that capital punishment is often a worse crime than the original offence.

"The Quare Fellow" (Irish prison slang for a guy due to be topped) is mostly a study of men's conscience and convictions. Such thin storyline as there is hinges on whether the murderer will be reprieved. He is not, despite the admission of last minute evidence by the wife that the reason for the murder was because she was discovered in bed with her brother-in-law. Further complication is that the wife (Sylvia Syms) is easing the strain of the waiting days with drink and the solace of McGcohan's bed. This, incidentally, was not a factor in the play and adds a touch of unnecessary artificiality to the screenplay. Viewpoint of Arthur Driefuss, who directed and wrote the screenplay, is that it helps the young warder to realize that there is guilt and fault in everybody.

The film, a mixture of grim humor and cynical starkness, brings out the clamminess and misery of prison life, and is helped by the grey lensing of Peter Hennessy. McGoohan, a powerful young actor, has a tricky task in that much of his job is done in the background. But he brings awareness and understanding to the part and has some quiet, excellent scenes with both Miss Syms and Macken. The femme star, a mixture of charm and sluttishness, has one of her best opportunities and takes it well. Too often she, like many other young British actress, has been condemned to colorless roles. Macken is authoritative as the warder with a conscience.

Other noteworthy thesping in lesser roles comes from Dermot Kelly as a warder who believes in keeping prisoners to heel, Pauline Delaney, Robert Bernal, Hilton Edwards, Frank O'Donovan, Aubrey Morris and Arthur O'Sullivan as the sadistic, cynical hangman. There is one scene, however, on the eve of the execution in which the hangman gets involved in a saloon brawl which strikes a ludicrously false note. It is doubtful, even in feckless Dublin, whether a hangman would take the tools of his trade around on a saloon jag and lose them. *Rich.*

Der Zigeunerbaron
(The Gypsy Baron)
(GERMAN—SONGS—COLOR)

Berlin, Oct. 9.

Constantin release of Berolina (Kurt Ulrich) production. Stars Carlos Thompson, Heidi Bruehl, Willi Millowitsch; features Daniele Gaubert, Peer Schmidt, Ida Ehre. Directed by Kurt Wilhelm. Screenplay, Heinz Oskar Wuttig, from operetta by Johann Strauss; camera, Willi Sohm; music, Johann Strauss; editor, Martin Duebber. At Marmorhaus, Berlin. Running time, 104 MINS.

Sandor von Barinkay	Carlos Thompson
Arsena	Heidi Bruehl
Kalman Zsupan	Willi Millowitsch
Saffi	Daniele Gaubert
Erno	Peer Schmidt
Czipra	Ida Ehre
Pali	Pierre Parcel

In 1954, Berlin's Kurt Ulrich produced Johann Strauss' operetta, "The Gypsy Baron" for the screen. The result fell considerably short of the well remembered (1935) UFA production which saw Adolf Wohlbrueck (Anton Walbrook) playing the "Gypsy Baron." This 1962 production doesn't even reach the mediocre quality of Ulrich's 1954 venture. He probably picked "Baron" because this operetta work is in public domain.

The latest "Gypsy Baron" probably represents Germany's filmmaking at its current weakest. Omitting the music, there's practically nothing positive about this production. The acting and direction are wishy-washy, the jokes corny, and the "action" and dance sequences are of provincial calibre. This pic is only something for the less fussy patrons.

Argentine-born Carlos Thompson plays Sandor von Barinkay, the Gipsy Baron, and makes himself overly irresistible. His role's singing voice is by Fritz Wunderlich of the Munich State Opera. At times Wunderlich's voice is heard before even Thompson opens his mouth.

Heidi Bruehl makes a cute Arsena, daughter of the wealthy Zsupan, a pig dealer, but hardly more than that. Her acting abilities seem limited. Willi Millowitsch (Zsupan) tries hard to be funny but with no special results. About the only one who measures up to expectations is French actress Daniele Gaubert in the role of Saffi, the gypsy girl.

The biggest advantage about this celluloid version of "Gipsy Baron" is still the ever-appealing music. Exteriors, incidentally, were filmed in Yugoslavia as substitute for Hungary where the story actually occurs. *Hans.*

Gay Purr-ee
(COLOR)

Full-length cartoon musical. Solid values in art, music, voice and production areas, plus top offscreen "cast" names, offset story inadequacies. Good "family" attraction, but will need trade and consumer sell.

Hollywood, Oct. 11.

Warner Bros. release of UPA production. Voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees, Morey Amsterdam, Mel Blanc, Julie Bennett, Joan Gardner. Directed by Abe Levitow. Written by Dorothy & Chuck Jones; camera (Technicolor), Roy Hutcheroft, Dan Miller, Jack Stevens, Duane Keegan; editors, Sam Horta, Earl Bennett; art director, Victor Haboush; music, Harold Arlen; lyrics, E. Y. Harburg; production designers, Robert Singer, Richard Ung, "Corny" Cole, Ray Aragon, Edward Levitt, Ernest Nordli; color stylists, Don Peters, Gloria Wood, Robert Inman, Phil Norman, Richard Kelsey; animators, Ben Washam, Phil Duncan, Hal Ambro, Ray Patterson, Grant Simmons, Irv Spence, Don Lusk, Hank Smith, Harvey Toombs, Volus Jones, Ken Harris, Art Davis, Fred Madison. Reviewed at Academy Awards Theatre, Oct. 11, '62. Running time, 85 MINS.

The artwork in "Gay Purr-ee" ranks with the finest ever manufactured in the specialized realm of the animated cartoon. This superior facet of the UPA production will be a welcome bonus for adults attracted to the film by the star-studded cast of "speaking" and "singing" voices or the urgings of their children. Essentially a "family" entertainment, the Warner Bros. release is hampered by an uninspired storyline, but its otherwise slick and meticulous production values overshadow the weaknesses with ample artistry to register favorably at the boxoffice within cartoon invitations. Furthermore, the current absence of new full-length animated Disney competition affords a choice opportunity for the UPA-Warners item to fill a programming hole. However, aggressive trade and consumer selling is necessary.

"Purr-ee" adds up to a kind of feline afterthought to Disney's "101 Dalmations," though it does not figure to score quite as strongly at the kitty. Emphasis in the UPA effort is more on music, however, with frequent breaks in story continuity for warbling accompanied by stunning splashes of color. Harold Arlen and Yip Harburg have penned eight numbers, one of which, a dramatic blues titled "Paris Is a Lonely Town" and sung explosively by Judy Garland, has the earmarks of a hit. The other refrains are appropriate in context, but lack the haunting quality for outside success.

The Dorothy and Chuck Jones story describes the plight of "Mewsette" (Miss Garland), a country bred Gallicat who purr-ambulates to Paris, is kit-napped by some dastardly cat-nippers, then rescued at the brink of catty-cornered catastrophe by her forsaken lover, "Jaune Tom" (Robert Goulet) and his faithful sidekick, "Robespierre" (Red Buttons).

Voice work is A-1, with exceptional efforts by Buttons and Paul Frees (as the villain). Hermione Gingold has a key role, and there is accomplished vocal support from Morey Amsterdam, Mel Blanc, Julie Bennett and Joan Gardner. Miss Garland's singing is characterized by her patented verve, oomph and feeling, and Goulet sings clearly and robustly.

Outstanding contributions to the production, helmed by Abe Levitow for exec producer Henry G. Saperstein, are those of art director Victor Haboush and the large, talented staffs of color stylists, animators and production designers (names listed above in credits). Decision to depict provincial French exteriors in a Van Gogh motif was inspired, and a passage in which impressions of the works of 11 great artsts are represented onscreen with feline principals is a memorable one.

Credit also is due such contributors as music arranger-conductor Mort Lindsay, vocal arranger Joseph J. Lilley, and the camera and editorial staffs, also listed above. John Hitesman's main titles adroitly link story characters with image of the voice behind the scenes. *Tube.*

Eva
(FRENCH-ITALIAN)

Paris, Oct. 9.

Rank release of Paris Film-Interopa Film production. Stars Jeanne Moreau, Stanley Baker; features Virna Lisi, Giorgio Albertazzi. Directed by Joseph Losey. Screenplay, Hugo Butler, Evan Jones from book by James Hadley Chase; camera, Gianni Di Venanzo; music, Michel Legrand; editor, Reginald Buck. Franca Silvi. Preemed in Paris. Running time, 100 MINS.

Eva	Jeanne Moreau
Tyvian	Stanley Baker
Francesca	Virna Lisi
Branco	Giorgio Albertazzi

(In English)

Made by an American director in Italy using English, with French producers and French, British and Italo actors, this is a sleek, mannered look at an affair between a cold, almost psychotic, call girl and a writer who is a fraught with overtones of masochism. It has the theme and treatment for good Yank playoff chances and could have some arty theatre mileage. But it needs the hardsell.

A blustering, self satisfied British writer, who has a bestseller and smash pic under his belt, has also amassed an Italian fiancee and lives in Venice and Rome. His film producer suspects him and being in love with his fiancee, is having him investigated.

He has to come up with another story, and goes off to a posh secluded house on an isle near Venice. A broken rudder had let a boat in with an enigmatic, hard-looking French girl and an older man. They had broken into the house and she was calmly in the bathtub when the writer comes in. He wants to throw them out until he ogles the femme.

He throws out the older man who had paid off the girl in paintings for a night of love. The writer tries to get next to her but she knocks him cold with an ashtray. Thus starts an obsession. She teases and tantalizes before she finally gives in but warns him not to fall in love. He does, and she begins to shun him. He drops his fiancee and spends all on her till she finally throws him out.

He marries but is haunted by the other. On his honeymoon, when his wife is away for a day, he brings the girl back to his love nest, but she refuses him. When his wife comes back and finds her, he becomes a sort of exile guide always hounding her steps.

He even tries to kill her but can't do it. She flagellates him roundly with a riding crop. It ends with her going off on a trip from which she may not return, and he is destined to become a derelict. All this is played at too high a pitch by director Joseph Losey.

Picture is reminiscent of pre-war Yank femme fatale films. But it seems somewhat oldhat today. Of course, the prostie is becoming a popular film figure these days, and this also looks at the difficulty of loving. But there is not enough character to give acceptance to the over-indulgence in re Jeanne Moreau as the cold-hearted harlot.

Miss Moreau, a French star, speaks good English but is hampered by the over-decorated, overstylized vamp she is called on to play. Stanley Baker acquits himself acceptably as the climbing ex-coal miner, and others are adequate.

This has a solid production dress from producers Robert and Raymond Hakim, and expert technical aspects. At times, director Losey does get deeper into the hopelessness of tangled loves. But he has not given it the out-and-out melodramatics to make it a rousing entry.

Picture could be a good exploitation item on circuits, with a possible art tag.

Incidentally, this production was yanked from the recent Venice Film Fest because of squabbles between the producers and director, and between the fest officials and producers who wanted a different showing date. Its arty aspects might have benefited from the festival airing. *Mosk.*

STAFFING

Experienced industrial and documentary producer-writers for staff and by-the-picture assignments. East and West Coast replies are invited. Send resume to:

ICON Film Corporation, 2043 Westcliff Drive, Newport Beach, California

MPAA for Continued Existence Of COMPO, on Matched-Dollar Basis

Council of Motion Picture Organizations, founded in 1950, will continue in business so long as the Motion Picture Assn. of America has its way. MPAA, via its member film companies, last week at a New York meeting voted to sustain the COMPO organization with continuing dues contributions so long as they're matched dollar-for dollar by exhibitors.

It boils down to this: The film outfits will support COMPO up to the half-way mark and insists that theatremen, as through Allied States, Theatre Owners of America and regional exhib outfits provide the other half.

A meeting in November will determine the extent of exhib support but chances are that the theatremen will repeat past performance—that is, they'll provide their share.

COMPO, headed by Charles E. McCarthy, would thus continue in existence as the so-called all-industry organization. It's through the name of COMPO that the industry oft-times battles its way through disagreeable legislation, including taxation and censorship, and otherwise expresses itself as a united front.

Bruised Burglar

Dallas, Oct. 16.

Cecil Ray Brice, a former truckdriver who had been out of work with back injuries for over two months, has confessed to staging four drive-in theatre robberies in Dallas, one in Irving and one in Fort Worth.

Brice robbed the Lone Star twice within a week. He was arrested in Fort Worth when employees of a hotel noticed a gun tucked in his belt. Mrs. Ruth Fleming, cashier of the Lone Star, identified Brice in the police lineup.

50 Years for Buermele; Variety Tent Celebrates

Detroit, Oct. 16.

Carl "Cully" Buermele was honored at a testimonial Variety Club of Detroit luncheon on his 50 years in show biz. He's prez and manager of General Theatre Service here.

He began running errands and doing odd jobs for Toledo's nickleodeon emporium when he was 12, becoming manager and projectionist for the establishment, People's Theatre, when 16. He moved to Detroit to work as booker and salesman for the old Mutual Pictures Co., which became Robertson-Cole, then Kunsky-Trendle, then Publix and today is United Detroit Theatres.

Buermele helped form Mid-State Theatres, the nucleus of Cooperative Theatres of Michigan. He was president and general manager until 1942 when he formed General Theatre Service.

Critic Dwight Macdonald, A Jack the Film Ripper, Being Tapped for 'Today'

Dwight Macdonald, the Esquire mag film critic, has been approached by NBC-TV and as a result probably will appear as celluloid burner on that network's "Today" show.

Producer (and novelist) Al Morgan expressly sought a critic who was not afraid "to tear into 'em every once in awhile." Evidently, this was to serve as counterpoint to the various types of fluff and puff that any tv interview stanza must face more than occasionally.

Macdonald will be joining Dick Watts, the Post legit critic; Aline Saarinen, who will handle architecture and art criticism (as she has done on CBS-TV's rival "Calendar"), and Cleveland Amory, commentator on "the social graces."

Possibly, after the first of next year, "Today" will use Walter Kerr, the N.Y. Herald-Tribune legit critic, on some of the Broadway postmortems. The various critics will not appear daily on the cross-the-board morning show, and, in the case of legit at least, the appearances might not be any more often than once a week or even once every 10 days or two weeks. It's possible that Watts and anyone else who might share the chore of legit critic with him will be to wrap up several openings.

Maxwell Arnow With GAC's Film Division

Maxwell Arnow has joined General Artists Corp. as a senior veepee in the motion picture division reporting to Marty Baum, who heads that sector. He had been exec veepee of the Artists & Production Associates.

Also at GAC, Ira Okun has been transferred from the cafe division on the Coast to head the Beverhills concert wing.

New York Theatres

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Most German Film Studios Exist On Television Production Now

By HAZEL GUILD

Frankfurt, Oct. 16.

A West German film-maker who manages to set up the money and enthusiasm to make a film here is probably going to have to go "on location" or rent studio space in some other country for his production facilities. Just about all the major studios in West Germany are now under full or major contract, or have been sold outright, to the country's rich, progressive television stations.

With West Germany's First Television Network, channels one and two, turning more and more to films and canned productions, and with Television Network Two and Three set to go, tv producers have gobbled up just about all the studio facilities to be had.

For the cinema film-makers, it seems to be one more blow to their dwindling boxoffice returns. But for the studio owners, worried about the plight of the cinema in this country and concerned about how it would affect their own expansive facilities and trained personnel, the trend is a wonderful one.

Facts and Figures

Here are some of the latest statistics for studios in West Germany:

The Second Television Network, headquartered at nearby Mainz, and supposed to start beaming its own programs next April 1, has taken over 65% of the former UFA facilities at Berlin-Tempelhof, while 25% have gone to Sender Free Berlin, and only 10% remain in the hands of the Universum Film Corp.

The new corporation set up to take over the studios, laboratories and facilities, will also take over the personnel, so that there will be no production lag, in switching from films to movies for tv.

South German TV at Stuttgart and West German TV of Cologne now control 51% of the Geiselgasteig studios outside Munich, while only 49% are retained for Bavarian Film Studios to make cinema productions. In addition, some of the facilities have been rented by Southwest German TV of Baden-Baden.

Other Munich production facilities, the Riva Studios, have recently been sold to Bavarian Television for about $4,500,000. Considered among the most modern produc-

(Continued on page 20)

Italos, Plus British And French, Decline Danish Film-TV Mart

Rome, Oct. 16.

The Italian film industry plans to join the British and French in boycotting the film and tv "Supermarket" which will be held in Copenhagen in the latter part of this month. British and French organization, according to local reports, have already confirmed their abstention from the Danish event, while the Italo decision is expected to be announced during this weeks Paris meetings of the joint Italo-France-German Film Committee.

No official reason is given here for the boycott, but it's known that certain Italo film toppers have expressed surprise at fact that to date, the organizers of the Copenhagen mart had not contacted the official industry organizations in Italy, France, or Britain about industry participation or even to explain intentions of event. Hence their misgivings about the new initiative, which has now led to their decision.

Pointed out here that there may be another, unofficial, reason behind the local blowout. A film market for tv and theatrical films very similar to the Copehangen plan already existes with full recognition from the varios international industry organizations. This is Milan's MIFED, those 6th semi-annual meeting is now in full swing on the Milan Fairgrounds. Similarity of dates (Copenhagen announcement also gave October and April same as MIFED) likewise raised local eyebrows.

Copenhagen "Supermart," according to local reports, is organized by the City of Copenhagen in tandem with the Danish Tourist Office.

Benefit Week Slated For Mexican Prod. Workers

Mexico City, Oct. 9.

A week of prizewinning Mexican films has been set for the Real Cinema from November 15-22. Films will also be shown in various nabe houses. The event has been organized by the Association of Mexican Film Reporters for the benefit of industry production workers.

As part of the promotion, Mexican stars and starlets will make personal appearances in the theatres. Apart from curtain speeches actors will also put on skits, do song and dance routines, comedy, etc.

The film newspapermen will also award the "Silver Sarape" trophy to veteran actors of the past 30 years. Trophy is worth approximately $800.

Special festivals and benefits coincide with the 17th anniversary celebration of the Union of Film Production Workers, going into its 18th year October 17. A special ceremony commemorating this event is set for the anniversary date at the Churubusco Studios.

Norwegian Feature Sets B.O. Records

Oslo, Oct. 16.

"Operation Spring," the first Norwegian film of this season, has broken all boxoffice records in almost every city in Norway. The record up till now was held by "Gone With The Wind" (MG) shown at above average prices. In Oslo, "Operation Spring" has, in eight weeks, grossed $130,000 in two theatres.

Scales in Oslo for features vary from 50c to 75c but super productions, almost always shown in the Cinerama Colosseum, have scales of $1 to $2. Louis de Rochemont's "Windjammer" still holds the record in Oslo, the only city having cinema equipment for 70m and Cinerama.

"Operation Spring" is one of the few local pix made in color, a comedy treating the problem of middle aged men called back for the second time in the armed forces. Pic is the first for the young Egil Monn-Iversen. Monn-Iversen controls disc companies, an impresario biz, juke boxes, and the 50 year-old vaude theatre "Chat Noir," in which he also conducts the band.

As usual, Monn-Iversen launched some new talent in his first film effort. Knut Andersen directed. Knut Bohwim produced, and Mattis Mathiesen was the director of photography, while Monn-Iversen himself wrote the score and conducted the orchestra. Actors was picked from the "Chat Noir" stable, including "The Monn-Keys" a local song-quartett featuring Solvi Wang, the wife of Monn-Iversen.

The film has been sold in Denmark and Sweden, and is set to open shortly. Monn-Iversen is next going to do "Joacim" in Greece, with a new director, Pal Lokkeberg, and plans to make a film of Henrik Ibsen's "The Wild Duck." Grandson of Ibsen, Tancred Ibsen, Norwegian film veteran, is writing the screenplay and will also direct.

Kenneth Rive to N.Y.

London, Oct. 16.

Kenneth Rive, managing director of Gala Film Distributors, is back from N. Y. for meetings with Columbia brass regarding the company's lineup for 1963, which Gala will handle exclusively in the United Kingdom.

The Gala-Columbia affiliation started with "Mein Kampf" and during the past year the British company has handled "Les Liaisons Dangereuses," "Latin Lovers," "Senelita," etc., and is due to launch shortly Roger Vadim's "Love on a Pillow," "Salvatore Giuliano" and the British-made "Reach for Glory."

Gala has also taken over distribution of Brigitte Bardot's "The Truth" and "La Dolce Vita."

SPAIN LIKES 'EXODUS'

Peseto Take Equals $6,500 Weekly, Big for Cine Paz

Madrid, Oct. 9.

"Exodus" in 70m is now filling the Todd-A.O. screen at the Cine Paz to chalk up an unusually high distrib net for the first three weeks of showcasing. According to UA rep in Spain, Joseph Goltz, the Otto Preminger production has been averaging the peseta equivalent of approximately $6,500 per week for the UA release franchise banner, C. B. Films. Second week topped the opening stanza and the third frame shows no signs of diminishing return.

All three rounds were higher than the respective "Alamo" take last year and indicate that "Exodus" might reach or top the terrific 39-week "Alamo" premier run in the same house.

Copenhagen Sets Film-TV Market

Paris, Oct. 16.

A French screenwriter and director, Roger Miridia, has organized what he calls "The International TV and Film Exchange" which is to take place in Copenhagen semi annually from now on. The first 10 day session unspools Oct. 22 and the next one will be in April '63. It will focus mainly on the buying and selling of pix in all categories.

Miridia says it will unfold like a vast supermarket where any country in the world can send films of all kinds, vidpix, features, shorts, commercial pix, etc. He is living in Copenhagen and says he chose it as the center because of its accessibility and the town's experience in staging international conventions. It is being underwritten by the City of Copenhagen and the Danish Bureau of Tourism.

He emphasizes that special customs arrangements will facilitate film handling and cut expenses. He also points out that the price hiking aspects of regular prize-giving film fests will be eliminated.

The exchange will offer screening halls, a closed circuit tv setup and be able to screen all film sizes and processes. Besides the business side, there will be equipment of the past and present displays, plus a U.S. tv satellite and a Czech exhibition.

Subtitling will also be handled by the Exchange with a new process that allows titles to be added quickly, without marring the original film. Translators, freight agents and banking services will also be handy.

There will also be a special section for video and film writers to meet prospective buyers. Any number and type of pix can be entered by any country. It remains to be seen if this market will compete with, or coordinate with, the similar MIFED setup in Italy.

28 Nations at MIFED

Milan, Oct. 16.

More than 500 films from 150 production firms repping 28 countries are currently unspooling at the 6th Milan Film, TV Film, and Documentary Market (MIFED). Mart is held twice each year, in spring and fall.

Various "outside" gatherings are as usual taking place on MIFED premises, during the two-week session. Already under way is a meeting of the Franco - Italian committee which is charged with drawing up the new coproduction and film exchange pacts between the two European industries.

Representing France at the Milan meeting is Michel Fourre Cormeray, head of France's "Centre National de la Cinematographie."

Italy's group is headed by Nicola DePirro for the government, Eitel Monaco for the industry, Goffredo Lombardo for the producers.

MIFED sideline events also include a three-day program dedicated to Bulgarian films and a gathering of film critics.

International Sound Track

Paris

Local film buffs overjoyed at hearing that the original nine hour version of the late **Erich Von Stroheim's** 1924 Yank pic "Greed" (MG) was found in Utah. In its two hour **June Mathis** version film was one of the films designated as the greatest of all time at the Brussels Film Fest in 1958 and has always been SRO at its showings at the local Film Museum, the Cinematheque Francaise. Regulars hope that **Henri Langlois**, who runs the Cinematheque, will somehow lay his hands on this filmic windfall. Didn't he have five hours of outtakes of **Sergei Eisenstein's** unfinished "Que Viva Mexico?" Von Stroheim died here three years ago.

Paul Czinner's filming of the Salzburg Fest version of **Richard Strauss's** "Der Rosenkavalier" got five showings at the ballet and concert house, Theatre Des Champs Elysees this week at a $1 minimum similar to special handling at Carnegie Hall, N.Y. . . . Critic **Jean Douchet** making his first pic, a short, "Le Mannequin De Belleville," about arty photog and his "American" model who turns out to be from a French working district.

Fernandel's next, "Le Voyage a Biarritz," will have some exteriors shot in Britain. **Gilles Grangier** directs . . . **George Cukor** was through checking actors for possible parts in his "Olympia" which he begins in '63 with **Ava Gardner** special showing of **Otto Preminger's** "Advise and Consent" (Col) for top French politicos here had many exclaiming that it was very timely vis-a-vis politics here.

Jacques Demy, who made "Lola," says he is only interested in dreams and not reality and wants pix to transport him out of everyday life. That is what he tries to do in his present opus . . . **Francois Truffaut** now doing **Ray Bradbury's** "Fahrenheit 431," comments that he has always wanted to make a film in which characters would read books out loud.

Rome

Two million dollars is the (unconfirmed) record asking price for **Federico Fellini's** "Fellini 8½" (Cineriz), just completed shooting here, and both Embassy and Columbia are talking shop; question of prior rights (Astor once held an option) and territories must still be ironed out before any pact jells, however . . . Columbia has meanwhile picked up "Salvatore Giuliano" for various areas, including U.S., Britain, Holland, Scandinavia, as well as securing a few non-pacted countries for "Divorce, Italian Style". . . both "Giuliano" and "Divorzio" are Lux-Vides-Galatea Productions packaged by **Franco Cristaldi.**

"Eclipse," **Michaelangelo Antonioni's** latest, which opens this month in New York, just copped Italian "Charlie Chaplin" award over a number of other Italo contenders . . . BBC-TV in Rome lensing program on Italo film industry, shot footage of "The Leopard," interviewed Titanus topper **Goffredo Lombardo**, and covered klieg opening of **Robert Aldrich's** "Sodom & Gomorrah". . . **John Derek** lost $50,000 court case over his premature departure from Italo-Spanish pic, "The Colossus of Rhodes". . . court ruled injunction filed in June 1960 by producers Cineproduzioni Associate as valid, voted against thesp.

Titanus' "Il Disordine" (The Disorder) accepted by San Francisco Fest . . . Oceania Productions of Rome has announced upcoming start of "Lolita" . . . **Federico Fellini** admits he's had an interesting offer from the Mirisch organization to direct a pic for them, but sez that money or no money, it'll have to be *his* picture, and thus will probably be made in Italy . . . **Roberto Rossellini** says he'll quit filmmaking, take up writing, after he winds his next two for **Alfredo Bini's** Arco Film: "Rogopag" and "Sagapo" . . . **Orson Welles**, incidentally, signed for "Rogopag" episode to be directed by **Pier Paolo Pasolini**, and called "La Ricotta" . . . starts here Oct. 15 . . . **Gina Lollobrigida** starts "Mare Matto" soon in Leghorn, with **J. P. Belmondo** also in **Renato Castellani** pic for Vides and Cineriz.

Rossano Brazzi will team with Galatea and BBH to produce "Dark Purpose," **Shirley Jones** starrer to be directed by **George Marshall** for U-I release in the U.S. . . . pic moves end of year . . . Brazzi also talking a RAI-TV show with the Italian radio-video network.

Berlin

Metro's "Mutiny on the Bounty" will have its simultaneous German preem Dec. 21 in nine cities (Berlin, Hamburg, Frankfurt, Munich, Cologne, Hanover, Dortmund, Duesseldorf and Nuremberg) . . . According to local trade reports, the Italo-French "Boccaccio '70" was most screened pic in West-German key cities last month, followed by Austria's "Julia, You're Wonderful," Universal's "Cape Fear," Rank's "El Cid," United Artists' "Phaedra," same company's "Magnificent Three," Italy's "Italian Divorce," Metro's "Sweet Bird of Youth," the **Orson Welles** classic "Citizen Kane" and Rank's "Nikki" . . . Lineup of new U.S. pix in town include "All Fall Down" (MG), "Sacramento" (MG) and "Road to Hong Kong" and there are several reissues such as "Stage Fright" (WB), "Mogambo" (MG), among others . . . The Israeli documentary, "Description of a Fight," has been recommended for local youth by cultural authorities here . . . Films in the making here include **Alfred Weidenmann's** "I Too Am Only a Woman" (Rialto-Gloria), which stars **Maria Schell** and **Paul Christian-Hubschmid**, and "The Telephone Rang at Night" (Divina-Gloria) directed by **Gezavon Cziffra** . . . **Kurt Ulrich's** remake of "Three Penny Opera" will see **Curt Juergens** (Mack the Knife), **Hildegard Knef** (Jenny), **Walter Giller** (Filch) and **Gert Froebe** (Peachum) in the leads.

Buenos Aires

Sandrini productions, apart from commitments with Atlas and D'An Fran, is to produce its own material and finance distribution of foreign pictures and those of independent Argentine producers. As a first venture it will distribute the hindu film "Devta" produced in black, white and color by Bengali director **N. Pattana.**

An Argentine film week was held recently in Paraguay, the pictures exhibited were "The Sisters" (Sono), "The Man of the Rose Colored Corner" (Sono) "Three Times Ana" (Sono) "Amorina" (Sono) "Culpable" (Del Carril) and several others.

There was some disgruntlement in Paraguay when most of the stars scheduled to attend did not appear. This was eventually put right when **Luis Sandrini** flew up with his wife, **Malvina Pastorino** and a couple of others joined in.

The Screen Institute was pleased with the Argentine film week held in Biarritz recently, at which the seven pictures submitted were sold for European distribution. Another week is to be held in Italy, followed by one in Madrid. **Dr. Goti Aguilar** feels the results justify the considerable expenditure involved.

Sergio Kogan has joined forces with Columbia on a production-distribution deal. Kogan has produced several films in Mexico and will now transfer his operations to this country, with Columbia distributing in Spanish-speaking markets. There will be no Screen Institute financing of this project.

A 14-member committee, representing Argentine screen activities, is now counselling the Screen Institute, on the invitation of **Dr. Goti Aguilar**, giving them a free hand to elect members. This attitude met with instant success and the industry is currently well pleased with this latest Institute chief. The producers are represented by **Eduardo Bedoya, Luis Mentasti** and **Nestor Gaffet**, with **Hector Olivera** as an alternate; the Producers' Association is represented by **Antonio Motti, Redendo Castro** and **Antonio Garcia Smith** as alternate; Newsreel producers have **Roberto Talice**, with **Juan Rodriguez Pendas** as alternate.

(Continued on page 20)

Berlin Arts Festival Summary

By HANS HOEHN

Berlin, Oct. 16.

The recently completed 12th Berlin Cultural Fest winners:

Best stage production (classical play)	Fritz Kortner's staging of Shakespeare's "As You Like It"
Best stage production (modern play)	Paddy Chayefsk's "The Tenth Man"
Best actor	Emil Feldmar in "The Tenth Man"
Best actress	Lola Muethel in Kleist's "Penthesilea"
Most unusual stage presentation	Willi Schmidt's Kafka experiments
Best comedy	Norman Krasna's "Sunday in New York"
Musical highlight	Viennese Philharmonic
Best opera singer, male	Dietrich Fischer-Dieskau
Best opera singer, female	Pilar Lorengar
Best new opera production	Henze's "Elegy For Young Lovers"
Best musicians	Friedrich Gulda
Best ballet	Royal Ballet, London
Best solo performer	Juliette Greco
Best exhibition	George Grosz

Best Productions at Berlin's Cultural Fest Were Musicals

Berlin, Oct. 16.

The 12th annual Berlin Cultural Festival which wound up here last week with Fritz Kortner's magnificent staging of Shakespeare's "As You Like It" at the Schiller Theatre and Manuel de Falla's "Atlantida," a "scenic cantata" conducted by Eugen Jochum and staged by Gustav Rudolf Sellner, at the Deutsche Oper. Earlier in the week, there was the local preem of Friedrich Duerrenmatt's eagerly awaited play, "The Physicists," at the Schlosspark Theatre.

Of the classical plays performed here as part of the festival, "As You Like It" walked off with the honors. There had been some criticism as to whether it was necessary to present this Shakespeare comedy which, after all, had already been staged three times in postwar Berlin, but all criticism was stilled in light of the excellent staging.

Duerrenmatt's "Physicists" was seriously staged by Hans Lietzau although it's actually a comedy. The majority of the local crix appreciated the serious form pointing out that its topic is much too serious and no laughing matter. Duerrenmatt, who attended the local preem, was given a standing ovation.

Of the new plays, Paddy Chayefsky's "The Tenth Man," at Berliner Theatre, was a special hit with both press and public. Norman Krasna's "A Sunday In New York," presented at the Komedie, emerged as comedy theatre at its best. Remainder of theatrical presentations included a number of mediocre items.

Reflecting upon the festival, the best productions in general were on the musical side. The two guest concerts of the Viennese Philharmonic, under Herbert von Karajan and Georg Solti, may be regarded as festival's musical highlights. Hans Werner Henze's new opera, "Elegy For Young Lovers," and Manuel de Falla's "Atlantida" contributed to the prestige of their composers and Deutsche Oper Berlin. Both were top-flight productions.

The ballet ensembles offered both plus and negative values. The performances of the Royal Ballet of London were definitely on the plus side, while local productions were of rather meager calibre. A solid success, commercially and (at least) partly artistically speaking, was registered by the National Ensemble of the Republic of Guinea, an African ballet consisting of 45 dancers, singers and musicians. Group guested at the Titania Palast and received many ovations for its vitality and artistry. A considerable part of the male audience seemed to enjoy its female nudity.

Th Berlin Cultural Festival inevitably has a political flavor in a city like Berlin. Local organizers stressed the need for the festival especially since the erection of the Communist wall. Berlin has to intensify any possible contact with the Western world, and it wants to show that it is a stronghold of art and culture—a stronghold that wants and must be maintained for the West. Dr. Gehart von Westerman headed the festival as he has for many years, while Professor Josef Rufer took care of the press department as usual. The organization was splendid.

'Sodom & Gomorrah' Sets Fast Italo B.O. Pace

Rome, Oct. 16.

Robert Aldrich's "Sodom & Gomorrah" is off to a promising start in Italian keys, and Titanus Films, pic's producers, are looking for record-breaking figures on the basis of early returns.

Totals for first four days in 16 Italo keys (excluding Milan) are $136,000. Initial four days in Rome's Barberini was well over $16,000, with Turin topping all on a comparative basis.

Pic opens soon in Milan and other situations not included in first mass bookings.

Tourism Festival Looks Good For Paris—Late '63

Paris, Oct. 16.

An International Tourism Fest is being prepared for Paris in '63 after which it will alternate in the capitals of the 62 Western oriented countries that have been approached and, technically, accepted this project.

Set up via the cooperation of governmental and private Tourism Bureaus in the various countries, it would naturally be made up of exhibits emphasizing the appeal of each nation. First one would roll in Dec. '63 for two weeks at the

(Continued on page 20)

Production Problems Forcing Manpower Cuts Among Mex. Distribs

Mexico City, Oct. 16.

The Mexican motion picture crisis has again brought to the fore the problem of readjustment in distribution staffs here. Distribs refuse to comment on matter, but it is learned from a reliable source that cutbacks in personnel will again be asked.

Maximino Molina, head of the Union of Film Industry Workers, admitted that "problems" in production have affected national distributors. He named the Mexican Film Distributorship, an indie output, as hard hit. Union has authorized lay off of four workers, with these receiving $1,000 dollars each in severance pay.

Molina said he could make no statement about foreign distributorships since he has not been approached officially. However, he glumly admitted that "there is a grave danger of reduced employment in distrib offices here."

Rumors of consolidation are again circulating. However this cannot be confirmed for representatives brush of leading questions, avoid making any statements about their plans.

Cimex and Peliculas Nacionales, the two official distributorships, seem to be holding their own, with Peliculas Mexicanas still the weakest member of the trio.

Asks Indonesia Probe

Tokyo, Oct. 9.

The Japan Motion Picture Producers Assn. has asked the Foreign Office and JETRO to survey the film market in Indonesia as a result of reports of a deteriorated foreign currency situation in that country.

Indonesia has been regarded as a promising market for Nipponese product. In 1961 Japan exported 105 features and 13 shorts to Indonesia—a total increase of 50 over 1960—for earnings of $153,247.

'10th Man' a Hit At Berlin Fest

Berlin, Oct. 16.

Paddy Chayefsky, Eric Burger and the Berlin public have won a battle in Berlin: Chayefsky's three-act drama, "The 10th Man," brilliantly translated into German by Eric Burger (a Berlin-born New Yorker), proved a huge success in the divided city. Of all the new plays performed here as part of the Berlin Festival, the Chayefsky creation emerged as the most original, interesting, amusing and — possibly — most applauded.

There were some who felt that this Jewish miracle play wouldn't "appeal" to German audiences, but just the opposite occurred. The critics were positive, even superlative in the local press. Herbert Pfeiffer, wrote in Berliner Morgenpost, the biggest daily here, that the play proved how much self-irony Jewish mind is capable of. As to the Berlin presentation, Pfeiffer spoke of a precious performance. It captured the Berlin audience at once, he wrote.

The success of the play is such that "Man," originally scheduled to Nov. 4, will remain until Dec. 20 at Berliner Theatre.

Paddy Chayefsky, who came to Berlin for the opening, can be fully satisfied with the Berlin production. Under the imaginative direction by Rolf Haedrich, all the players turn in top-notch performances. Although this is chiefly a group achievement, there are some standout performances: Martin Berliner (Schlissel), Emil Feldmar (Alper), Zeev Berlinsky, of Israel (Hirschmann), Georg-Peter Pilz (Zitorsky, Max Strassberg (Bleyer), Michael Degen (Arthur Brooks) and Christa Witch (Evelyn Foreman), a new young promising actress.

Mexican Legion Hits 'La Notte,' TV Too

Mexico City, Oct. 9.

The Mexican Legion of Decency has given a C-1 classification to Italian-made "The Night" ("La Notte"), starring Jean Moreau and Marcello Mastroiani.

The Legion's bulletin, distributed during Sunday church masses and at other religious centers, said vote against the film was a measure of "Christian discipline." Picture was also labeled as "inadvisable for all those who consider themselves good Christians." In screening here film drew crowds, despite the adverse Legion rating.

The Legion is also broadening its activities to include television, apart from motion pictures and legit. Recently they gave adverse ratings to Mexican soapers and plays, including "Only in the Night," and "The Heiress." Unconfirmed, but obtained from a reliable source, is a report that the Legion plans a "decisive attack" against U. S. tv shows featuring violence, gunplay, illicit love, and other questionable themes.

Author
Meyer Levin
now an Israeli resident details his observations
What Israel Needs: More Festivals
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles.

'Porgy & Bess' Opens in West End, Rousing 25G; 'Dr. No' Mighty 20G; 'Runner,' 'Advise & Consent' Hold

London, Oct. 9.

Patience is rewarded. Samuel Goldwyn waited several years to open "Porgy & Bess" at the Dominion, and the opening week, after a charity preem, grossed a handsome $25,000, though the total was helped by several performances in which the house was guaranteed by local charities. Another smash newcomer to the West End is "Dr. No" at the London Pavilion, which despite the fact that it's concurrently in a saturation release, is heading for a mighty $20,000 in its opening sesh. 'The Loneliness of the Long Distance Runner" is finishing its second Warner frame with a steady $11,000 after a hefty $13,400 in its opening week.

"Advise & Consent" is holding firm at the Odeon, Leicester Square, with prospects of a brisk $11,000 in its fourth stanza, while at the Astoria "West Side Story" continues in socko fashion, with a wham $16,400 in its 32d week. "Lolita" is also doing very nicely at the Columbia, with a stout $12,600 for its fifth week, while "Billy Budd' looks to hit a solid $13,000 in its third Leicester Square session.

Estimates for Last eek

Astoria (CMA) (1,474; $1.20-$1.75) — "West Side Story" (UA) (36th wk). Great $16,400.

Carlton (20th) (1,128; 75-$1.25)—"If a Man Answers" (Rank) (1st wk). Moderate $7,300.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure' (Robin) (reissue) (7th wk). Sturdy $11,600. "How the West Was Won" (MG) starts regular run Nov. 2 after charity launching previous day.

Coliseum (MG) (1,795; $1.05-$2.80)—"Dunkirk" (MG) (4th wk). Fair $5,300. "Password is Courage" (MG) bows Oct. 10.

Columbia (Col) (740; $1.05-$2.50)—"Lolita" (MG) (5th wk). Fine $12,600. Over $13,400 previous week.

Dominion (CMA) (1,712; $1.05-$2.20)—"Porgy & Bess' (BLC) (1st wk). Great $25,000, including several charity previews.

Leicester Square Theatre (CMA) (1,375; 50-$1.75) — "Billy Budd" (Rank) (3d wk). Hefty $13,000 or near. Fancy $15,600 previous round. "The Longest Day" (20th) preems Oct. 11.

London Pavilion (UA) (1,217; 70-$1.75)—"Dr. No" (UA) (1st wk). Heading for smash $20,000 or close, despite concurrent saturation release through London and provinces.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (43d wk). Steady $6,900.

Odeon, Haymarket (CMA) (600; $1.05-$2.80) — "Barabbas' (BLC) (18th wk). Neat $3,100.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Advise & Consent" (BLC) (4th wk). Sturdy $11,000. Around $14,000 previous week.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "Grip of Fear" (BLC) (2d wk). Okay $10,000. Almost $12,600 previous week.

Plaza (Par) (1,889; $1.05-$2.20)—"The Dock Brief' (MG) (3d wk). Steady $7,200. Around $8,800 previous week. "The Man Who Knew Too Much" (Par) (reissue) opens Oct. 11.

Rialto (20th) (529; 70-$1.20) — "The Quare Fellow' (BLC-Bryanston) (1st wk). Pleasing $5,600.

Ritz (MG) (430; 70-$1.05) — "World of Comedy" (BLC) (16th wk). Fancy $3,600. "A Very Private Affair" (MG) follows Oct. 11.

Studio One (Indie) (556; 50-$1.20)—"Greyfriars Bobby" (Disney) (5th wk). "101 Dalmations" (Disney) (5th wk). Solid $3,900.

Warner (WB) (1,785; 70-$1.75)—"Loneliness of the Long Distance Runner' (BLC-Bryanston) (2d wk). Likely $11,000 or near. Hefty $13,400 opening frame.

Magic Circle Festival Into Scala, London

London, Oct. 9.

The Magic Circle festival will be held at the Scala Theatre for a week, starting next Monday (15), when the headliner will be Kalanag. He is bringing his entire unit from the Continent for the occasion.

The show, sponsored annually by the Magic Circle, will also feature Jerry Darnelle, from Luxembourg, "The Man in White;" two femme performers, Evelyn Rose from Holland and Joan Rhodes from London; Lester Sharp & Iris, and Ray Allen, a ventriloquist. The production will be emceed by Michael Bailey.

A half-hour excerpt of the fest will be aired next Tuesday (16) on BBC-TV.

UNICEF Benefit Scandalized By German Press

Frankfurt, Oct. 23.

A scandal has been breaking in West German newspapers about the giant benefits the last couple of years to raise funds for UNICEF here. Marlene Dietrich, who asked for a last-minute payment of 23,000 marks (about $5,750) for singing a new German-language number at the benefit, has been made the butt of much of the unfriendly controversy.

Last year Swiss promoter Siegfried Lang put on a benefit at Dortmund with top international stars appearing, with the profits allegedly going to UNICEF. And when all the stars had been paid "minimum salaries" plus travel and hotel expenses, only a slim 169 marks (about $42) remained for UNICEF. (Current remarks by Mr. Lang say that this figure was too low—the benefit, which brought in thousands of dollars in tickets, finally paid off $600 to UNICEF.)

Nevertheless, this year's "Music of the World" gala at Duesseldorf was headlined by Marlene Dietrich, along with 16 renowned stars including Yma Sumac, Lisa

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First Week Filming Of Vatican 'Council' Feature Cost $80,000

Rome, Oct. 16.

Some $80,000 was spent last week to film the opening day ceremonies at the Vatican Ecumenical Council. Material will go into an open-budgeted Eastmancolor feature documentary, being filmed with official Vatican consensus by the Luce Institute of Rome, which lensed a feature on the recent Eternal City Olympic Games.

On opening day alone 30,000 feet of film were exposed by three set cameras and 25 portable "Arriflex" units set up around the Basilica of St. Peters. Of this amount, only 450-600 feet will go into the final feature. Five assistant directors are working under director Antonio Petrucci, together with 25 assistants, 22 cameramen, 25 grips, 25 elecrticians, and 50 other men handling odd jobs.

Lighting equipment used to illuminate the huge Council area in St. Peters includes 150 10,000 watt reflectors, 100 5,000 watt reflectors for a total of 2,000 kilowatt. Also employed in what is claimed to be the biggest single lighting effort of its kind in film history are 15 arc lights powered by 6 autonomous units, plus 600 photoflood installations set up around the area. Some 45,000 feet of cable were employed.

Apart from lighting difficulties (St. Peter's is some 499 feet high) principal hazards will be in working conditions imposed: absolute silence and unobtrusiveness.

8 Nation Coproduction

Tokyo, Oct. 9.

An Asian eight-country coproduction, will go before the cameras in December. Targeted for completion next April, it's scheduled for showing at the 10th Asian Film Fest in Taipei in May.

Most German Film Studios Exist On Television Production Now

By HAZEL GUILD

Frankfurt, Oct. 16.

A West German film-maker who manages to set up the money and enthusiasm to make a film here is probably going to have to go "on location" or rent studio space in some other country for his production facilities. Just about all the major studios in West Germany are now under full or major contract, or have been sold outright, to the country's rich, progressive television stations.

With West Germany's First Television Network, channels one and two, turning more and more to films and canned productions; and with Television Network Two and Three set to go, tv producers have gobbled up just about all the studio facilities to be had.

For the cinema film-makers, it seems to be one more blow to their dwindling boxoffice returns. But for the studio owners, worried about the plight of the cinema in this country and concerned about how it would affect their own expansive facilities and trained personnel, the trend is a wonderful one.

Facts and Figures

Here are some of the latest statistics for studios in West Germany:

The Second Television Network, headquartered at nearby Mainz, and supposed to start beaming its own programs next April 1, has taken over 65% of the former UFA facilities at Berlin-Tempelhof, while 25% have gone to Sender Free Berlin, and only 10% remain in the hands of the Universum Film Corp.

The new corporation set up to take over the studios, laboratories and facilities, will also take over the personnel, so that there will be no production lag, in switching from films to movies for tv.

South German TV at Stuttgart and West German TV of Cologne now control 51% of the Geiselgasteig studios outside Munich, while only 49% are retained for Bavarian Film Studios to make cinema productions. In addition, some of the facilities have been rented by Southwest German TV of Baden-Baden.

Other Munich production facilities, the Riva Studios, have recently been sold to Bavarian Television for about $4,500,000. Considered among the most modern produc-

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Italos, Plus British And French, Decline Danish Film-TV Mart

Rome, Oct. 16.

The Italian film industry plans to join the British and French in boycotting the film and tv "Supermarket" which will be held in Copenhagen in the latter part of this month. British and French organization, according to local reports, have already confirmed their abstention from the Danish event, while the Italo decision is expected to be announced during this weeks Paris meetings of the joint Italo-France-German Film Committee.

No official reason is given here for the boycott, but it's known that certain Italo film toppers have expressed surprise at fact that to date, the organizers of the Copenhagen mart had not contacted the official industry organizations in Italy, France, or Britain about industry participation or even to explain intentions of event. Hence their misgivings about the new initiative, which has now led to their decision.

Pointed out here that there may be another, unofficial, reason behind the local bowout. A film market for tv and theatrical films very similar to the Copehangen plan already existes with full recognition from the varios international industry organizations. This is Milan's MIFED, those 6th semi-annual meeting is now in full swing on the Milan Fairgrounds. Similarity of dates (Copenhagen announcement also gave October and April same as MIFED) likewise raised local eyebrows.

Copenhagen "Supermart," according to local reports, is organized by the City of Copenhagen in tandem with the Danish Tourist Office.

Benefit Week Slated For Mexican Prod. Workers

Mexico City, Oct. 9.

A week of prizewinning Mexican films has been set for the Real Cinema from November 15-22. Films will also be shown in various nabe houses. The event has been organized by the Association of Mexican Film Reporters for the benefit of industry production workers.

As part of the promotion, Mexican stars and starlets will make personal appearances in the theatres. Apart from curtain speeches actors will also put on skits, do song and dance routines, comedy, etc.

The film newspapermen will also award the "Silver Sarape" trophy to veteran actors of the past 30 years. Trophy is worth approximately $800.

Special festivals and benefits coincide with the 17th anniversary celebration of the Union of Film Production Workers, going into its 18th year October 17. A special ceremony commemorating this event is set for the anniversary date at the Churubusco Studios.

Norwegian Feature Sets B.O. Records

Oslo, Oct. 16.

"Operation Spring," the first Norwegian film of this season, has broken all boxoffice records in almost every city in Norway. The record up till now was held by "Gone With The Wind" (MG) shown at above average prices. In Oslo, "Operation Spring" has, in eight weeks, grossed $130,000 in two theatres.

Scales in Oslo for features vary from 50c to 75c but super productions, almost always shown in the Cinerama Colosseum, have scales of $1 to $2. Louis de Rochemont's "Windjammer" still holds the record in Oslo, the only city having cinema equipment for 70m and Cinerama.

"Operation Spring" is one of the few local pix made in color, a comedy treating the problem of middle aged men called back for the second time in the armed forces. Pic is the first for the young Egil Monn-Iversen. Monn-Iversen controls disc companies, an impresario biz, juke boxes, and the 50 year-old vaude theatre "Chat Noir," in which he also conducts the band.

As usual, Monn-Iversen launched some new talent in his first film effort. Knut Andersen directed, Knut Bolwim produced, and Mattis Mathiesen was the director of photography, while Monn-Iversen himself wrote the score and conducted the orchestra. Actors was picked from the "Chat Noir" stable, including "The Monn-Keys" a local song-quartett featuring Solvi Wang, the wife of Monn-Iversen.

The film has been sold in Denmark and Sweden, and is set to open shortly. Monn-Iversen is next going to do "Joacim" in Greece, with a new director, Pal Lokkeberg, and plans to make a film of Henrik Ibsen's "The Wild Duck." Grandson of Ibsen, Tancred Ibsen, Norwegian film veteran, is writing the screenplay and will also direct.

Kenneth Rive to N.Y.

London, Oct. 16.

Kenneth Rive, managing director of Gala Film Distributors, is back from N. Y. for meetings with Columbia brass regarding the company's lineup for 1963, which Gala will handle exclusively in the United Kingdom.

The Gala-Columbia affiliation started with "Mein Kampf" and during the past year the British company has handled "Les Liaisons Dangereuses," "Latin Lovers," "Senelita," etc., and is due to launch shortly Roger Vadim's "Love on a Pillow," "Salvatore Giuliano" and the British-made "Reach for Glory."

Gala has also taken over distribution of Brigitte Bardot's "The Truth" and "La Dolce Vita."

SPAIN LIKES 'EXODUS'

Peseto Take Equals $6,500 Weekly, Big for Cine Paz

Madrid, Oct. 9.

"Exodus" in 70m is now filling the Todd-A.O. screen at the Cine Paz to chalk up an unusually high distrib net for the first three weeks of showcasing. According to UA rep in Spain, Joseph Goltz, the Otto Preminger production has been averaging the peseta equivalent of approximately $6,500 per week for the UA release franchise banner, C. B. Films. Second week topped the opening stanza and the third frame shows no signs of diminishing return.

All three rounds were higher than the respective "Alamo" take last year and indicate that "Exodus" might reach or top the terrific 39-week "Alamo" premier run in the same house.

Copenhagen Sets Film-TV Market

Paris, Oct. 16.

A French screenwriter and director, Roger Miridia, has organized what he calls "The International TV and Film Exchange" which is to take place in Copenhagen semi annually from now on. The first 10 day session unspools Oct. 22 and the next one will be in April '63. It will focus mainly on the buying and selling of pix in all categories.

Miridia says it will unfold like a vast supermarket where any country in the world can send films of all kinds, vidpix, features, shorts, commercial pix, etc. He is living in Copenhagen and says he chose it as the center because of its accessibility and the town's experience in staging international conventions. It is being underwritten by the City of Copenhagen and the Danish Bureau of Tourism.

He emphasizes that special customs arrangements will facilitate film handling and cut expenses. He also points out that the price hiking aspects of regular prize-giving film fests will be eliminated.

The exchange will offer screening halls, a closed circuit tv setup and be able to screen all film sizes and processes. Besides the business side, there will be equipment of the past and present displays, plus a U.S. tv satellite and a Czech exhibition.

Subtitling will also be handled by the Exchange with a new process that allows titles to be added quickly, without marring the original film. Translators, freight agents and banking services will also be handy.

There will also be a special section for video and film writers to meet prospective buyers. Any number and type of pix can be entered by any country. It remains to be seen if this market will compete with, or coordinate with, the similar MIFED setup in Italy.

28 Nations at MIFED

Milan, Oct. 16.

More than 500 films from 150 production firms repping 28 countries are currently unspooling at the 6th Milan Film, TV Film, and Documentary Market (MIFED). Mart is held twice each year, in spring and fall.

Various "outside" gatherings are as usual taking place on MIFED premises during the two-week session. Already under way is a meeting of the Franco-Italian committee which is charged with drawing up the new coproduction and film exchange pacts between the two European industries.

Representing France at the Milan meeting is Michel Fourre Cormeray, head of France's "Centre National de la Cinematographie."

Italy's group is headed by Nicola DePirro for the government, Eitel Monaco for the industry, Goffredo Lombardo for the producers.

MIFED sideline events also include a three-day program dedicated to Bulgarian films and a gathering of film critics.

International Sound Track

Paris

Local film buffs overjoyed at hearing that the original nine hour version of the late **Erich Von Stroheim's** 1924 Yank pic "Greed" (MG) was found in Utah. In its two hour **June Mathis** version film was one of the films designated as the greatest of all time at the Brussels Film Fest in 1958 and has always been SRO at its showings at the local Film Museum, the Cinematheque Francaise. Regulars hope that **Henri Langlois,** who runs the Cinematheque, will somehow lay his hands on this filmic windfall. Didn't he have five hours of outtakes of **Sergei Eisenstein's** unfinished "Que Viva Mexico?" Von Stroheim died here three years ago.

Paul Czinner's filming of the Salzburg Fest version of **Richard Strauss's** "Der Rosenkavalier" got five showings at the ballet and concert house, Theatre Des Champs Elysees this week at a $1 minimum similar to special handling at Carnegie Hall, N.Y. . . . Critic **Jean Douchet** making his first pic, a short, "Le Mannequin De Belleville," about arty photog and his "American" model who turns out to be from a French working district.

Fernandel's next, "Le Voyage a Biarritz," will have some exteriors shot in Britain. **Gilles Grangier** directs . . . **George Cukor** was through checking actors for possible parts in his "Olympia" which he begins in '63 with **Ava Gardner** special showing of **Otto Preminger's** "Advise and Consent" (Col) for top French politicos here had many exclaiming that it was very timely vis-a-vis politics here.

Jacques Demy, who made "Lola," says he is only interested in dreams and not reality and wants pix to transport him out of everyday life. That is what he tries to do in his present opus . . . **Francois Truffaut** now doing **Ray Bradbury's** "Fahrenheit 431," comments that he has always wanted to make a film in which characters would read books out loud.

Rome

Two million dollars is the unconfirmed) record asking price for **Federico Fellini's** "Fellini 8½" (Cineriz), just completed shooting here, and both Embassy and Columbia are talking shop; question of prior rights (Astor once held an option) and territories must still be ironed out before any pact jells, however . . . Columbia has meanwhile picked up "Salvatore Giuliano" for various areas, including U.S., Britain, Holland, Scandinavia, as well as securing a few non-pacted countries for "Divorce, Italian Style". . . both "Giuliano" and "Divorzio" are Lux-Vides- Galatea Productions packaged by **Franco Cristaldi.**

"Eclipse," **Michaelangelo Antonioni's** latest, which opens this month in New York, just ropped Italian "Charlie Chaplin" award over a number of other Italo contenders . . . BBC-TV in Rome lensing program on Italo film industry, shot footage of "The Leopard," interviewed Titanus topper **Goffredo Lombardo,** and covered klieg opening of **Robert Aldrich's** "Sodom & Gomorrah" . . . **John Derek** lost $50,000 court case over his premature departure from Italo-Spanish pic, "The Colossus of Rhodes" . . court ruled injunction filed in June 1960 by producers Cineproduzioni Associate as valid, voted against thesp.

Titanus' "Il Disordine" (The Disorder) accepted by San Francisco Fest . . . Oceania Productions of Rome has announced upcoming start of "Lolita" . . . **Federico Fellini** admits he's had an interesting offer from the Mirisch organization to direct a pic for them, but sez that money or no money, it'll have to be *his* picture, and thus will probably be made in Italy . . . **Roberto Rossellini** says he'll quit filmmaking, take up writing, after he winds his next two for **Alfredo Bini's** Arco Film: "Rogopag" and "Sagapo" . . . **Orson Welles,** incidentally, signed for "Rogopag" episode to be directed by **Pier Paolo Pasolini,** and called "La Ricotta" . . . starts here Oct. 15 . . . **Gina Lollobrigida** starts "Mare Matto" soon in Leghorn, with **J. P. Belmondo** also in **Renato Castellani** pic for Vides and Cineriz.

Rossano Brazzi will team with Galatea and BBH to produce "Dark Purpose," **Shirley Jones** starrer to be directed by **George Marshall** for U-I release in the U.S. . . . pic moves end of year . . . Brazzi also talking a RAI-TV show with the Italian radio-video network.

Berlin

Metro's "Mutiny on the Bounty" will have its simultaneous German preem Dec. 21 in nine cities (Berlin, Hamburg, Frankfurt, Munich, Cologne, Hanover, Dortmund, Duesseldorf and Nuremberg) . . . According to local trade reports, the Italo-French "Boccaccio '70" was most screened pic in West-German key cities last month, followed by Austria's "Julia, You're Wonderful," Universal's "Cape Fear," Rank's "El Cid," United Artists' "Phaedra," same company's "Magnificent Three," Italy's "Italian Divorce," Metro's "Sweet Bird of Youth," the **Orson Welles** classic "Citizen Kane" and Rank's "Nikki" . . . Lineup of new U.S. pix in town include "All Fall Down" (MG), "Sacramento" (MG) and "Road to Hong Kong" and there are several reissues such as "Stage Fright" (WB), "Mogambo" (MG), among others . . . The Israeli documentary, "Description of a Fight," has been recommended for local youth by cultural authorities here . . . Films in the making here include **Alfred Weidenmann's** "I Too Am Only a Woman" (Rialto-Gloria), which stars **Maria Schell** and **Paul Christian-Hubschmid,** and "The Telephone Rang at Night" (Divina-Gloria) directed by **Gezavon Cziffra** . . . **Kurt Ulrich's** remake of "Three Penny Opera" will see **Curt Juergens** (Mack the Knife), **Hildegard Knef** (Jenny), **Walter Giller** (Filch) and **Gert Froebe** (Peachum) in the leads.

Buenos Aires

Sandrini productions, apart from commitments with Atlas and D'An Fran, is to produce its own material and finance distribution of foreign pictures and those of independent Argentine producers. As a first venture it will distribute the hindu film "Devta" produced in black, white and color by Bengali director **N. Pattana.**

An Argentine film week was held recently in Paraguay, the pictures exhibited were "The Sisters" (Sono), "The Man of the Rose Colored Corner" (Sono) "Three Times Ana" (Sono) "Amorina" (Sono) "Culpable" (Del Carril) and several others.

There was some disgruntlement in Paraguay when most of the stars scheduled to attend did not appear. This was eventually put right when **Luis Sandrini** flew up with his wife, **Malvina Pastorino** and a couple of others joined in.

The Screen Institute was pleased with the Argentine film week held in Biarritz recently, at which the seven pictures submitted were sold for European distribution. Another week is to be held in Italy, followed by one in Madrid. **Dr. Goti Aguilar** feels the results justify the considerable expenditure involved.

Sergio Kogan has joined forces with Columbia on a production-distribution deal. Kogan has produced several films in Mexico and will now transfer his operations to this country, with Columbia distributing in Spanish-speaking markets. There will be no Screen Institute financing of this project.

A 14-member committee, representing Argentine screen activities, is now counselling the Screen Institute, on the invitation of **Dr. Goti Aguilar,** giving them a free hand to elect members. This attitude met with instant success and the industry is currently well pleased with this latest Institute chief. The producers are represented by **Eduardo Bedoya, Luis Mentasti** and **Nestor Gaffet,** with **Hector Olivera** as an alternate; the Producers' Association is represented by **Antonio Motti, Redendo Castro** and **Antonio Garcia Smith** as alternate; Newsreel producers have **Roberto Talice,** with **Juan Rodriguez Pendas** as alternate.

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Berlin Arts Festival Summary

By HANS HOEHN

Berlin, Oct. 16.

The recently completed 12th Berlin Cultural Fest winners:

Best stage production (classical play)	Fritz Kortner's staging of Shakespeare's "As You Like It"
Best stage production (modern play)	Paddy Chayefsk's "The Tenth Man"
Best actor	Emil Feldmar in "The Tenth Man"
Best actress	Lola Muethel in Kleist's "Penthesilea"
Most unusual stage presentation	Willi Schmidt's Kafka experiments
Best comedy	Norman Krasna's "Sunday in New York"
Musical highlight	Viennese Philharmonic
Best opera singer, male	Dietrich Fischer-Dieskau
Best opera singer, female	Pilar Lorengar
Best new opera production	Henze's "Elegy For Young Lovers"
Best musicians	Friedrich Gulda
Best ballet	Royal Ballet, London
Best solo performer	Juliette Greco
Best exhibition	George Grosz

Best Productions at Berlin's Cultural Fest Were Musicals

Berlin, Oct. 16.

The 12th annual Berlin Cultural Festival which wound up here last week with Fritz Kortner's magnificent staging of Shakespeare's "As You Like It" at the Schiller Theatre and Manuel de Falla's "Atlantida," a "scenic cantata" conducted by Eugen Jochum and staged by Gustav Rudolf Sellner, at the Deutsche Oper. Earlier in the week, there was the local preem of Friedrich Duerrenmatt's eagerly awaited play, "The Physicists," at the Schlosspark Theatre.

Of the classical plays performed here as part of the festival, "As You Like It" walked off with the honors. There had been some criticism as to whether it was necessary to present this Shakespeare comedy which, after all, had already been staged three times in postwar Berlin, but all criticism was stilled in light of the excellent staging.

Duerrenmatt's "Physicists" was seriously staged by Hans Lietzau although it's actually a comedy. The majority of the local crix appreciated the serious form pointing out that its topic is much too serious and no laughing matter. Duerrenmatt, who attended the local preem, was given a standing ovation.

Of the new plays, Paddy Chayefsky's "The Tenth Man," at Berliner Theatre, was a special hit with both press and public. Norman Krasna's "A Sunday In New York," presented at the Komedie, emerged as comedy theatre at its best. Remainder of theatrical presentations included a number of mediocre items.

Reflecting upon the festival, the best productions in general were on the musical side. The two guest concerts of the Viennese Philharmonic, under Herbert von Karajan and Georg Solti, may be regarded as festival's musical highlights. Hans Werner Henze's new opera, "Elegy For Young Lovers," and Manuel de Falla's "Atlantida" contributed to the prestige of their composers and Deutsche Oper Berlin. Both were top-flight productions.

The ballet ensembles offered both plus and negative values. The performances of the Royal Ballet of London were definitely on the plus side, while local productions were of rather meager calibre. A solid success, commercially and (at least) partly artistically speaking, was registered by the National Ensemble of the Republic of Guinea, an African ballet consisting of 45 dancers, singers and musicians. Group guested at the Titania Palast and received many ovations for its vitality and artistry. A considerable part of the male audience seemed to enjoy its female nudity.

Th Berlin Cultural Festival inevitably has a political flavor in a city like Berlin. Local organizers stressed the need for the festival especially since the erection of the Communist wall. Berlin has to intensify any possible contact with the Western world, and it wants to show that it is a stronghold of art and culture—a stronghold that wants and must be maintained for the West. Dr. Gehart von Westerman headed the festival as he has for many years, while Professor Josef Rufer took care of the press department as usual. The organization was splendid.

'Sodom & Gomorrah' Sets Fast Italo B.O. Pace

Rome, Oct. 16.

Robert Aldrich's "Sodom & Gomorrah" is off to a promising start in Italian keys, and Titanus Films, pic's producers, are looking for record-breaking figures on the basis of early returns.

Totals for first four days in 16 Italo keys (excluding Milan) are $136,000. Initial four days in Rome's Barberini was well over $16,000, with Turin topping all on a comparative basis.

Pic opens soon in Milan and other situations not included in first mass bookings.

Tourism Festival Looks Good For Paris—Late '63

Paris, Oct. 16.

An International Tourism Fest is being prepared for Paris in '63 after which it will alternate in the capitals of the 62 Western oriented countries that have been approached and, technically, accepted this project.

Set up via the cooperation of governmental and private Tourism Bureaus in the various countries, it would naturally be made up of exhibits emphasizing the appeal of each nation. First one would roll in Dec. '63 for two weeks at the

(Continued on page 20)

Production Problems Forcing Manpower Cuts Among Mex. Distribs

Mexico City, Oct. 16.

The Mexican motion picture crisis has again brought to the fore the problem of readjustment in distribution staffs here. Distribs refuse to comment on matter, but it is learned from a reliable source that cutbacks in personnel will again be asked.

Maximino Molina, head of the Union of Film Industry Workers, admitted that "problems" in production have affected national distributors. He named the Mexican Film Distributorship, an indie output, as hard hit. Union has authorized lay off of four workers, with these receiving $1,000 dollars each in severance pay.

Molina said he could make no statement about foreign distributorships since he has not been approached officially. However, he glumly admitted that "there is a grave danger of reduced employment in distrib offices here."

Rumors of consolidation are again circulating. However this cannot be confirmed for representatives brush of leading questions, avoid making any statements about their plans.

Cimex and Peliculas Nacionales, the two official distributorships, seem to be holding their own, with Peliculas Mexicanas still the weakest member of the trio.

Asks Indonesia Probe

Tokyo, Oct. 9.

The Japan Motion Picture Producers Assn. has asked the Foreign Office and JETRO to survey the film market in Indonesia as a result of reports of a deteriorated foreign currency situation in that country.

Indonesia has been regarded as a promising market for Nipponese product. In 1961 Japan exported 105 features and 13 shorts to Indonesia—a total increase of 50 over 1960—for earnings of $153,247.

'10th Man' a Hit At Berlin Fest

Berlin, Oct. 16.

Paddy Chayefsky, Eric Burger and the Berlin public have won a battle in Berlin: Chayefsky's three-act drama, "The 10th Man," brilliantly translated into German by Eric Burger (a Berlin-born New Yorker), proved a huge success in the divided city. Of all the new plays performed here as part of the Berlin Festival, the Chayefsky creation emerged as the most original, interesting, amusing and — possibly — most applauded.

There were some who felt that this Jewish miracle play wouldn't "appeal" to German audiences, but just the opposite occurred. The critics were positive, even superlative in the local press. Herbert Pfeiffer, wrote in Berliner Morgenpost, the biggest daily here, that the play proved how much self-irony Jewish mind is capable of. As to the Berlin presentation, Pfeiffer spoke of a precious performance. It captured the Berlin audience at once, he wrote.

The success of the play is such that "Man," originally scheduled to Nov. 4, will remain until Dec. 20 at Berliner Theatre.

Paddy Chayefsky, who came to Berlin for the opening, can be fully satisfied with the Berlin production. Under the imaginative direction by Rolf Haedrich, all the players turn in top-notch performances. Although this is chiefly a group achievement, there are some standout performances: Martin Berliner (Schlissel), Emil Feldmar (Alper), Zeev Berlinsky, of Israel (Hirschmann), Georg-Peter Pilz (Zitorsky, Max Strassberg (Bleyer), Michael Degen (Arthur Brooks) and Christa Witch (Evelyn Foreman), a new young promising actress.

Mexican Legion Hits 'La Notte,' TV Too

Mexico City, Oct. 9.

The Mexican Legion of Decency has given a C-1 classification to Italian-made "The Night" ("La Notte"), starring Jean Moreau and Marcello Mastroiani.

The Legion's bulletin, distributed during Sunday church masses and at other religious centers, said vote against the film was a measure of "Christian discipline." Picture was also labeled as "inadvisable for all those who consider themselves good Christians." In screening here film drew crowds, despite the adverse Legion rating.

The Legion is also broadening its activities to include television, apart from motion pictures and legit. Recently they gave adverse ratings to Mexican soapers and plays, including "Only in the Night," and "The Heiress." Unconfirmed, but obtained from a reliable source, is a report that the Legion plans a "decisive attack" against U. S. tv shows featuring violence, gunplay, illicit love, and other questionable themes.

Author
Meyer Levin
now an Israeli resident details his observations
What Israel Needs: More Festivals
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles.

'Porgy & Bess' Opens in West End, Rousing 25G; 'Dr. No' Mighty 20G; 'Runner,' 'Advise & Consent' Hold

London, Oct. 9.

Patience is rewarded. Samuel Goldwyn waited several years to open "Porgy & Bess" at the Dominion, and the opening week, after a charity preem, grossed a handsome $25,000, though the total was helped by several performances in which the house was guaranteed by local charities. Another smash newcomer to the West End is "Dr. No" at the London Pavilion, which despite the fact that it's concurrently in a saturation release, is heading for a mighty $20,000 in its opening sesh. 'The Loneliness of the Long Distance Runner" is finishing its second Warner frame with a steady $11,000 after a hefty $13,400 in its opening week.

"Advise & Consent" is holding firm at the Odeon, Leicester Square, with prospects of a brisk $11,000 in its fourth stanza, while at the Astoria "West Side Story" continues in socko fashion, with a wham $16,400 in its 32d week. "Lolita" is also doing very nicely at the Columbia, with a stout $12,600 for its fifth week, while "Billy Budd' looks to hit a solid $13,000 in its third Leicester Square session.

Estimates for Last eek

Astoria (CMA) (1,474; $1.20-$1.75) — "West Side Story" (UA) (36th wk). Great $16,400.

Carlton (20th) (1,128; 75-$1.25)—"If a Man Answers" (Rank) (1st wk). Moderate $7,300.

Casino (Indie) (1,155; $1.20-$2.10) —"South Seas Adventure' (Robin) (reissue) (7th wk). Sturdy $11,600. "How the West Was Won" (MG) starts regular run Nov. 2 after charity launching previous day.

Coliseum (MG) (1,795; $1.05-$2.80)—"Dunkirk" (MG) (4th wk). Fair $5,300. "Password is Courage" (MG) bows Oct. 10.

Columbia (Col) (740; $1.05-$2.50) —"Lolita" (MG) (5th wk). Fine $12,600. Over $13,400 previous week.

Dominion (CMA) (1,712; $1.05-$2.20)—"Porgy & Bess' (BLC) (1st wk). Great $25,000, including several charity previews.

Leicester Square Theatre (CMA) (1,375; 50-$1.75) — "Billy Budd" (Rank) (3d wk). Hefty $13,000 or near. Fancy $15,600 previous round. "The Longest Day" (20th) preems Oct. 11.

London Pavilion (UA) (1,217; 70-$1.75)—"Dr. No" (UA) (1st wk). Heading for smash $20,000 or close, despite concurrent saturation release through London and provinces.

Metropole (CMA) (1,394; 70-$1.75)—"El Cid" (Rank) (43d wk). Steady $6,900.

Odeon, Haymarket (CMA) (600; $1.05-$2.80) — "Barabbas' (BLC) (18th wk). Neat $3,100.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"Advise & Consent" (BLC) (4th wk). Sturdy $11,000. Around $14,000 previous week.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75) — "Grip of Fear" (BLC) (2d wk). Okay $10,000. Almost $12,600 previous week.

Plaza (Par) (1,889; $1.05-$2.20)—"The Dock Brief' (MG) (3d wk). Steady $7,200. Around $8,800 previous week. "The Man Who Knew Too Much" (Par) (reissue) opens Oct. 11.

Rialto (20th) (529; 70-$1.20) — "The Quare Fellow' (BLC-Bryanston) (1st wk). Pleasing $5,600.

Ritz (MG) (430; 70-$1.05) — "World of Comedy" (BLC) (16th wk). Fancy $3,600. "A Very Private Affair" (MG) follows Oct. 11.

Studio One (Indie) (556; 50-$1.20) —"Greyfriars Bobby" (Disney) (5th wk). "101 Dalmations" (Disney) (5th wk). Solid $3,900.

Warner (WB) (1,785; 70-$1.75)—"Loneliness of the Long Distance Runner". (BLC-Bryanston) (2d wk). Likely $11,000 or near. Hefty $13,400 opening frame.

Magic Circle Festival Into Scala, London

London, Oct. 9.

The Magic Circle festival will be held at the Scala Theatre for a week, starting next Monday (15), when the headliner will be Kalanag. He is bringing his entire unit from the Continent for the occasion.

The show, sponsored annually by the Magic Circle, will also feature Jerry Darnelle, from Luxembourg, "The Man in White;" two femme performers, Evelyn Rose from Holland and Joan Rhodes from London; Lester Sharp & Iris, and Ray Allen, a ventriloquist. The production will be emceed by Michael Bailey.

A half-hour excerpt of the fest will be aired next Tuesday (16) on BBC-TV.

UNICEF Benefit Scandalized By German Press

Frankfurt, Oct. 23.

A scandal has been breaking in West German newspapers about the giant benefits the last couple of years to raise funds for UNICEF here. Marlene Dietrich, who asked for a last-minute payment of 23,000 marks (about $5,750) for singing a new German-language number at the benefit, has been made the butt of much of the unfriendly controversy.

Last year Swiss promoter Siegfried Lang put on a benefit at Dortmund with top international stars appearing, with the profits allegedly going to UNICEF. And when all the stars had been paid "minimum salaries" plus travel and hotel expenses, only a slim 169 marks (about $42) remained for UNICEF. (Current remarks by Mr. Lang say that this figure was too low—the benefit, which brought in thousands of dollars in tickets, finally paid off $600 to UNICEF.)

Nevertheless, this year's "Music of the World" gala at Duesseldorf was headlined by Marlene Dietrich, along with 16 renowned stars including Yma Sumac, Lisa

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First Week Filming Of Vatican 'Council' Feature Cost $80,000

Rome, Oct. 16.

Some $80,000 was spent last week to film the opening day ceremonies at the Vatican Ecumenical Council. Material will go into an open-budgeted Eastmancolor feature documentary, being filmed with official Vatican consensus by the Luce Institute of Rome, which lensed a feature on the recent Eternal City Olympic Games.

On opening day alone 30,000 feet of film were exposed by three set cameras and 25 portable "Arriflex" units set up around the Basilica of St. Peters. Of this amount, only 450-600 feet will go into the final feature. Five assistant directors are working under director Antonio Petrucci, together with 25 assistants, 22 cameramen, 25 grips, 25 electricians, and 50 other men handling odd jobs.

Lighting equipment used to illuminate the huge Council area in St. Peters includes 150 10,000 watt reflectors, 100 5,000 watt reflectors for a total of 2,000 kilowatt. Also employed in what is claimed to be the biggest single lighting effort of its kind in film history are 15 arc lights powered by 6 autonomous units, plus 600 photoflood installations set up around the area. Some 45,000 feet of cable were employed.

Apart from lighting difficulties (St. Peter's is some 400 feet high) principal hazards will be in working conditions imposed: absolute silence and unobtrusiveness.

8 Nation Coproduction

Tokyo, Oct. 9.

An Asian eight-country coproduction, will go before the cameras in December. Targeted for completion next April, it's scheduled for showing at the 10th Asian Film Fest in Taipei in May.

Political Uncertainty, Army Revolt Combine to Hit Argentine Grosses

Buenos Aires, Oct. 16.

Throughout the year military events have so interfered with the flow of film releases and public response, it's difficult to judge public reaction with any certainty, beyond the fact that attendance has tapered off drastically.

Some houses had to cancel performances over the "revolt" weekend, though on the Sunday all operated normally and probably did better business due to citizens' reluctance to leave town in case the armies moved again. Now that all seems quiet again distributors have released some important pictures, and more are scheduled. Metro is releasing "Boys Night Out" at the Metro and Columbia "The Best of Enemies" at the Ambassador, UA recased "Birdman of Alcatraz" last week at the Ocean, Capitol, Gaumont and Sarmiento.

The spectaculars are holding up, with some changes due shortly. "West Side Story" is now in a 23d week at the Broadway, but will give way to "Barabbas" (Col). Cinerama's "Adventure in the South Seas" has held 16 weeks at the Casino. Otherwise European material is predominant, except for "Lolita," now in a second week at the Metropolitan. Ingmar Bergman's "Through a Glass Darkly" has also held two weeks at the Ambassador and Libertador, while "Divorce Italian style" has held an unprecedented five weeks at the Gran Rex, delaying release of "The Miracle Worker" by UA.

Other recent successes were "Sweet Bird of Youth," which has now held six weeks at the move-over Astor, having opened day and date at the Metro. Astor and Premier, continued some weeks at the Metro exclusively, then the Astor alone.

Difa's "Jules et Jim," this year's Mar del Plata winner, released on Aug. 29 at the Metropolitan he'd for five weeks, having started in saturation day and date also at the Pueyrredon Roca and Argos.

Of the local product, Daniel Tinayre's "The Sisters" has so far held five weeks at the Suipacha and a Jose Marrone comedy "The Financial Wizard," has been in four weeks. Neither "Setenta Veces Siete," nor "Homenaje a la Hora de la Siesta" (Gala) had much success with the domestic market, nor did the Pedro Escudero-directed Spanish version of "No Exit" at the Ambassador.

A recent success was the Soviet film "A Summer to Remember" which held 11 weeks at the Suipacha. A French satire "Candide" has also done four weeks at the Paramount, as did "Youth of a Queen" with Romy Schneider which went four weeks at the Ideal. Brigitte Bardo in "Only for Love" held only two weeks at the Monumental.

Audiences want light comedy entertainment, or so it seems, to relieve the gloom of local events.

Mex Firstruns Perk, U.S. Has 14, 10 Foreign

Mexico City, Oct. 16.

Disney productions are always good grossers in Mexico and the latest effort, "Nikki" grossed almost $19,000 in its first week at the Las Americas theatre.

"Geisha Girl" (Par) at the Chapultepec, in its second week, took $13,000. "The Notorious Landlady" (Col) in the third week at the Latino, $12,500.

"Spartacus" (U) in 18th week, a strong $12,400, while same company's "Terror" had only a fair reception at the Variedades Theatre.

Despite crisis talk which continues in motion picture circles here, a total of 29 films were screened at first runs in September with 14 from America and 10 from Europe. Only four Mexican pictures were released, most outstanding being "Cielo Rojo" (Red Sky), a Clesa production directed by Gilberto Gazcon and exhibited at the Alameda.

Italy's "La Notte" and France's "Taxi for Tobruk" were among the better foreign efforts doing good business.

PRECEDENTAL BRITISH 100G BUY ON A FILM

London, Oct. 16.

For the first time ever, London ticket brokers have made a deal for a motion picture comparable to guarantees given in legit. Peter Cadbury, chairman and managing director of Keith Prowse, last week announced a guarantee of $100,000 for the initial eight weeks' run of "Lawrence of Arabia" at the Odeon, Leicester Square. The deal was made on behalf of the Combined Theatre Libraries with Columbia Pictures.

"Lawrence" is due to open with a Royal premiere, attended by the Queen, at the Odeon, Leicester Square, on Dec. 10.

German Studios

Continued from page 18

tion centers in all of Europe, the Riva facilities have already been put under rental contracts by the Mainz television center.

Right across the German border in Austria, too, the city of Salzburg has no more film production studios at all. The production center in Salzburg-Parsch has been taken over by the Vienna Film Group, since the Oefa Films, which pacted it a year ago have now gone into liquidation. And the Vienna owners are now planning to rent it to television—with main interest and money coming from the German tv stations.

North German TV of Hamburg now owns 80% of the studios at Hamburg-Wandsbek, for their own use and for rental rights.

Fifty-percent of the studios in Wiesbaden are now owned by Hessischer Rundfunk, the Frankfurt tv center.

Among the smaller studios still in business, at Bendestorf and Pichelsberg, the contracts keeping them open are coming from the television stations

At Goettingen, the studio went bankrupt a couple of years ago, but there are some rumors that a television station may buy it.

Of the 55 West German studios—with a total area of about 29,000 cubic meters of production facilities—only the seven studios belonging to CCC Film Productions (headed by Arthur Brauner) in Berlin-Spandau are still considered "film studios." But even Brauner is turning some of the facilities over to the tv stations for rental use.

Past Greatness

The facilities were established in the heyday of the West German film production, during the late 1950's, and are capable of turning out 160 to 180 feature films yearly. But with the downward trend of the West German cinema business, only 115 West German films were produced in 1958, and 1959 the number was down to 106; in 1961 it dropped to 75. And dim predictions are that it will be impossible to come up with the money for more than 30 to 50 West German home-grown films this year.

Meanwhile, television is bursting at the seams here. At the Wandbek studios, for instance, work is going on for nine films, plus 39 television films and about 400 other television shorts or features; in Geiselgasteig, the contracts indicate seven full-length feature films for the cinemas, plus 60 television shows and 130 shorts for television; and at the small Heidi Studios at Bendestorf, there are no contracts for feature films, but eight television films and countless shorts for tv are on the schedule.

Some of the film producers are deeply concerned about the television's take-over of the facilities. But at least one, Hans Juergen Pohland, producer of the experimental animal film "The Bread of Earlier Years," sees the bright side. The atmosphere of the studios is too sterile anyhow, and rent is too high, Pohland remarked recently. The best upcoming films will be made on location, where there is more inspiration.

'Judgment' Judged Best

Rome, Oct. 16.

"Judgment at Nuremberg" (UA) this week won the Catholic Film Office (OCIC) Grand Prix over eight other contestants. Award was voted and presented at Assisi, by an International jury, which chose it over selections of individual OCIC juries in various countries.

Other contenders were: "The Miracle Worker" and "Bridge to the Sun" (U.S.); "The Trial of Joan of Arc," and "Leon Morin, Priest," (France); "The Naked Island" (Japan); "Pro Munda Vita" (Germany); "Sasom i en Spiegel" (Sweden); "Some People" and "Term of Trial" (Great Britain).

SIRITZKYS SET NEW CINEMA FOR ORLY

Paris, Oct. 16.

U. S. planes may be showing pix in the air, but local exhibs Sam and Jo Siritzky believe a good place for a pic theatre is right at the airport, namely, Orly in Paris. So in a few weeks a 250-seater, called the Publicis-Orly, opens there. It will be completely electronic and operated by one man.

The Siritzkys are aiming at the Orly employees as well as transit passengers. During the day the house will be a sort of newsreel and documentary programmer, but at night will have two shows of the firstrun film at its Paris namesake, the Publicis.

A board outside will show vacant seats and little lights will lead patrons to them. Entrance fee will be paid via a turnstile setup. Shows will have short breaks, and after the one-man reloads the projectors it will start again.

Though most pix will be French, there will be a number of foreign ones too. It also will be used for special preems with press and pic people flown in from around the world, shown the pic, and then bundled off home again.

Subtitles will be used to accommodate the many nationalities going through every day. First preem and house opener may be Orson Welles' "The Trial," a French-Italo-German pic he made here, and in Yugoslavia based on the Franz Fafka novel. It is in English but will have French, German and Italo versions.

UNICEF Show

continued from page 19

della Casa, Margot Fonteyn and Charles Trenet.

Miss Dietrich was to sing "Sag Mir Wo die Blumen Sind" (Tell Me Where the Flowers Are). But at the last minute she was told that West Germany's Second Television Network had also bought the right from Mr. Lang (at a sum not disclosed) to film the entire show and present it via Eurovision in 17 European countries some time next year.

Because of strict commitments with her record firm, Electrola, regarding the tv performance rights of this song, Miss Dietrich called in several lawyers who agreed with Mr. Lang's representative on the payment of the 23,000 marks since she was actually performing on television. The money she was to receive was to come from the payments of the Second TV Network for the filming rights.

However, the West German newspapers, evidently not aware of the details, claimed that Miss Dietrich was refusing to help the UNICEF cause until she was paid. At week's end, though, some of the papers ran corrected versions of the matter.

Meanwhile, there were other hitches in the fundraising affair. Of the 4,000 seats at $5 to $25, only about two-thirds were sold. And many of the sports fans, who had attended the spectacular to see Giuseppe di Stefano found that the man so announced was not the renowned football player with the Real Madrid team—but instead an opera singer from the Milan Scala.

Lang stated that he was paying travel expenses and some fees for the stars participating, but that he would turn about 80% of the boxoffice take over to UNICEF.

At the week's end it was announced that UNICEF would receive 55,688 marks ($13,922) from the event.

International Soundtrack

Continued from page 18

Short producers are represented by **Ricardo Alventosa**, with **Celestino Monti** as alternate. **Juan Aranguren** represents Laboratories, with **Juan Arangueren** as alternate; **Fernando Ayala** represents the Directors, with **Leopoldo Torre Nilsson** as alternate; Ulises Petit de Murat has **Eduardo Borras** as alternate for the authors. **Juan Borras** represents the actors with **Alberto Barcel** as alternate; **Cesar Sesso** represents the Composers' Society, with **Raul Costa Oliveri** as alternate, and **Oscar Lagomarsino** represents set designers with **Saulo Benavente** as alternate.

Mexico City

Now the National Assn. of Actors joins union parade into production, with initial plans calling for only one or two films . . . **Cantinflas** is to do a bullfight theme film for Columbia as his next international vehicle, with this perhaps including **Maurice Chevalier** . . . Producer **Luis Serrano** hopes to do "The Big Waters," based on a **Luis Spota** novel, as a Mexican-Brazil-U.S. coproduction . . . **Yul Brynner** interested in doing "The Primitive Man" and his representative, **Nate Edwards**, expected to negotiate preliminaries with officials and unions . . . Another Hollywood effort, "The Island of the Blue Dolphin," may be made in association with Clasa Films Mundiales by **Robert Ranning** . . . **Ismael Rodriguez**, Mexican producer who plans to shoot "Brother John" in 15 countries, thus opening up new markets, has been offered a directorial assignment by Cathay Films (Hong Kong) to do "The Virgin" in an English version, based on an original of C. Y. Lee, author of "Flower Drum Song" . . . No truth to rumor that United Artists do Mexico distributorship to be bought out by Peliculas Nacionales. **Manuel Espinosa Iglesias**, one of majority stockholders, not interested in sale since distributorship produces around $1,200,000 U.S. dollars in annual rentals . . . Mexican distributorships, not admitting shortage of material, have nevertheless been eyeing deals with foreign firms to acquire distributorships or handle product, even though this policy widely criticized by industry elements.

Servando Gonzalez, young Mexican director, allegedly offered $30,000 U.S. dollars to direct a picture for 20th Century-Fox . . . Writer **Robert Hill** who sought a coproduction deal for his "Double and Accept" found no takers, principally because theme of picture deals with three American girls who go to Acapulco, become mistresses of three young Mexicans. Local elements feel this theme would never pass censors here due to rigidity on angles "defamatory" to Mexico . . . One major trouble with Mexican pictures is that leading men such as **Pedro Armendariz**, **Roberto Canedo**, **Tony Aguilar**, **Luis Aguilar**, and a few others, are all past the 50 mark. **Arturo de Cordoba**, for example, is 58, Armendariz, 56—and they still play lover roles.

John Davis' Tribute to Rank

New Chairman Honors Founder at Stockholders Meet, Discloses Personal Gift to Company of $2,800,000

London, Oct. 16.

As John Davis assumed the chairmanship of the Rank Organisation, vacated by Lord Rank at the annual shareholders' meeting last Thursday (11), he paid a warm tribute to the man whose name is associated with the biggest-ever British film empire. The new chairman, who had been associated with Lord Rank since 1939, recalled that it was an interest in religious film which first induced him (Rank) to come into the industry.

From this first simple contact Rank became aware that "the great American film production industry" was dominating world screens in 1935, while the comparatively tiny British industry was struggling to compete with a limited market, and often inferior technical equipment.

Arthur Rank, Davis reminded stockholders, devoted his enthusiasm, talents and wealth to rectify that situation. While he was encouraging picture makers, he set about setting up a world-wide sales organization to market the films which were being made.

Act of Faith

Davis referred to "one particular act of faith" which he felt epitomized his (Rank's) selfless effort. Some 13 years ago, when the fortunes of the group were at a low ebb, Lord and Lady Rank made an unconditional, voluntary gift to the company of sums owing to them, amounting to about one million pounds ($2,800,000). Davis believed that this was a unique event in the history of British industry.

Some years later, added Davis, when the group was again prosperous, Rank gave his controlling shareholding interest to a charitable trust to insure that the work which he had started would be continued after his death, and that the well-being and control of the company should not pass into hands who might not have the same ideals as he had applied to the business. Today, if that holding had been retained personally, it would be worth many millions of pounds.

Although obviously emotionally affected by the tribute and the presentation, Lord Rank raised a chuckle from stockholders when he recalled that his father had advised him against going into the motion picture business. "Whatever reputation you have," his father warned him, "would be lost if you go into films."

NAGATA PLEASED ON RETURN TO HOMELAND

Tokyo, Oct. 16.

Back from a global swing of almost three weeks during which he headed the Japanese delegation at the Venice fest and had an audience with the Pope, Daiei prez Masaichi Nagata disclosed that Dine De Laurentiis acquired rights for most of Europe except England for "Life of Buddha" which accord was reached in the U. S. for United Artists to distribute the picture in the Western Hemisphere.

Lensed here last year, "Buddha" was the most expensive Nipponese picture ever at $1,500,000 and the first in 70m. It became the biggest all-time domestic earner. Nagata predicted that it will earn $2,000,000 overseas.

At the same time, Nagata said that Daiei's blockbuster of 1962, "The Great Wall," which cost almost $2,000,000, received many queries during his trip. Also in 70m, the picture bows here Nov. 1.

Tourism Fest

continued from page 19

Rond Point De La Defense building here, which is considered one of the biggest exhibition halls extant.

Show biz would be an integral part of the festival. A 1,500-seat theatre would house visiting legit, dance and concert entries and there would be a film house for travel films or regular features. A World Bar would have drinks of all kinds from every country.

But the main thing would be a series of exhibits in which each country would try to recreate a typical aspect of itself via streets, stores, products, entertainment, food, huge cycloramas for native scenes, etc. This would be tagged "Around the World in 80 Minutes."

Other side shows of costumes, music, special tv shows etc., would be incorporated. Each would pay its own expenses. It is mainly in the talking stage at the moment, but seems well advanced. It might take the tourism onus off the other fests and let them speak only for their own art form. Tourism is becoming a show biz facet and will be ably represented in this affair when, and if, it comes off.

PLOT SICKENS FOR HALF HOURS

Gleason's Weekly Civil War

Television family of Jackie Gleason on his CBS-TV Saturday night show is going through some stresses and strains. It looks like the distaff side of the Gleason family will be altered before the season's out.

Patricia Wilson aired her troubles in the press, claiming she has not been used on the show the way she expected. Miss Wilson, tapped to play the role of Art Carney's wife in the "Honeymooners" sketches, said she had given up some lucrative engagements for the Gleason hour, in a N.Y. Daily News interview. Gleason, questioned whether Miss Wilson will stay with the show, replied that the only reason she had not been utilized was that the right material had not been found for her. He added that in light of her statement to the press, he felt that she "can't be trusted."

Toute-de-Suite Sue

Then, there's the Sue Ann Langdon situation. Insiders, in the face of Gleason's statement that Miss Langdon is staying with the show, are of the opinion that she won't last many other Saturday night outings. They contend that it's not only a matter of artistic temperament, but more fundamental differences.

Cara Williams, in the meantime, has been lined up as a possible femme comedienne star for the show. Miss Williams, former star of "Pete and Gladys," arrived in N.Y. Gleason said whether Miss Williams is added to the show depends on whether proper material for her is secured.

Gleason, commenting on reports of a blowup with Miss Langdon, said it just wasn't so. There is no parting of the ways. He said that Miss Langdon, who has a 13-week contract, will continue with the Saturday night show. Gleason pointed out that he had recorded a "Honeymooners" sketch with Miss Langdon for telecasting Saturday (20). The reported blowup concerned Miss Langdon's refusal to lip-sync a vocal number. Gleason said Miss Langdon felt she needed more time. He acknowledged that there had been some words on the set, playing down their importance.

"Pal, we have Civil War every week," he cracked.

FCC's Rosel Hyde Baits Minowphiles In Slamming Govt. Control of Video

Washington, Oct. 16.

Commissioner Rosel H. Hyde of the Federal Communications Commission, in a speech relating his absolute opposition to the Minowphiles on programming, inserted the brief Shakespearean line, "The time is out of joint." He might well have carried the remainder of the famous Hamlet quotation, as it is no easy matter for a single commissioner to "set it right."

Hyde made it clear that he is opposed to Big Brother Government dictating programming tastes from Washington, as in the "vast wasteland" concept.

Hyde, in his Saturday (13) speech to the Utah Broadcasters Assn. convention at Ogden, with the text released here, put it this way:

"Representatives of the several branches of the Government, which in a large measure is dependent for maintenance of its integrity upon free speech, would nevertheless exercise overall surveillance upon your programs.

"Many of what we think of as the intellectually elite demand intervention in the name of better programs to improve the public (sic). In the minds of many, a program which succeeds under the test of popularity in the market of public opinion is therefore automatically suspect.

"Free enterprise industry, as represented in the broadcast business shows a disturbing interest in seeking economic protection through limitations on competition. The time is out of joint; something

(Continued on page 62)

Facts About a Myth

CBS-TV's "The 20th Century" is preparing a documentary on "The Western Hero," a report on the development of oaters from the days of the late Hoot Gibson, to adult westerns and to the western hero as depicted on today's tv screens.

Stanley Kramer, who produced "High Noon," will be a guest on the cowboy documentary, slating for airing December 23.

Mormon Church Buys WRUL In $1,750,000 Deal

WRUL Radio, the Worldwide Broadcasting division of Metromedia Inc., has been sold to International Educational Broadcasting Corp. for approximately $1,750,000. James B. Conkling, former head of Warner Bros. Records and previously prexy of Columbia Records, is president of IEBC, of which the Mormon Church is the principal stockholder. The deal is subject to the approval of the FCC.

Rolf Brent, prexy of WRUL while under the Metromedia banner, will continue in that capacity under the new ownership. WRUL is the only advertiser-supported commercial shortwave station in the U.S., beaming programs through five transmitters to 100 countries throughout the world.

John W. Kluge, Metromedia president and board chairman, and Mark Evans, Metromedia's c.p. over public affairs, have agreed to act as advisers to the new owners if the latter so requests. The Washington law firm of Wilkinson, Cragun & Barker represented IEBC.

Request Video To Lay Off Beck

Prosecutor for the N.Y. Federal Court where former Teamsters boss Dave Beck is being tried on a charge of accepting bribery, has asked the news media not to mention Beck's criminal record for tax evasion, in current news reports. It's not unique, but it is still unusual when such a request is made.

Purpose? Prosecution in the latest Beck trial (he was convicted of other charges and was released from prison only temporarily to face this new trial) fear that mention of his record might prejudice a juror. This would enable the defense to ask for a mistrial.

Apparently, most of the paper's and broadcast outlets asked to comply in N.Y. have gone along.

Mike Connors Stars In Screen Gems Pilot

Hollywood, Oct. 16.

Mike Connors has the starring role in "Turning Point," pilot being turned out by producers-writers Russell Rouse and Clarence Greene at Screen Gems.

Charles Bickford co-stars as a high school principal in the series in which Connors plays a teacher. Rouse directs pilot which rolls this week.

60-MIN. DRAMAS REIGN SUPREME

By MURRAY HOROWITZ

With rating jitters gripping the new season, with the first national Nielsens due next week, decisions on programming already are in the works. Most dramatic of these decisions is the virtual demise next season of the 30-minute series story form.

Programming execs looking over the field of network projects next season, those projects seriously being considered for piloting, note the virtual absence of the half-hour story form. It's a situation which has been developing year after year as the hour vidfilm form gained dominance.

The half-hour form hardly was utilized this season out for dramatic vehicles. Among the few which made it were the new Loretta Young show, Lloyd Bridges show, and "G.E. True," (Jack Webb), all on CBS-TV. "McHale's Navy," (Ernest Borgnine), on ABC-TV runs more in the comedy vein than a dramatic vehicle, as does the new Loretta Young show. Situation comedies compose a separate category, as opposed to the story form, and there are plenty half-hour situation comedies around, and their tribe next season are expected to be as plentiful.

When the multitude of oaters, private eyes, mellers and what have you, all done in the half-hour form, in years past is considered, the decline and the predicted demise of the 30-minute story form is dramatic, indeed. Two of those which made it this season out—the new Lloyd Bridges show, "Adam Shepherd," and Jack Webb's "G.E. True"—came in as projected hour vehicles. It was at the insistence of the sponsors, Kaiser in the case of Lloyd Bridges and General Electric in the case of "True" which turned them into 30 minute story vehicles.

It's not only the popularity of the hour story form on the rating charts which has swung the three networks in that direction. It surely isn't the strength of all the series (the turkeys in the 60-minute form stand out bigger than the 30-minute variety). Network television is expensive, participation buys on ABC-TV, NBC-TV, and to a lesser extent CBS-TV are heavy, as sponsors spread costs over a multiplicity of shows in order to gain reach and circulation.

The few big sponsors left buying programs either solely or as alternate sponsors for the most part prefer the situation comedies. For the story form, NBC-TV took a thrust in the longer direction in its 90-minute "Virginian" venture, a costly project, nervously perched against ABC-TV's "Wagon Train." More than the "Virginian" will be needed for expanding the story form for a series with running characters. Anthologies such as "Playhouse 90" of years past are in a class by themselves.

This season out it's the 60-minute story form. Next season out, it looks fini to the 30-minute story form. The 60-minute form reigns supreme.

NBC Producer
Eugene Burr
contradicts a show biz legend
in a salute to
The Player's
The Thing
* * *
another informative Feature
in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled
charts and articles.

NAB Warns Station Owners to Dig Political Influence at Grass Roots Or Dance to Minow's Music in D.C.

By MIKE MOSETTIG

Washington, Oct. 16.

Station owners were told yesterday (Mon.) that their real political influence lies in the grass roots, not in the National Assn. of Broadcasters Washington office.

In a bit of advice, which if followed could have a deep impact on political and broadcasting fronts, NAB chief lobbyist Paul B. Comstock told the Atlanta Fall Conference: "I am convinced that broadcasters have a great but uncommitted potential in our program of Governmental affairs and that this potential lies in the relationship of individual members of NAB with their own Congressmen and Senators."

In his speech, Comstock was repeating a truism long known to political scientists and politicians but perhaps long lost to the industry which has titled its windmills with the like of FCC chief Newton Minow and Senator Thomas Dodd.

Hinting vaguely at a tv or radio station's influence in a small political bailiwick as compared to the general disregard for industry Potomac puffery, Comstock said this influence was the only way to stop Governmental action which industry considers detrimental to its interest.

Comstock didn't spell out a station's owner's potential influence in a Congressional district or even a state.

But he really didn't need to. Besides "treating all candidates with fairness" (I.E. Section 315), Comstock told owners to "take part in public affairs as responsible citizens."

Among the ways to take part in public affairs, not mentioned by Comstock, is through contributions to party organizations and candidates who rest more comfortably in the industry's bed.

And although he didn't point to it, Comstock may have had in mind the considerable politicking done by certain publishers.

It would be obvious that station owners could take a page from the books of Jock Whitney, Eugene Pulliam, Philip Graham, Henry Luce, et al.

Another NAB lobbyist Hollis Seavy pointed to actions in the political hopper which should spur broadcasters to travel the political path.

Among these are probable Federal Communications Commission push for more authority over networks and the final report of the Senate Juvenile Delinquency Subcommittee headed by Sen. Dodd which will have anything but kind words for the industry.

Seavy said other possible Congressional activity may concern lessening regulations over community antenna tv wire systems and suspension of Sec. 315 in Presidential and Vice-Presidential campaigns.

Comstock pointing to a troubled

(Continued on page 62)

CBS' Morning Glory

For the first time in five years, CBS-TV in the daytime copped nine out of the 10-top-rated shows. It happened in the Nielsen Second September Report, covering the second and third week in September, on the eve of the new season, but after the kids are back in school. Whatever happens in the new season, the posting of nine out of 10 daytime Nielsen winners will be a hard record to beat for any network. Here is how the top 10 read:

As World Turns (CBS)	12.1
Password (CBS)	9.0
Guiding Light (CBS)	8.8
Search Tomorrow (CBS)	8.5
House Party (CBS)	8.1
Love Life (CBS)	7.4
Tell Truth (CBS)	7.2
Concentration (NBC)	7.1
Edge Night (CBS)	6.9
Secret Storm (CBS)	6.7

NAB to Polish Local Techniques Via Video Clinic

Washington, Oct. 16.

National Assn. of Broadcasters prexy Leroy Collins has revealed NAB plans for an industrywide clinic on local programming in Washington next February.

In a speech at the Association's fall conference in Atlanta, Ga., Collins said purpose of the clinics will be to acquaint all broadcasters with "new and extraordinary creative program skills" developed by some.

"I think the need is apparent for much greater emphasis upon individual station programming competence," Collins declared. "So much help has come from the networks—so much faith has been placed in the so-called tried and true standardized program forms—many broadcasters are finding themselves short of capability to meet growing specialized local program needs."

Describing NAB's function as threefold, Collins said it is concerned with broadcasting internally, with its relationship to government and with its relationship to the public.

In the first instance, he called for more subscribers to the Code, an industry recruiting program among college students and dwelt on the local programming clinics.

In the second, he said Governmental relations were controversial by nature, but the best way for broadcasting to ward off Federal controls is to clean its own house. He also mentioned a December conference with the Federal Communications Commission to tighten engineering standards in the face of a market glut by broadcasters.

In the third, Collins concluded, broadcasters can only shape their public image by the quality of their product.

Sackheim to Operate As Indie Prod. for SG

Hollywood, Oct. 16.

Screen Gems exec producer William Sackheim has signed a deal whereby he will operate as an indie producer, under the SG aegis.

Sackheim is exec producer on Screen Gems' "Empire" series, and will continue to function as such for the remainder of this season, then will get his indie into action.

Tom McDermott New 4 Star Prexy

Hollywood, Oct. 16.

Thomas McDermott, chief executive officer for past three years, was, as expected, elected prexy of Four Star at the annual stockholders meeting today (Tues.). Dick Powell, prexy since the firm's founding five years ago, has become board chairman, which he called "an office which more accurately the function in which I have served since McDermott joined Four Star over three years ago." McDermott has been chief executive officer with title of ex. veepee.

George Elber, first veepee, moves up to exec veepee.

Pilkington Raps Teachvee & Feevee; Prefers Accidental Tune-in Uplift

Ottawa, Oct. 16.

Educational television and toll-tv were blasted in Ottawa Saturday (13) by Sir Harry Pilkington, chairman of a committee on broadcasting in England whose report rocked British air circles, particularly the commercial broadcasters. He spoke to the annual meeting of the Canadian Institute of Communications.

Sir Harry termed tollvision "the most superficially attractive and the most fundamentally undesirable" of the proposals put to his committee. He said for the broadcasting authorities in England BBC and ITA) to okay pay-tv would be "a most damaging and irresponsible step." The only way tollvision could succeed, he felt, was if it could be "superimposed on everything else—if it could find new sources of material that otherwise would not be broadcast, and if it can be certain not to interfere with the existing services either by taking away the profitable parts of comprehensive services or by reducing the number of services that can be accommodated."

He slapped at education video when he said, "The worst way of using tv to broaden the knowledge of all people is to have a special program that people have to search out and use only if they are positively aiming to be educated." He believed it would be better "if all of us should find ourselves listening by accident to something a little bit beyond our experience that opens up fresh vistas in life."

Shows, he said, should not be "divided by height of brow, but everything available to everybody. Describing television as a public service intended for the viewers and the listeners to provide entertainment, information and education. "It is not an advertising service intended to promote the sale of goods—that is incidental." Also incidental were employment of people and the collecting of profits for the Treasury "instead of letting them stay in the pockets of the successful and adventurous concessionaires."

Sir Harry said television programming should be arranged so that "over the course of an evening, and certainly over the course of seven evenings, almost everyone can find something so distinctive that he feels it is especially to his taste." That could not be done, he

(Continued on page 62)

Dial G for Goof

It wasn't the new dialing system that caused the interruption of Walter Cronkite's news show Thursday (11) night. Viewers saw Cronkite lift the phone in the midst of his news delivery. Cronkite later explained that the "phone call tonight was a wrong number."

Cronkite, when questioned after the show, explained that he has two phones on his on-camera desk, one phone for hot news flashes and the other for remote locations. All during the show, he had heard the hot news flash phone ring. He said he finally picked it up, only to hear director Freddy Stollmack say, "Whoops, sorry." It seems Stollmack, director for that night, had been ringing Cronkite's phone instead of ringing the Washinton wire.

D.C. Solons Brush ETV Coin Grant

Washington, Oct. 16.

The new program of Federal assistance to the states for educational television facilities will have to wait until next year to get off the ground.

A bill appropriating the initial $3,000,000 to the Health, Education & Welfare Department for the five-year $32,000,000 matching program got trampled underfoot in the final Congressional rush Saturday (13).

The bill became an obstacle to final adjournment because of other features in it and was sacrificed to the lawmakers' weary impatience to evacuate Capitol Hill.

N.H. PAVES WAY FOR BRINKLEY LIBEL SUIT

Concord, N.H., Oct. 16.

State of New Hampshire has decided to sue NBC and David Brinkley over statements made by the commentator on his opening program of this season, based on allegations of highway dishonesty in many states of the union. Gov. Wesley Powell and his executive council voted to start separate libel proceedings in Federal Court.

Brinkley was quoted here as having said on his hourlong program that the FBI had "found crime in highway programs" in seven states, one of them being N.H. According to state officials, J. Edgar Hoover of the FBI said there had been no investigation into highway scandals in N.H. "since the inception of the Interstate Highway Program in 1956."

NBC's Alex King (Paar) Cut But Nobody's Talking

Shades of that "water closet." Everybody around NBC-TV, to say the least, is touchy about stepping on Jack Paar's toes, particularly when it comes to censorship. None at NBC will make any comment anent three cuts made in Alexander King's appearance on last Friday's (12) Paar primetimer.

However, some of King's dialog was removed, it is reliably reported. It was done at the behest of NBC's standards and practices personnel. Paar has been cut before, but the only cut when he had his latenight strip on NBC-TV) that caused real controversy and had the host walking out on NBC for several weeks was one deletion of a "w.c." play-on-words. What vexed Paar then was that he was'nt informed of the cut before it was made. Evidently he was told of the present King cuts before they were made.

According to King, who like everybody in Paar's production shop and everybody at NBC would not comment on the latest report, he was cut once—some time back when he made a remark about how bad women's shoes were. It so happens his deleted remark came immediately before a women's shoe commercial.

Godfrey Isn't Certain About Ciggie Ad Lib: 'They Are Killing Me'

Pittsburgh, Oct. 16.

Arthur Godfrey's ad lib on the air that Chesterfield cigarettes were "killing" him highlighted the court proceedings this week where a carpenter is suing the ciggie firm for $1,250,000 because he alleges he got lung cancer from smoking Chesterfields.

Godfrey was not present but a deposition introduced into the trial said the tv star had said, "Doggone, I've got to quit these things. They are killing me."

Godfrey, who later underwent surgery for lung cancer himself, testified by deposition that his first association with the tobacco company was in 1934. At that time, the deposition stated, he substituted as an announcer in the Philadelphia Orchestra program for six weeks. He said he again became associated with Liggett & Myers in 1947 when he started advertising Chesterfields.

Other information introduced stated that when he was asked whether or not he had made the statement on Dec. 17, 1952 that Chesterfields were "killing" him, he said, "I don't recall having done it, but I wouldn't be surprised."

Godfrey was also quoted as saying that he was told the firm's new ads would claim Chesterfields would not harm nose, throat and accessory organs—because this would be an "effective" sales argument.

The plaintiff has testified that he understood "accessory organs" to mean his lungs.

CLARE LAWSON-DICK HERE

BBC Sound Program Exec on First Visit to Manhattan

Clare Lawson-Dick, who is in charge of Sound (radio) program planning for the British Broadcasting Corp. in London, is currently paying her first visit to New York City.

She was honored last Friday (12) at a party hosted by Davidson Taylor, now with Columbia University's performing arts unit, but previously program veep at, first, CBS, and, later, NBC.

TelePrompter Taking $2,400,000 Loan to Buy Conley Electronics Corp.

TelePrompter Corp. stockholders met in special session last week to okay taking a $2,400,000 loan in order to buy Conley Electronics Corp. of Evanston, Ill. Money is being lent by the Continental Illinois National Bank & Trust.

Deal called for mortaging some of TelePrompTer's 14 community antenna tv systems to secure the bank loan and the $778,000 principal amount of debentures to be used as part of the purchase figure. Actually, the price of Conley, according to the buyer, is about $1,000,000. But a substantial portion of the six-year, 6% bank loan will be to repay an extensive shortterm loan which carries a higher interest rate. Rest of the coin will be used for working capital and to "ease the strain on the corporation's cash flow," according to Irving B. Kahn, company topper.

GODFREY GOES LATIN FOR 1ST CBS SPECIAL

Arthur Godfrey's second special will have a Latino motif. Godfrey, according to present plans, will tour South America for his second hourlong special of the season.

Opener of the three Godfrey specials slated on CBS-TV this season will be telecast Nov. 10. Initialer will be a guided tour of the film capital, titled "Arthur Godfrey in Hollywood." Menly & James Laboratories, one of the three sponsors on the first Godfrey special, already has picked up its option for the second Godfrey hourlong outing. Other sponsors of the first show are Armstrong Cork and Quaker State Oil Refining.

Bud Otto Takes Over Harmon's 'McKeever' Job

Hollywood, Oct. 16.

Bud Otto has been named associate producer on Four Star's "McKeever and the Colonel" series, replacing Bill Harmon.

Four Star production chief Tom McDermott granted Harmon his request for a release from his pact, so that he could take a job as managing editor of a tv station in Australia. Harmon leaves Four Star Oct. 20, to go to Sydney to take over N.L.T. Productions, which will become the third Sidney channel.

WBBR Joins ABC

WBBR, St. Louis, has joined the ABC Radio network this week.

A 500-watter, WBBR is owned by Stanlin Inc., of which Larry Picus is president.

TV's Family Ties

Television is getting to be a family affair before the cameras, as well as before the home screens. Here's a rundown on what's been happening before the cameras, a rundown apparently incomplete.

Daughter and son of Lloyd Bridges set to appear on upcoming of CBS-TV's "Lloyd Bridges Show." Frank Sinatra Jr. slated a Jack Benny outing, an upcoming episode of "Have Son of Richard Boone due on Gun Will Travel." James Mitchum, son of Robert, was on "HGWT" episode recently. Patrick Wayne, son of John, was on a recent episode of "Alcoa Premiere." Kelly Harmon, daughter of sportscaster Tommy Harmon, due on "Loretta Young" episode, CBS-TV, Nov. 5.

An Academic Question

In effect, some members of the Academy of Television Arts & Sciences would like to tell David Susskind something to this effect: "Whaddya mean, you quit? You can't quit, you're fired."

Seems there is some question—which illustrates that in the battle of Susskind vs. the Academy bad feelings exist on both sides—as to whether Susskind quit before he was fired or fired before he quit. Technically, he quit first. Of that there is no doubt.

But, said Academy members, the org's board of trustees had decided, two weeks before Susskind's public threat to resign, to ask him to quit the board, allegedly because of his failure to attend meetings. Seems the job of asking Susskind to resign was delegated to Betty Furness. Somehow, say confreres, she didn't get around to writing the letter for at least two weeks, but, to them, it "was fairly apparent" that producer Susskind learned from one of the over two dozen trustees that he was going to get the heave officially soon. That lead him to cop a plea they say.

Susskind had threatened to quit before, but never so publicly. When Miss Furness got around to letter writing, hers and the Susskind epistle, evidently nailing down what he had said publicly shortly before, crossed in the mails.

NAB Tells Southern Broadcasters: 'Self-Regulate or Be Regulated'

Washington, Oct. 16.

National Assn. of Broadcasters marched from Atlanta to the sea rallying southern support for radio and tv codes. The message delivered by Code Authority director Robert D. Swezey and William Carlisle NAB v.p. for station services, was "regulate yourselves or be regulated from outside."

Both tried to knock down ideas that codes are in themselves potential censors and that the Government might adopt code provisions as their own.

Swezey in speeches to the Atlanta (Ga.) Fall Conference, released here, warned, "there is great danger of increased Government regulations only if the industry demonstrates that without Government intervention it is incapable of enforcing its own standards."

But at the same time he nixed proposal of Federal Communications Commissioner Robert E. Lee that code limitations on commercials be absorbed into FCC rules.

Swezey was trying to play down his personal role averring, "I much prefer to have the strength of the Code Authority in its services and procedures than in their personal edicts of its director." He called his first year in office a "step by step" effort for improvement, not a "crash program."

Carlisle made practically the same pitch to the Alabama Broadcasters Assn. meeting in Tuscaloosa. But he added a special pungent point against "schlock operators" who program 20 to 30 spots an hour. Carlisle said the schlocks "poison the well for the rest."

Carlisle said broadcasting must have its own solutions and not leave vacuums into which the government might trod.

Freedman on O'seas Shuttle for NBC Shows

Lewis Freedman, producer of nine dramas for NBC-TV's "DuPont Show of the Week," has a busy travelling schedule. He's got to shuttle between London, where Associated Rediffusion is coproducing with NBC a tv version of "Shannon's Way," and N.Y. where he's continuing work on strictly domestic production problems for the hourlong showcase.

He leaves by air for London tomorrow (Thurs.) to help pick a director and cast for "Way," based on A. J. Cronin's novel. He returns to N.Y. Tuesday (23), and is off again for London on Nov. 16 to attend rehearsals beginning Nov. 17.

NAB Defending Mpls. TV 'Goofs'

Washington, Oct. 16.

National Assn. of Broadcasters has gone to the defense of four Minneapolis-St. Paul television stations, asking the Federal Communications Commission to let the Association intervene because of the "significance of the matter to the entire industry."

FCC on Sept. 5 notified the four, KSTP-TV, WTCN-TV, WCCO-TV and KMSP-TV, they were liable for $500 fines each for running afoul of sponsor identification requirements (Sec. 317). Involved were one minute spots supporting a proposed Minneapolis ordinance.

The NAB letter to FCC by NAB general counsel Douglas A. Anello claimed it was an "inadvertent" goof by the stations, adding: "The over-riding issue is not whether a violation of Sec. 317 occurred, but whether it constituted a 'willful or repeated violation so as to bring within the scope of the forfeiture provisions of the (Communications) Act."

DU PONT, LANVIN BUY ABC-TV NIGHT MINUTES

Du Pont, for Lucite Paints, has bought a heavy schedule on ABC-TV from March through August of next year on four shows, "The Untouchables," "Naked City," "77 Sunset Strip" and "Ozzie & Harriet." Biz was placed through N. W. Ayer.

Lanvin-Parfumes has come onto the web for a pre-Christmas campaign on "The Untouchables," "Going My Way," "McHale's Navy" "ABC's Evening Report" and "Wide World of Sports." North Advertising handled the deal.

Selmur Preps 2 Pilots

Hollywood, Oct. 16.

Selmur Productions is readying "September Jone," a half-hour comedy pilot, for the 1963-64 tv season. Bob Fisher and Arthur Alsberg are producers-writers of the property.

Also on Selmur's future agenda is "Land of the Wild," hourlong dramatic show being produced by Larry Lansburgh, and scripted by Frank Nugent.

Levitt Replaces Solow As CBS Daytime Head In Hollywood Brush

Hollywood, Oct. 16.

With CBS-TV's daytime schedule in Hollywood whittled from seven shows to a loner ("House Party"), Herbert Solow has departed the web after daytime program director for the past 15 months. His successor is Paul Levitt, who is casting director for pilots.

In the past several months, the boom has been lowered on "The Verdict Is Yours" after five years; "Brighter Day" after nine-year run; "Video Village," "Surprise Package," "Clear Horizon" and "Double Exposure."

Levitt, former co-owner and producer of Players Ring, joined CBS-TV last October.

Fresh From Ciggie War, TV Taking on Detroit

Network television, having worked over one giant bankrollers in CBS-TV's special on teen cig smokers, is now set to take on another.

Howard K. Smith's "News and Comment" show on ABC-TV this Sunday (21) will deal critically with the automotive industry. On hand to discuss various phases of the car business will be automotive execs, stylists and traffic safety experts.

TV NEWS WAR IN BERLIN TUNNEL

Stanton's Intellectual Manifesto

Colby, Me., Oct. 16.

CBS prexy Frank Stanton, in a speech delivered at Colby College here called for "an intellectual explosion, a new age of questioning, of probing, of discovery." Stanton, in his speech addressed himself to the topic of "The Heritage of Mind in a Civilization of Machines."

Prior to referring to the role of tv, he spoke of the comment of the great American naturalist Henry David Thoreau, when informed that a series of telegraph wires and relays would soon link Maine and Texas. Whereupon Thoreau observed, "But Main and Texas, it may be, have nothing important to communicate."

Said Stanton: "Today despite the wide impact and obvious contributions of the 1960 Presidential Debates on television there are those who worry about the consequences of the actions and appearances of the candidates. These doubts seem to involve television itself. But isn't it the human factor that is the cause for the concern—rather than the communications medium? Isn't it man that is being worried about here, rather than science?

"The same thing can be said of the first major television interview with Nikita Khrushchev broadcast in the U.S. in 1957. Some — and among them men in high places—considered this communications triumph a desecration of the American living room. Some people just don't want communication or information.

"Too, today, we have the miracle of Telstar. We can transmit pictures, sound and action instantaneously across continents and oceans. Yet Telstar is utterly worthless unless it is used to link minds in some significant way, rather than existing only as a scientific marvel," Stanton stated.

NAB Sees 250 UHFers Competing With 500 VHF Outlets by 1970

Washington, Oct. 16.

Nearly 250 UHF stations will be competing with 500 VHF outlets by 1970, National Assn. of Broadcasters said yesterday (Mon.)

James H. Hulbert, NAB manager for broadcast management, predicted that all tv sets will be able to receive UHF by 1972 if not earlier.

Hulbert predicted in a speech at the NAB fall conference in Atlanta that the first three or four years will be rough for UHF. Looking ahead, Hulbert averred "in the long run the impact of UHF may be as substantial as the impact that television has had on radio. Ultimately, it may change the entire face of our industry."

Hulbert pointed out that high costs will throw some UHFers on the rocks, but eventually the U's "will begin to bite into presently operating stations from a competitive point of view."

A busy boy on the Atlanta rubber chicken circuit, Hulbert in another speech told Broadcasters to get their employees interested in local civic and community affairs to keep them from job hopping. He said that holding on to good employees is "one of the greatest problems in radio today."

Community activities would give employees roots in their cities as well as boost the station's pub service image, Hulbert added.

The NAB official said radio "seems to be caught in a cycle of trying to hire new employees at the front door as fast as they are walking out the back door." Low pay scales aren't the main factor, Hulbert added.

He suggested careful interviewing practices, diverse routines and such niceties as hot coffee and hot plates.

Sudden Status

NBCites still gagging about Red Muller"s stationbreak on the Ecumenical Council telecast from Rome, "And now back to Irving and the Papal Blessing."

Referring to NBC's man-in-Rome, vet newscaster Irving R. Levine.

Cancer Society Hitting Cig Cos. With Juve Film

Minneapolis, Oct. 16.

It wasn't calculated to make tobacco companies happy when newsman Peter Rively, disclosed on WCCO-TV 10 p.m. newscast last week that the Minnesota chapter of the American Cancer Society had produced a 15-minute film to be screened in schools throughout the nation for the purpose of revealing to 11 and 12-year olds cigarette's alleged harmfulness.

The Rively account over the CBS-affiliated station went into details as to how the film impresses upon its youthful viewers that cigarette smoking is dangerous because it's a cause of lung cancer, heart disease and other ailments and how medical profession and Cancer Society research shows such to be the case.

The film strip is being made available to state health departments throughout the U.S. and nine already have requested it, according to James Adams, the Society's head here. He says that the Maine health department already has asked for and received 12,000 of the film strips and the New York state health department has inquired relative to obtaining 22,000.

The idea of making the film was that of the local American Cancer Society chapter which produced and is distributing it. For a financial starter the chapter received a $2,000 grant from the Minnesota Health Department. More grants to help defray the cost involved now are being received from the state health departments, Adams says.

Paul West Joins SG

Paul West, producer of "The Donna Reed Show," has signed a longterm pact with Screen Gems as producer-creator-writer.

Deal calls for him to continue as producer of the Reed series, at least for the rest of this season, on loanout from SG to Todon, Inc., producers of the comedy show.

ABC's 'Discovery' 90% Sold Out

"Discovery '62," the new ABC-TV weekday children's series which bowed earlier this month, has now reached a 90% sellout status with the signing of Wm. Wrigley Jr. Co. as bankroller. Wrigley sponsorship on behalf of Spearmint Gum was placed through Erwin Wasey, Ruthrauff & Ryan agency.

Other sponsors participating on the show include General Foods, J. Nelson Prewitt, Chunky Chocolate Corp., Mattel Inc.; Binney & Smith Inc.; Transogram Co.; Sawyer's Inc.; Kenner Products Mfg.; General Mills and James O. Welch Co.

NBC GETS SHOW CBS ALMOST HAD

By ART WOODSTONE

Dig deeply into a Berlin tunnel and you find many things, in addition to conventional dirt: CBS-TV, as well as NBC-TV, had a tunnel, the U.S. State Department had qualms and some tunnel diggers still do. It was also possible to learn that nearly everybody in Europe has an unusual view of television news programs—that they look upon tv news appearances as a source of income.

Maybe most important in the wake of the noise—pro and con—about NBC News paying for the right to film work on a tunnel between East and West Berlin is that paying money to persons on tv news programs is evidently common practice abroad. It is especially common among some of the least common personages in Europe.

Aneuran Bevan and Hugh Gaitskill, both British and both high Labor Party officials, are known to have asked for money when they had been invited to appear as interviewees on American tv news programs. But they are merely representative of all England, which quite clearly looks upon such a practice as logical and reputable.

Evidently Europeans tend to view news media differently than Americans. They believe—since newspapers, particularly in England, pay for exclusive story material—there is no reason why rich American networks should not also pay. Even if the man they ask to appear on a news program is famous and even if everything he says makes news, the feeling seems to be that he was invited to appear and that appearance, being in the form of work, requires reimbursement. BBC reportedly pays many invited news guests.

After disclosure of its tunnel pictures, which will apear at the end of October in the form of a 90-minute program on NBC-TV, NBC News readily admitted that it had paid people previously to appear on programs.

But CBS News this week took a different view. A reliable source there admitted openly that Daniel Schorr, a CBS Newsman in Berlin, had negotiated with a man for the right to film the tunnel work. Schorr wanted to pay them money, but CBS News prexy Dick Salant, in N.Y., vetoed the payment idea. CBS used to pay news interviewees but, company says, stopped the practice "four or five months ago." (Network has explained the only payment to be made from now on will be to people supplying "memoirs.")

The tunnel crew whom CBS News hoped to follow on film apparently agreed to let the network in, even without money changing hands. Soon, however, CBS backed out anyway, because last August, according to the network, the U.S. Department of State called upon CBS officials and asked them to withdraw from the Berlin project.

The Feds reportedly based their request on two points: one, that human lives were at stake—, and, two, "the international situation." Probably the latter point received the greater stress because last August, around the time of the Walls first anniversary, State deemed the situation explosive.

State also approached NBC, but reportedly never asked NBC News to stop shooting film in a second tunnel. Evidently there was some confusion because State allegedly talked to NBC about the CBS tunnel but never once raised the subject, at least not specifically, about a tunnel NBC was digging.

NBC Didn't Back Off

In any event, NBC did not back off, and it did pay money for film rights to three boys, two Italian and one German, who some time earlier initiated the tunnel. It happened that 17 other students in West Berlin ultimately got involved in the digging. This week they protested aloud that they would try and stop NBC-TV from

(Continued on page 31)

Minute Buyers Seek High Ground In Nielsen's Top 25 for Next Qtr.; ABC's 'Combat' Click Pulls Sales

Hollywood, Oct. 16.

Now that the returns are in on most of the season's new shows both critically and Nielsen-wise, the shortterm minute buyers have taken flight and looking for safe landing on high ground. The word has gone out to ad agencies to keep close tabs on certain shows that have crossed the magical 20/30 payoff line (past 20 in average audience and into the 30's in audience share).

ABC-TV's hour war show, "Combat," has drawn first sponsor blood on the strength of its initial Nielsen and critical praise. Biggest bloc of business to be moved is American Tobacco's alternate half hour from "Cheyenne" to "Combat" at year's end. Another client which liked what it saw of "Combat" is Schick (razor) and ordered participations. ABC-TV's own-produced "Combat," with Robert Blees as producer and sometime writer, picked off 38.5 share of audience in the Nielsen when not in competition with the Dodger-Giant playoff, which cost the hour show 10 points.

The minute buyers, who represent more than 60% of the time bought on the networks, are looking around for open spots on shows that are listed in Nielsens top 25. This together with reports from Coast inspectors on upcoming shows has moved the agencies to suggest to sponsors that they move their minute buys to shows with promise of higher ratings. Nothing else counts with the bankrollers where the final reckoning is what it costs to reach a thousand viewers based on audience share and cost of time and talent.

Most agency men foresee a wholesale turnover of shows after the holidays, with the new entries hardest hit. It has been estimated that each of the networks will have up to 35% open time when seasonal sponsors pull out after first of the year. The fourth Nielsen, due in early December, will be the moment of truth for most shows, especially the hours, which are peppered with minute buys. By then the sponsors will have a "feeling" about their shows now that they get weekly reports from Nielsen in the 30 major markets.

Ersatz Tunnel

CBS-TV, which turned down an offer to finance a real tunnel under the Commies' Berlin Wall, will nonetheless carry a show on the subject, although of an ersatz variety. "Armstrong Circle Theatre" will devote its Nov. 7 show to a fictionalized report on the East Berlin escape routes under the Wall.

Producer Robert Costello left for Berlin this week to case the city for a factual basis to the tv story.

TV Set Sales Up, Radio in Falloff From June Peak

Washington, Oct. 16.

Television distributor sales edged upward in August but radio sales slumped for the second month, Electronic Industries Assn. reported tv distributor sales moved ahead to 518,451, compared to 449,528 in July.

Radio distrib sales in August slid to 848,881 against 921,089 in July. Radio sales hit a peak of 1,040,598 in June.

So far in 1962 3,392,017 tv's have been sold. Last year's eight month figure was 3,366,805. Radio sales for the first eight months in 1962 are up to 6,570,544 a jump over the 1961 mark of 6,023,224.

Total tv production jumped to 500,693 in August from 336,409 in July, the year's lowest figure. This boost was reflected in an increase in UHF production from 28,359 in July to 44,862 in August. Total tv production to date is 4,132,603 compared to 3,699,188 in 1961. UHF production rose to 348,667 for the first eight months of this year. Last year's eight month figure was 205,011.

Total radio production in August rose slightly from 1,134,250 in July to 1,253,753 in August. The biggest jump was in FM production with 98,609 in August compared to 68,037 in July. Car radio production was up to 427,747 in August. July's figure was 403,946.

Total car radio sales to date jumped to 4,103,170 against last year's eight month total of 3,153,293.

FM radio production for the first eight months of this year is 626,154. Last year's figure at eight months was 473,799.

CBS-TV Pacts Nelson For '63 Drama Special

Ralph Nelson has been signed to produce and direct an hour original drama special on CBS-TV, planned for telecasting in early '63.

Hubbell Robinson, senior v.p. of programming at CBS-TV, said the Nelson special will be one of four original drama specials planned by the network for this season. Two will be 90-minute in length, for which Fred Coe has been signed as producer-director, and two will be 60 minutes in length.

Nelson's credits include "Requiem for a Heavyweight," both the vidversion and pic, "Playhouse 90" outings and "Studio One."

AFTRA'S L.A. Meet

Hollywood, Oct. 16.

AFTRA will hold 1963 Convention in L. A. at Ambassador Hotel, July 10-14.

It marks third time union convened here, previous ones being in 1946 and 1953.

Borax in 800G CBS A.M. Spread

U.S. Borax, in a $800,000 pledge of allegiance to CBS-TV's morning minute plan, bought 253 minutes starting in 1963. The Borax minutes will be spread over "Calendar," "I Love Lucy," "The McCoys," and "Pete and Gladys."

Also Simoniz bought a total of 162 minutes in the morning minute plan, starting Dec. 31.

In the non-daytime sales area, Chanel perfumes signed for a number of participations, starting November 29 and going through Dec. 15. Chanel's participations will be placed in "CBS Reports," "Eyewitness," "Password," "Jackie Gleason" and the Army-Navy football game.

COOK-SCHAFFNER SET 2 SPECIALS FOR CBS

Hollywood, Oct. 16.

Fielder Cook and Franklin Schaffner will film two one-hour dramatic specials for CBS under their Directors Co. banner, under deal signed with CBS program chief Hubbell Robinson. Each of the partners will produce and direct one show.

Directors Co. also has a seven-segment deal for NBC's "DuPont Show of the Month."

British Equity, Can. Council Join To Curb TV Programs' Int'l Sales

London, Oct. 16.

Ever since the Canadian Council of Authors & Artists backed up British Equity to near strike point in the latter's dispute with the commercial web here, the two talent unions have forged a close alliance which could spell serious repercussions for the tv producer with an eye on the international market. The tone of union feeling toward ever-increasing international program sales was set at a three-ray meeting between British and Canadian union delegates held last week in London.

At the powwow, delegates not only reaffirmed their belief in certain basic principles regarding international sales but, more important, set the first wheels in motion towards achieving a stringent set of safeguards.

Initially, both sides have agreed to monitor their respective video screens, providing one another with detailed information on the use and re-use of material from the other's stable.

It was agreed to mount joint pressure for programs ("of high quality") to be exchanged on a reciprocal basis without reducing employment possibilities in either country. In this connection the unions are to maintain constant consultation on their national negotiations and agreements so as to avoid the danger of undercutting each other.

It was decided to press for national quotas and increased royalties for artists which "reflect the increase in audience . . outside the country of origin."

Vibrations of these initial moves to tap expansion of global tv are being felt in America as well as Canada and Europe. Meetings between British Equity and the Yank unions are high on the international agenda, as they are the world's major exporters and importers of tv film. Also on the list are confabs with the International Federation of Actors which made its stance clear on the overseas program sales issue in Brussels last November.

Now, it seems, what was agreed there in principle — that international exchange, sales, et al., on the grounds of "cheapness" and not "quality" is against the interest of both viewers and performers—is being translated into practical terms by Britain and Canada.

FAULK MAKES RADIO COMEBACK VIA WINS

John Henry; Faulk is coming back to radio on WINS, N. Y. Starting Nov. 12, Faulk, the recent winner of a $3,500,000 libel suit award against Aware Inc., will host "Program PM," report on all aspects of New York. Deal with WINS was set through Faulk's agent, Harold D. Cohen.

Faulk's last radio series, a six-year stint for CBS, ended on Sept. 13, 1957. At that point, Faulk's career was cut off because an Aware pamphlet erroneously linked him to Communist front organizations. Faulk, defended by attorney Louis Nizer, won his libel action last June and ever since has had show biz doors opening to him.

Name Duncan Mounsey Rand Veep, Gen. Mgr.

Duncan Mounsey has become veep and general manager of Rand Broadcasting, outfit owning the 50kw WINQ in Tampa, Fla. He brought with him Martin Ross, who was with Mounsey as his assistant at Schine Broadcasting's WPTR, in Albany, N.Y.

Mounsey came into tv as a studio operation manager and was one of the NBC-TV production people on the old Steve Allen "Tonight" stanza. In show biz for 22 years, Mounsey was an actor and he was also stage manager for Max Reinhardt and stage manager at Radio City Music Hall.

Ross, who will be his assistant manager at the Tampa station, came from NBC's "Monitor" and has been a press agent and a tv casting director.

Sara Lee Dickering For Belafonte Special

Chicago, Oct. 16.

Kitchens of Sara Lee is dickering for a Harry Belafonte special on CBS-TV next January, but it hinges on the network's firm commitment of a time period and the emergence of a co-sponsor.

Packaged foods firm, through Hill, Rogers, Mason & Scott, is co-sponsoring the Bob Hope spec on NBC-TV Nov. 29 and wants a total of three specials for the season.

CBS O&O's Rich Coffee Flavor

CBS-TV o&o's in N.Y. and Los Angeles have struck it lucky this season out in the pubaffairs programming area, each copping a major bankroller for such telecasts.

First it was WCBS-TV, N.Y., to announce that Chock-Full-O'Nuts had bought a major portion of the station's pubaffairs programming. Then along came sister station KNXT, in Los Angeles, with Regular Maxwell House Coffee agreeing to a deal to pick up KNXT's pub-affairs.

In both cases it was coffee accounts. Maxwell, unlike Chock-Full-O'Nuts, is a national advertiser. Maxwell deal was acclaimed as the first sale to a national advertiser of a major local public affairs schedule.

'B'way Goes Latin' Sales

Independent Television Corp.'s "Broadway Goes Latin" has inked four more markets. New station deals include WAST, Albany, N.Y.; KTVT, Ft. Worth; WBRE, Wilkes-Barre; and WFGA, Jacksonville.

Other recent sales include WLOF, Orlando; KROD, El Paso; WLOS, Asheville; WBOC, Salisbury; WTVT, Tampa; and WTVJ, Miami.

Sell 'Bachelor Father' Into Six Markets

Shortly after making known its availability, MCA TV clicked off sales on "Bachelor Father," latest off-network half-hour entry for the house.

Inking for the series, composed of 157 half-hours are WNBC-TV, New York; KRCA, Los Angeles; WANE-TV, Ft. Wayne; WMAL-TV, Washington; WBRE-TV, Wilkes-Barre; and WNBQ, Chicago.

Colgate Keeps Chi Guessing

Chicago, Oct. 16.

The four commercial television stations here and at least five radio outlets are sweating out the verdict from Colgate-Palmolive on the pitch each has made for the special budget the sponsor has earmarked for Chicago. Presumably, Colgate wants to make an extra splurge here to improve its share of the market and wants to carefully determine the best use of the coin.

Pitches were made on an invitational basis, with the stations sending spokesmen to New York to address the client directly. No agency was involved.

OF's 'Biography' Gets 5 More Bank Sponsors

Official Films' half-hour "Biography" series has picked up five more bank sponsors, bringing the total financial bankrollers to 18 out of 147 markets sold. First Pennsylvania Banking & Trust will underwrite the series on WROV-TV, Philadelphia, via N. W. Ayer agency. Others new to the bank roster are American National Bank, Mobile; Liberty National, Oklahoma City; Michigan National, Lancing; and Walker Bank & Trust, Salt Lake City.

Most recent station buy is WBZ-TV, Boston, second Westinghouse station to take the show (the other is Cleveland). New markets include KONO, San Antonio; WSAZ, Huntington; WDEF, Chattanooga; KFYR, Bismark; KSLA, Shreveport; KGNS, Laredo; KFBC, Cheyenne; KELO, Sioux Falls; and WKOW, Madison.

Inside Stuff—Radio-TV

It wasn't Joe E. Lewis' sensitivities but Milton Blackstone's concern for his charge, Eddie Fisher, that created a reshuffling of Hy Gardner's debut new Sunday-at-7 p.m. show over WOR-TV, New York. Blackstone, in handling the "new image" for the singer, felt that Fisher's performance on a tv show, albeit vidtaped, on Yom Kippur eve last Sunday (7) was out of key. While Gardner observed, "Suppose Eddie was in a feature film, as he has been, and it was spotbooked on some video program the same night, he couldn't control it," nonetheless he deferred to Blackstone.

In the same manner he also deferred to old friend and fellow columnist Ed Sullivan when the latter's son-in-law and producer, Bob Precht, expressed mild concern over Paul Anka doing an interview show for Gardner's Gotham outlet an hour before Sullivan's own CBS national (and Canadian) network, on which he (Anka) got beaucoup loot.

Because the Anka-Jayne Mansfield-Joe E. Lewis tape was so integrated that the thought arose that the latter, too, objected to the Yom Kippur exposure. This was academic with the nitery comedian because (1) it was a local show and (2) it had been taped the Friday preceding. (It is true, however, that Lewis never performs at the Copacabana, N.Y., where he is usually incumbent during the Jewish High Holiday, and George DeWitt subbed for him last week).

Incidentally, because of the topicality of Pierre Salinger's past Sunday's interview, Gardner again has deferred the Eddie Fisher interview until next Sunday. Meantime a minor complication involves Dime Savings Bank of Brooklyn, which had committed itself for 100% underwriting of the "new" Hy Gardner Show. It is now qualifying itself and going in only for spot commercials, with the rest of the sponsorship taken up by the N.Y. Telephone Co., Wrigley and others. Dime SB wanted the option to withdraw, if occasion warranted, when some of Gardner's show biz guests might not be to the liking of the bank's echelon. This refers to some of the celebrities whom Gardner might book and which DSB might feel inconsistent with its own "image."

A score of foreign countries represented at the special European Broadcasting Union session in New York later this month will be guests of the Administration in Washington, D.C., Oct. 24. Day-long visit to the capital will include a luncheon hosted by Ed Murrow, USIA director, and meetings with other top government officials. EBU will meet in New York from Oct. 22 to 27 to discuss programming, technical and legal matters. It will be the first EBU session outside Europe for the org, which is made up of all European nations outside the Iron Curtain.

Storer Broadcasting prexy George B. Storer Jr., Milwaukee mayor Henry Maier and ABC-TV network viceprez Tom Moore each dedicated a leg of the new WITI-TV tower, a 1,078-foot structure that is believed to be the tallest self-supporting tower in America. In a ceremony held in Milwaukee last week, Moore dedicated the first leg to entertainment, Mayor Maier the second to community affairs and Storer the third to newsand editorials, those being the three broadcast facets to which WITI principally addresses itself.

Radio: Yes, No and Maybe

Westinghouse Seminar on Programming Covers Full Critical Spectrum

Westinghouse Broadcasting Co.'s seminar on radio programming in New York last week generated the full critical spectrum, ranging from raves to thorough-going raps of the medium. Participants in the get-together included broadcasters, critics, rep firm execs, advertisers and agencies.

Following are some quotes from talks made at various panels:

Maybelle Joyce, of the Christian Science Monitor: "The press attitude is that radio is a stepchild, but radio is very much alive in every room, car and pocket. Readers are asking for radio logs and highlights in the newspapers. Radio is a separate entity from television and should be treated as such."

Terry Turner, Chicago News: "The whole system is wrong, with emphasis not on product but profit. It's insane to have 18 disk jockeys in a row. The broadcaster can afford to take a loss and program better."

Carle Schuele, president of Broadcast Time Sales: "Leave radio as it is. Business is sound without documentaries. Adjust to the market and sell products."

Clark Sutton, director of advertising, First Federal Savings & Loan Co., Pittsburgh: "I don't believe that documentaries can sell package products, but for institutional advertising such as ours, it really did the job. Nighttime radio can be successful, but a nighttime program must be adequately promoted."

William Schwarz, WNBC program manager: "It is becoming more and more difficult to program to cover the entire area your station's signal covers, therefore each station should define its own community of listeners, not necessarily geographical, but social, ethnic, etc. This specialized programming must be total in terms of news, music, specials, and even commercials. The only fact that matters to advertisers is 'does it sell the product?' not 'how many people are listening?.'"

William Kaland, WMC, national program manager: "We agree on three facts: (1) programming is a science—we have to know our audience and what they want; (2) numbers are facts but we mustn't forget the qualitative approach; (3) programming people are verbal. We definitely proved the latter today."

Elliott M. Sanger, WQXR, N.Y. exec v.p. and general manager: "Radio is not a has-been—it is a strong, vital force in communications. We at WQXR have had the same formula for 26 years but with this difference: Without departing from our basic ideas, we have constantly changed our method of presentation and added new program ideas within the general concept of what our audience wants."

Donald H. McGannon, WBC prexy, said at a luncheon meeting that "radio is the basic means of communication for more than half the world. Radio reaches everywhere; it has evolved but it's still a first class medium, so let us practical in outlook, for the younger set thinks differently than we do about it. But let's be courageous also and live up in other areas to the best of radio, its news coverage."

Borge Bows Mpls. Radio Battle of the Longhairs

Minneapolis, Oct. 16.

Something new and higher in the way of eminence for disk jockeying here is unfolding. It finds no less a person than the Minneapolis Symphony orchestra's assistant conductor, Frederick Fennell, in a disk jockey role on Time-Life's local radio station WTCN, an ABC affiliate.

He'll be WTCN's 9 o'clock disk jockey week-nights. And the station is employing him in that capacity in the hope he can provide stiff competition for Victor Borge. Borge has a taped classical music program on rival station, WLOL-FM, at 9 o'clock week-nights and it's garnering a high rating.

Before joining the famed 60-year old Minneapolis Symphony orchestra this season, Fennel was an Eastman School of Music professor and organizer and conductor of the Eastman Symphonic Wind Ensemble at Rochester, N. Y. For many years he conducted a Sunday 90-minute Rochester radio music program. He's still connected with the latter via its host coming here every few months to tape programs with him.

FCC Donating UHFer to N.Y.C.

Washington, Oct. 16.

Federal Comunications Commission has notified New York Mayor Robert Wagner it will officially transfer its UHF test antenna on the Empire State Building to the city Nov. 1.

In a letter to Wagner the commission said "it is pleased" to turn over the antenna and facilities for use by New York's city run noncommercial UHF station WNYC.

FCC has been using the antenna experimentally over Channel 31, and plans to conclude its testing by Nov. 1. It had previously promised New York such aid in setting up its own station.

The Empire State antenna has been declared Government surplus to pave the way for its transfer to New York, FCC told Wagner.

FCC will make its first report on UHF tv reception in New York at the Nov. 12-14 Electronics Industries Assn. meet in Toronto.

LINK WHK RENEWAL TO ORLANDO CASE

Washington, Oct. 16.

The Federal Communications Commission granted a license renewal to WHK, Cleveland, but conditioned it upon the final outcome of what FCC does about the troublesome Orlando, Fla., television channel 9 case. The Orlando case is one of those investigated by the Oren Harris Subcommittee, with allegations of ex parte contacts.

WHK is operated by MetroMedia (parent of Metropolitan Broadcasting). Some principals of MetroMedia are also stockholders of Mid-Florida TV Corp., one of the Orlando applicants.

Chairman Newton Minow dissented on the WHK renewal, saying the Orlando matter should be settled first.

Austin Heywood Joins KTLA as Ad-Pub Chief

Hollywood, Oct. 16.

Austin Heywood was named ad-promo-publicity manager of Paramount Television and KTLA, replacing Robert Nashick who resigned to join San Francisco's KPIX-TV in a similar capacity.

Heywood formerly was pub director for Davis, Johnson, Mogul & Colombatto ad agency, which has among its clients KCOP. Mike Casey continues as publicity chief at KTLA, with Heywood heading overall operations.

KEYC-TV GETS 1 YEAR TO PROVE 'GOOD FAITH'

Washington, Oct. 16.

The Federal Communications Commission has granted KEYC-TV, Channel 13, Mankato, Minn., a short-term license of one year, alleging questionable faith in local programming and staffing. A station request to shut down its Mankato facilities so it could become a satellite of KGLO-TV in Mason City, Iowa was rejected earlier by the commission.

The subsequent KEYC offer to retain local programming ratio but with a reduced staff won only short-term approval by the FCC which said it is giving the station only long enough to prove the good faith and feasibility of its proposal.

H'WOOD'S SYNDIE BLACKOUT

USIA Eases 'Image' Barrier in Export Of TV Shows to Iron Curtain Nations

Television Program Export Assn. has won a point with the Informational Media Guarantee Division of the U.S. Information Agency, a point which may have wide ramifications in trade with eastern bloc nations.

Case involved NBC Films' "Danger Is My Business," which USAI's Informational Media Guarantee okayed as qualifying for convertibility guarantee. The okay was granted after receiving protests from TPEA's John G. McCarthy. TPEA prexy complained that the division's new criteria, which grants convertibility guarantees to material only if it sows the U.S. in a positive, favorable light, prohibits the inclusion of most U.S. entertainment shows.

Soviet bloc nations, McCarthy argued, would fear to buy tv programming solely on the grounds of showing the U.S. in a positive, favorable light. In fact, such programs might not be bought at all. Why not allow them to buy U.S. entertainment shows, McCarthy contended, referring to the convertibility needs of U.S. exporters. If IMG does nothing, McCarthy argued, U.S. entertainment shows won't win berths in Poland and Yugoslavia, and the programming vacuum may be filled by anti-American shows coming from the Soviet camp.

IMG, in response to McCarthy's plea, refused to abrogate its present policy. It did concede, however, that in some instances, it may have applied its new criteria "too stringently. IMG also promised to reconsider "previously made negative decisions," with "Danger Is My Business' becoming the first reversal announced.

Here is the text of IMG's observations, issued by TPEA, reprinted in full because of its importance.

Said IMG: "The general problem of the eligibility of programs produced by the American television industry is extremely difficult and the cause of much concern to us. Although our modified eligibility policy was designed to assure that the expenditure of public funds through the IGM program will result in some contribution to the achievement of our national purpose, it was not our desire to convert IMG into a propaganda instrument. Nor was it our desire to make Ameri-

(Continued on page 37)

Hub Educ'l Channel Gets $1,711,976 to Rebuild Fire-Destroyed Studios

Boston, Oct. 16.

Hub's educational channel, WGBH-TV, which was conked out in a disastrous fire, has come back with $1,711,976, almost $12,000 more than they set out to find 12 months ago when their Cambridge studios and most of their equipment was destroyed.

Ralph Lowell, prexy of Channel 2, said work on new studios will start shortly. Of the total contributed more than $1,000,000 came directly from the community in amounts ranging from a few pennies to several thousands of dollars. Donations have come from business, from foundations and, most significant, from upwards of 50,000 individuals. Important gifts to the station came from the Ford Foundation, which matched $500,000 of local contributions, and from the Twentieth Century Fund, created by Edward A. Filene of Boston, which gave $125,000.

After the fire, Hub's three commercial stations, WBZ-TV, WNAC-TV, WHDH-TV, and the Catholic TV Center came to the rescue so effectively that Channel 2 missed only one broadcast day, and its WGBH-TV station didn't lose an hour of broadcast time. It went on the air the first p.m. of the fire from the tiny studios in Symphony Hall.

WOR's High Pulse

RKO General WOR topped the New York Pulse ratings for the 15th straight month in the hours from 6 a.m. to 8 p.m.

Latest (August) figures give WOR an average quarter-hour rating of 3.6 between 6 a.m. and 8 p.m. Station took the ratings lead early in the summer of 1961.

TV Excise Tax May Be Slashed As UHF Boost

Washington, Oct. 16.

The 10% Federal excise tax on radio and television sets may be sliced in half if compromise legislation proposed for the 1963 Congress is adopted.

Rep. Silvio O. Conte (R.-Mass) introduced the bill authorizing the 5% slash.

Congress recently directed radio and television manufacturers to equip their sets to receive all UHF and VHF channels. However the FCC will not require the added equipment until 1965.

"The new requirements will make possible future scheduling of more programs, including educational television," Conte said. "But an important side effect of such a measure is to increase the cost of these sets by another $25 to $60. "This reduction is necessary to insure against any unfavorable effect on the consumer and prevent any serious threat to the industry."

Conte said he believed the reduced tax would bring the cost of television and radio sets within the range of many other electrical equipment.

WINS BOWS 24-HOUR NEWS ON OUR POWER

WINS, Westinghouse Broadcasting's New York AMer, began around-the-clock news coverage this week as the news feeds from Mutual Broadcasting were dropped (web now affiliates with WHN, the Storer station in New York).

Initial emphasis will be on regular news segments on the hour and half hour during the day and on the half hour in other periods.

Station will be using special reports from Westinghouse stations around the country and the group's special Washington and overseas operations. News director Jerry Landay will be heading a staff of 16 by Nov. 1, building from five when WBC took over the station earlier this year. Latest staff additions are newscaster-writer Charles King, formerly with WQXR and WNEW, and news writer James McGiffert, formerly AP and CBS News.

TAC Sells Pic P'kge

TAC, the Television Affiliates Corp., subsid of Trans-Lux that gathers and distributes local station telementaries, has made three new sales in the east.

Buying the library of 82 films from local stations last week were Fuel Oil Dealers of Central Florida, from WESH-TV, Orlando; Peoples Bank, from WLYH-TV, Lebanon, Pa.; and Liberty Life Insurance, from WSPA-TV, Greenville, S. C. Bankrollers will select shows from the library for airing on the local stations.

Liberty Insurance buy was made through the New York ad agency of Sudler & Hennessey. TAC shows are sponsored on various Coast stations by Turf-Co lawn sprinklers and in Los Angeles by Great Western Savings. Kimbzrough-Phillips bankrolls in Nashville.

TOP PRODUCERS BYPASS MARKET

Hollywood, Oct. 16.

Leading Hollywood telefilmeries are completely bypassing the syndication field for 1963, and the only new telefilm product planned for next year consists of five travel and/or documentary series and six hour-long spex. Latter are being turned out by specialists in those areas, companies such as Bill Burrud Productions, David L. Wolper and Jack Douglas.

However, the vidpix giants, such as Revue Studios, Screen Gems and Desilu, are shunning the syndie field, for a variety of reasons. Some because they feel indie stations around the country simply won't support first-run telepix, others that there aren't enough time periods available, and some because of the great number of rerun series, many off-network, now being dumped into syndication.

So first-run telepix for syndication, once a thriving biz in Hollywood, with 25 plus series turned out each year, is now down to a minescule number, with no prospects of improvement in the forseeable future.

At Revue Studios, once a steady supplier of syndie stuff, a top exec said the company has no plans for first-run syndicated production at this time, and has no blueprint for future syndie vidpix "so long as station buyers won't support them."

Screen Gems coast boss Bill Dozier also has no plans for syndie production next year, and he commented "in the present shrunken condition of the market, we don't want to compete for the few time periods available."

Desilu production chief Jerry Thorpe, joining the chorus of never-on syndie, remarked "there seems to be such a plethora of rerun of material that buyers can buy at very low prices. This is not a profit-making proposition, and the only way to go into it would be at such a low level of quality—to meet the economics—we would be ashamed to have our name on it."

Similarly, MGM-TV, Four Star and 20th-Fox, in outlining plans for next year, have omitted any syndication production. As far as is known none of the vidpix bigleaguers plan any.

It's a different story in the travelog-documentary field, where lower budgets, for one thing, allow a different view.

Producer David Wolper has just received a renewal for 26 more "Biography" telefilms, syndicated by Official films. In addition, his "The Story Of" is syndicated by UA-TV, and he is planning six hour-long first-run specials for syndication for next year.

Producer Bill Burrud, whose second batch of 39 "True Adventure" travelog films are in syndication, is planning 39 half-hours of "Pacific Revisited," lensed in color, for syndie next year. Syndication has proved successful for his operation, and some indie stations are "disenchanted" with some off-net reruns, Burrud remarked. "Pacific," now being lensed at around $18,000 per seg, will go into syndication "unless somebody wants it for a network," he said. His "True" segs are filmed with budgets of $12,500 per seg.

Travelog-documentary producer Jack Douglas is planning two half-hour documentary series, both in color, for syndication next year, as well as another semester of his "Across the Seven Seas" series.

Shift Channel 2 to Vegas

Washington, Oct. 16.

In a finalized rule-making action, television channel 2 was shifted from Henderson to Las Vegas, Nev., by the FCC. In a simultaneous action, FCC allowed Southern Nevada Radio and Television Co., which had the channel 2 grant for Henderson, to locate the station in Las Vegas instead.

Commissioner Robert T. Bartley dissented.

Syndies Punch Holes in Web Armor Via Rising Local Prime Time Pre-Emptions

Syndicators, who this season have been able to punch some holes in the network's prime time armor, are now predicting there will be even more chinks in the months to come. Field reports from syndie sales staffs are noting more and more local station prime-preemptions for feature pix, off-web hours and original syndication half hours.

Len Firestone, head of the new Four Star Distribution syndication wing of Four Star Productions, says the main reason for the loosening up is the state of network sales in participating sponsorships. He cites a "Hitchcock" hour (CBS), preeming with two out of eight minutes sold, or the undersold status of Four Stars' own "Saints & Sinners" on NBC—"Look at tv any night, and you can find network promos where there should be commercials." Estimates run as high as 40% unsold for two of the three webs.

With the network slack, stations have been taking an hour, or an hour and a half, or, in a couple of cases at least, a night off form the web feed to slot syndicated product with the return of a 100% of the rate card compared to the 30% from the web. National sponsors, says Firestone, are anxious to get the available minutes (spot biz was never better) which can only be scheduled between network shows, not during.

Four Stars' main product is the off-web hour, and Firestone sees a number of things working for these packages in and out of prime time. More stations are experimenting with the hours to fill the late night slot in place of feature pix. One station is now playing hours three nights a week, features three and reslating a pre-empted web show on the seventh night. WFIL in Philadelphia has hour dramas four nights a week.

Reasons behind strength of the hours, says Firestone, are in the fact that the feature stockpile is dwindling fast; the number of hour packages now available — 19 as compared to four last year; and the cost factor, which gives a double-run leasing of the hours an advantage over features.

Fremantle's '6 by Borge'

Six hourlong specials being produced by Victor Borge's new production company, VBS Associates, will be distributed in overseas markets by Fremantle International.

The specials, four of which are already in the can, are "The Best of Borge," "The Jim Moran Show," "The Story of James Dean," "Jazz Music," "Genius at Work" and an original musical comedy titled "Money Is Not Everything."

WBC Rolling Juve Specials For Syndication

The Westinghouse Broadcasting Corp. is producing a series of 13 one-hour specials for youngsters which will get prime-time monthly showing by the group's tv stations and be available for syndication elsewhere.

Excerpts from the first four shows were press-previewed this week by WBC execs and producer Michael Santangelo. WBC prexy Don McGannon told the press that the series, which he said was blueprinted before FCC chairman Newton Minow's declaration on kidvid, was slanted at the 11 to 13-year-old age group.

Quartet of shows excerpted for the press preview, were, 'Magic, Magic, Magic," hosted by magician Milbourne Christopher and guesting Julie Harris and Zero Mostel; "First Concert," with the Cleveland Symphony conducted by Robert Shaw; "Black Nativity," Gospel song-play produced last year in New York by Santangelo and now touring the world; and "Baird's Eye View," a history of puppetry with Bil Baird.

Series director is James Elson. WBC stations beginning this month will be playing the shows in a 7:30 p.m. slot with repeats slated for an earlier time.

PHOENIX 250-WATTER BRINGS 500G IN SALE

KRIZ, Phoenix 250-watt radio station, was bought by a new Arizona outfit headed by Frank Flynn for $500,000, according to Hamilton-Landis, the brokerage making the deal. Outlet was sold by Radio Denver Inc., corporation owned by the family of former U.S. Senator Burton K. Wheeler, which also owns and operates KTLN, Denver.

Flynn was recently general manager and part owner of KYOS, Merced, Calif. His new company, owning KRIZ, is Shamrock Broadcasters and his partners in the deal are Charles Cahill and Paul O'Brien, both of Cheyenne, Wyo. "A number of Merced (Calif.) businessmen" are also listed as shareholders. Sale is awaiting FCC approval.

Same brokerage house reports another high-priced sale. This time Frank Junell of Lubbock, Tex., is alleged to have paid $160,000 for another 250-watter—KEYE in Perryton, Tex.

K.C.'s 9th FMer

Kansas City, Oct. 16.

Advent of KMBC-FM here last week brought to nine the number of FMers here. It's the third broadcasting media operated here by Metropolitan Broadcasting.

Chris J. Stolfa recently was brought over by Metropolitan as station manager from KCMO-FM, where he had been for several years. New station has a 24-hour policy, with about 19 hours multiplexing daily.

FCC Fines FMer 1G For Failing to File Its Transfer of Ownership

Washington, Oct. 16.

Federal Communications Commission has fined the operator of a Madison, Wisc., FM station $1,000 for failing to file a transfer of ownership notice. Paul A. Stewart, operator of WRVB-FM, has 30 days to show cause why he should not be fined.

The FCC action came on a 4-2 vote. New member E. William Henry did not participate. Commissioners Rosel Hyde and Robert Bartley dissented, with Bartley declaring in a written statement he thought a show cause order toward license revocation would be "better procedure."

Stewart's transgression was discovered, said the commission in a letter notifying him of the fine, when he asked permission to build a higher antenna. FCC discovered at that time Stewart had never sought an okay to transfer his license from Paul Stewart to Paul Stewart Enterprises, Inc.

'Bus Stop' Syndication Blocked by Hassle

Hollywood, Oct. 16.

20th-Fox TV is holding off syndication of 26 segments of "Bus Stop" until a settlement has been reached with Roy Huggins, executive producer, and William Inge, author of the original.

Inge was paid $1,000 a week for use of the title, but refused to allow his name in the credits. He considered the televersion beneath his literary dignity.



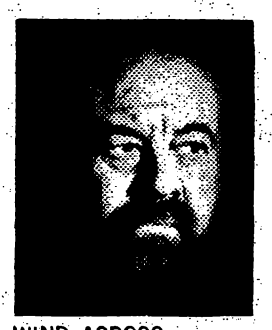
DON'T BOTHER TO KNOCK
Marilyn Monroe, Richard Widmark, Anne Bancroft



THE MAN WHO NEVER WAS
Clifton Webb, Gloria Grahame, Stephen Boyd



THE BAD SEED
Patty McCormack, Nancy Kelly, Eileen Heckart



WIND ACROSS THE EVERGLADES
Burl Ives, Emmett Kelly, Christopher Plummer, Gypsy Rose Lee

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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

pense

TV-Radio Production Centres

IN NEW YORK CITY . . .

Jim Hagerty, ABC news chief, back Monday (15), from a 10-day trip to Europe and the Soviets . . . **Bert Parks,** host of ABC-TV's "Yours for a Song," will be named "Man of the Year in Show Business" by the March of Dimes at a benefit luncheon Oct. 22 at the Americana Hotel, N.Y. . . . **Bob Kerns,** general manager of ABC's overseas station in Beirut, Lebanon, in New York for two weeks to meet with ABC International Television execs . . . **Pete Affe,** WNBC-TV topper, to D.C. to attend President's National Foreign Policy Briefing . . . Radio-tv actress **Adele Newton** has decided on college, so she's registered at U. of Miami, majoring in radio and tv.

Mrs. Gary (Renata) Stindt's unusually severe childbirth with their third child, a girl (who was somewhat over 10 pounds at birth) almost delayed the NBC News film topper in Berlin coming over for his current stint in editing the footage on the "The Tunnel," underneath the Berlin "wall," which NBC will air Oct. 31. This is the Stindts' third; they have a boy, 11, and a girl, three and a half.

Sebastian Cabot of CBS-TV's "Stump the Stars" back to Coast after a week in N.Y. . . . **Dave Williams,** eastern manager, CBS-TV affil relations, back from business trip to Atlanta . . . **E. G. Marshall,** of "The Defenders," honored last week (10) by the Bar Assn. of Maryland . . . **Perry Botkin,** music director-composer of CBS-TV's "Beverly Hillbillies," back to Coast . . . **Cy Howard,** exec producer of CBS-TV's "Fair Exchange" also back to Coast . . . **Roy Hall,** an account representative at Peters, Griffin, Woodward, has joined the sales department of CBS Radio . . . **Arthur D. Morse** produces "The Other Face of Dixie," a "CBS Reports" edition to be telecast Wednesday (24). It will deal with examples of successful integration of schools in the south . . . Marcus Advertising, of Cleveland, O., named exclusive sales representative for all foreign and domestic sales of the Bishop Fulton J. Sheen tv series . . . Disk star **Johnny Tillotson** on ABC-TV's "Tennessee Ernie Ford Show" Nov. 5 . . . Comedian-actor **Paul Lynde** returns for his second Andy Williams visit Nov. 1 and then moves over for the first of a series of guest shots on **Ed Sullivan** show, starting Nov. 18.

Negro poet **Langston Hughes** has become host of WOR-TV's Sunday morning "TV Gospel Time" . . . **Ernest Walling** has joined James Love Productions as veepee and production director . . . CBS news correspondent **Walter Cronkite** and comedian **Alan King** will receive awards from the New York Philanthropic League at orgs annual luncheon Dec. 9 at the Americana . . . **Jack Carter** will be a headliner at the annual Byline Ball under auspices of the Newspaper Reporters Assn. of New York City Nov. 3 at the Astor. Ball benefits the Runyon Fund and the New York Cardiac Center . . . Voice at the end of the line, which is voice-over most of the way, in the Route 66 "Voice at the End of the Line" seg slated for CBS-TV Friday (19) is actress **Martha Greenhouse** . . . Sportscaster **Bob Wolff** joins **Wyn Elliott** for basketball and hockey telecasts by WPIX.

Hugh (Mal) Belville, vet NBC veep, recuperating from sudden illness in North Shore Hospital, Manhasset, L.I. and anxious to hear from friends . . . **Paul Hancock** moving over from NBC station relations to become NBC Radio's eastern sales manager, a post unfilled for sometime before his arrival.

Gerald Dickler, show biz lawyer, was feted by the Assn. of Radio & Television News Analysts (ARTNA) yesterday (Tues.) at a luncheon at the Williams Club kicking off promotion for his new book "Man on Trial." Book deals with 13 historical cases from Socrates to **J. Robert Oppenheimer.** Dickler has represented ARTNA since its formation . . . **Faye Emerson** has been lined up in a comedy skit for the Comback, Inc. ball Friday (19) at Waldorf Astoria. Comback, Inc., is a national voluntary organization for social rehabilitation of the aging, ailing and handicapped . . . CBS News correspondent **Walter Cronkite** to receive the New York Philanthropic League's annual award in the field of broadcasting. Award is in recognition of Cronkite's efforts to aid the handicapped . . . **Jackie Gleason, Arthur Godfrey, Bob Keeshan** (Captain Kangaroo) **and Shirley Temple** lined up to describe CBS-TV's Thanksgiving Day parades coverage . . . WCBS-TV, N.Y., kicked off its series of on the air editorials, delivered by **Norman E. Walt Jr.,** v.p. and general manager, Thursday (11) on the issue of the development of Breezy Point . . . First in a series of "Campaign Debates" on WCBS-TV kicked off Sunday (14) from 4 to 5 p.m., with Democrat Congressman **Otis G. Pike** pitted against Republican **Walter Ormsby.**

Prof. Irving Falk, of the NYU radio-tv department, has just edited a new book, "Radio and Television Continuity Writing," published by Pitman.

Charles Michelson Inc., syndicating old radio show, "The Shadow," has sold WGN, Chicago; WQSR, Syracuse; WISN, Milwaukee; and WJAR, Providence . . . New stations buying Allied Artists Television's "Bowery Boys" feature package include KTAL-TV Shreveport, La.; WFRV-TV, Green Bay, Wisc.; KVOO-TV, Tulsa, Okla.; and KONO-TV, San Antonio . . . Rockwell Manufacturing Co. has issued an award to CBS radio prexy **Arthur Hull Hayes** for demonstrating exceptional proficiency and competence in the home workshop field. Hayes pursues woodworking as a hobby . . . Wolper Productions will produce two documentaries for "The Story of . . ." series in West Germany . . . **Jack Beck** assigned the "CBS Reports" edition on outer space to be done, Dec. 12, title of which is "109 Days to Venus" . . . **E. G. Marshall** ("Defenders") and **Haila Stoddard** ("Secret Storm") to address Women's Press Club, N.Y., Saturday (27) . . . **Stephen C. Flanders,** vet radio-tv-press newsman, joined WCBS Radio News staff . . . "Chaplin Tonight," special program of four **Charlie Chaplin** films to be shown on WNDT's "Art of Film" series.

IN HOLLYWOOD

CBS-TV press head, **Ernie Stern,** out of hosp to recupe at home from mild heart attack . . . **Phil Cohan** hopped east to brief the Ayer high tv command on what's brewing for next season. He admits, along with other agency inspectors, that it's too early to tell which way the Nielsen cat will jump. Of one thing he's sure, that never before has there been such a divergence of opinion on the new shows . . . KNXT made its first sale of a local documentary to a national advertiser. General Foods bought "KNXT Reports" and alternate weeks of "Viewpoint" and "L.A. Report" . . . **William Yates,** from out of the east, will produce the station's "Repertoire Workshop" . . . **Scott Avery,** late of Utica, named publicity director for KCOP . . . **Pat's** brother, **Doodles** (who else but the **Weavers?**) has assumed his legal name, Winstead, for dramatic roles in tv . . . **Howard Sturm,** out of the Navy, named manager of public affairs at KRCA . . . NBC's owned KRCA resumes its old call letters of KNBH next month when it moves out of Hollywood to Burbank . . . KTLA's news ed, **George Lewin,** elected prez of Radio & TV News Assn. of So. Cal. . . . **Tony Arnone** returned to KHJ-TV as public relations director after a stretch at Pacific Ocean Park . . . "Queen for a Day" moves to Boston for five originations in a promotion tieup with a chain of markets . . . **Kathy Brennan,** for the past seven years in production at CBS-TV, is now Cathie Ross, actress . . . KMPC's **Ira Cook** rounding out 25 years as a deejay . . . **Lou and Rita Edelman** back after three months in Europe . . . **Mel**

(Continued on page 34)

How's Your Technique?

Nicholas Samstag, former promotion director of Time mag and now head of his own firm, called advertising "basically seduction" on CBS-TV's "Calendar" Monday (15).

Samstag, one of the participants on the show themed on the merits and faults of advertising, said, after comparing advertising to seduction, "And I think seduction should always be watched very carefully. And if you're a good seducer I think that's always successful 'cause even the girl is happy. If you're a bad seducer then you get into all sorts of trouble."

Other participants on the show were Pat Weaver, chairman of the board of McCann-Erickson, and David Ogilvy, chairman of the board of Ogilvy, Benson & Mather. Ogilvy and Weaver both decried the overcommercialization of American tv.

'Have Gun-Will Travel' Wraps Up Final Show; Not Due Back in '63

Hollywood, Oct. 16.

CBS-TV's "Have Gun—Will Travel" is the first of the vidfilm series now on the networks to wrap up production for the season.

The 32nd and final seg of the Richard Boone starrer was finished at Paramount, and producer Don Ingalls is now completing work on the series. This will probably be the last season for "Have Gun," since Boone has said he won't continue with the show beyond this year, and the web—at present—has no plans for continuing the skein.

"Have Gun" was finished early because the sked was arranged for an early start last spring, when Boone said he wanted to be sprung early so he could do a Broadway play. Now, however, Boone isn't planning to do any play, network sources said.

ATV'S 'SAINT' BEATS BBC'S SUN. NIGHT SHOWS

London, Oct. 16.

"The Saint," Associated Television's new vidpic series, has stood up to BBC-TV's new Sunday night program challenge in the London area by beating on the rating chart the latter's "Black and White Minstrel Show" and "Perry Mason," which it opposes in its peak time spot.

On Sunday (7) the ATV program scored a 38 rating in its second outing, against 33 for the "Minstrel Show," but in the Midlands area, where "The Saint" is aired on a weekday, the BBC program licked its opposing "Sunset Strip" by a 41 to 35 rating.

In both regions in which it is playing—London and the Midlands—"The Saint" has hit the top 10 listings, but cannot expect to make the national top 20 chart until it is released on a network basis.

FCC-NAB D.C. Feed Nourishes Editorials

Washington, Oct. 16.

On air editorials got a bigger push here at a luncheon meet of three commissioners of the Federal Communications Commission and three members of the National Assn. of Broadcasters' committee on editorializing.

Chairman Newton N. Minow and Commissioners Robert T. Bartley and Frederick W. Ford, representing FCC, went over with the committee NAB's voluntary guidelines on editorializing. FCC is encouraging editorials, with Sec. 315's "fairness doctrine" protection, to advance further electronic journalism.

Representing the NAB committee at the luncheon were Daniel W. Kops, WAVZ, New Haven, Conn., and WTRY, Troy, N.Y.; Frank J. Abbott Jr., WWGP, Sanford, N.C., and Fred Houwink, WMAL-AM-FM-TV, Washington.

San Antonio—Frank Bell, Larry Vance and Mike Scott are all coming to KONO here as on-the-air workers. Bell comes from KEWB, San Francisco, and Vance from KXOL, Ft. Worth.

Fuller-Smith-Ross Research Pitch Pays Off With Doubled TV Billings —On Other Madison Ave. Fronts

By BILL GREELEY

The 666 Bldg. on Fifth Ave., that hothouse of tv billings (Ted Bates, Benton & Bowles, Revlon), has had another blooming year.

Bates, B&B et. al. can't get much greener. Fuller & Smith & Ross is the verdant shop this time. Once an industrial-oriented agency, F&S&R's calculated pitch to package accounts has seen a doubling of tv billings this year, a jump from $8,000,000 to $16,000,000.

Last week's American Chicle biz ($1,700,000 from Kenyon & Eckhardt) topped a list of a half dozen new clients for the year with virtually all the money in tv. Biggest account in the new roster is Lestoil, $4,000,000, which F&S&R takes over next month. Once a 100% spot tv account, Lestoil last year went all-out NBC-TV. At F&S&R, the billings will be split between network and spot again, with the latter going to markets where the product needs the extra push of 20 to 30 blurbs a week.

Otherwise, the agency has grabbed off Lehn & Fink ($1,400,000 from Bates across the hall); some Armour biz in the Chicago office, $450,000; Hires soft drinks, $1,500,000; and the Cotton Council and Renault cars.

Much of the new biz has been due to the efforts of senior veepee and manager of the New York office Bill Holden, an exec with long experience in the packaged goods line. Art Duram, senior veepee, radio & tv, says the shop's Focus Panel and TV Audit also have been contributing factors.

Focus Panel is an on-the-scene survey of housewives, utilizing the agency's closed circuit setup. The femmes watch commiercials etc. while Big Brother client watches them. Latter is able to have his questions relayed on the spot.

TV Audit breaks down audiences well beyond the surface count of ratings. Duram views with amazment the new clients who have joined up that know little beyond the cost-per-thousand viewers and share of audience their investment brings. The Audit takes into consideration such factors as popularity potential, growth potential, customer target penetration, balancing reach and frequency, CPM efficiency, commercial impact potential and so on. As a quick example of the practicality behind the jargon, Duram cites show A and show B which have virtually the same share of audience and TvQ score, but A has nearly twice as many femmes who use hair rinses regularly (at F&S&R the color has been green lately).

ARF's Buy the Numbers

Advertising Research Foundation, the nonprofit research org of advertiser and media members which a few years back shook up the industry with a study and recommendation that one tv rating service should be plenty, has just issued a booklet, "The Intelligent Man's Guide to Broadcast Ratings," by Martin Mayer.

This one will shake no one except maybe a local station man here and there. It was underwritten by the three networks — whose execs were consulted along the way—and is sanctioned by ARF's Consultation Section of the Technical Committee and the board of directors.

Basically, the booklet sets down in lay terms the findings of the Madow-Hyman-Jessen report done for Oren Harris' House Committee on Interstate & Foreign Commerce, beginning in 1960.

Mayer, whose "Madison Ave: USA" opus which gave advertising sort of an in-depth okay, clears up the complex findings of the researchers for government by comparing the rating systems with a long-running crap game. One of the conclusions in the sampling theory is that "good local ratings will cost almost as much for each metropolitan area as good national ratings cost for the country as a whole. And, obviously, broadcasters and advertisers are far more willing to pony up a stiff price when they buy nationwide information. So national ratings are far more accurate than local ratings."

In conclusion, Mayer calls for more money for research into ratings, an Office of Research Methodology that could get answers to some vital questions—can the accuracy and yield of the diary be improved? Of the meter? Are there any as yet untried but economically feasible means of gathering viewing and listening information? What improvements in sample selection might offer the most additional precision for a given added cost? What rule-of-thumb adjustments and allowances make most sense in day-to-day interpretation of the figures, particularly where different services disagree?

Mayer says Madow, Hyman & Jessen "have reported to the Congress that there is nothing scandalous about television ratings, but the mere absence of scandal is not a reason for self-congratulation. The time has come for the industry to express its dissatisfaction concretely by providing money for research."

Pitchmen's Fest

Included in the Museum of Modern Art's January bow to electronics, "Television USA: 13 Seasons," a series of kinies and film produced for tv, will be the medium's outstanding commercials from 1948 to 1961.

Museum has contacted 200 agencies and production firms for submissions. Aim is to show a comprehensive evaluation of blurb development over the years.

With the Station Reps

In the wake of Ed Shurick's resignation as head of Blair TV, the entire reppery organization is now undergoing some fundamental changes. Most of the exec changes, including the appointment of Dave Lundy as topper of a recombined operation, have been made but the structural changes in the corporation are still underway.

Very suddenly last week, Shurick was out. Lundy, who was exec veepee of Blair Television Associates, moved up. Technically, he is president of Blair Television, which seemingly combines the old Blair TV and the Old Blair TV Associates. Actually, whether Blair TV, which handled the larger stations in the reppery's coil, the BTA, organized about five years ago to handle secondary market stations, will actually be joined remains to be seen.

Frank Martin has become exec veep under Lundy. Not announced but anticipated is a vice presidency for Art McCoy, who will apparently be head of the absorbed BTA functions.

Seems the structural changes will not become explicit until overall chieftain John Blair has given the matter time to shakedown.

Blair has taken the old John Blair Co. title, designation for the radio station setup, and made it the holding name for all divisions. In its stead, the radio stations will be repped by Blair Radio, a division separate from the new Blair Television.

Briefs: WRFM-FM, New York, hits a new high in advertising with loot from Cadillac Motors, 20th Fox and United Airlines. Station's g.m. Edith Dick predicts a high also in audience this year for the quality music outlet . . . Edward Tripplett, formerly with NBC, has joined the Broadcast Time Sales New York sales staff . . . Harry Averill to Radio Advertising Bureau in exec capacity. He was with Bartell stations . . . Franklin Wheeler upped to manager of Katz's San Francisco office, succeeding Stanley J Reulman, who died Sept. 28.

Can. 'Telephone Hour' Sale

Toronto, Oct. 16.

Trans-Canada Telephone System sponsors the first "Telephone Hour" of the new season on the trans-Canada tv network of the Canadian Broadcasting Corp. on Monday (22).

His first program features Bob Goulet, Barbara Cook, Cyril Ritchard and Martyn Green, with Voorhees conducting. Deal was swung by McKim Advertising.

FIRST SALES: WNBC-TV, New York—KRCA-TV, Los Angeles
WNBQ-TV, Chicago—WMAL-TV, Washington, D.C.
WANE-TV, Ft. Wayne—WBRE-TV, Wilkes-Barre



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Foreign TV Reviews

WEST END
With Della Reese, Johnny Carson, George Kirby, Barrie Chase, Oranim Zabar Trio, Peter Knight Orc, singers
Producer: Nick Zanoff
Director: Mark Stuart
Writers: Frank Pepplatt, Ruben Ship
60 Mins., Wed., 9:45 p.m.
Granada TV, from Manchester

Often in the past, Granada TV has attempted to raise the sights of light entertainment with curious results. In trying for sophistication, it has frequently ended with brittle platitudes. "West End," however, on this showing, looked likely to achieve the right svelte and suave effect. Producer Nick Zanoff, whose credits include the "Perry Como Show," insured a slick format, helped by roomy designs from Gary Smith and Michael Grimes, who made striking use of the huge studio area.

Despite the sprightly linking by Johnny Carson, who acted as host, the show allowed the performers to reappear, instead of doing their stint, taking their bows, and making space for the next item. Thus Della Reese launched with an effervescent "Lonesome Road," and later proferred a lilting "You're Nobody" and a bouncy "Long Way from St. Louis." Although billed as a gospel-singer, she didn't include any fervent numbers with a religious flavor. This was probably a mistake, but otherwise her assured phrasing and note-bending delivery impressed.

Negro mimic, George Kirby, scored with a convincing set of impersonations. His chief item was a party hosted by Cary Grant, at which Kirby faithfully copied the mannerisms of Ella Fitzgerald, Nat "King" Cole, Ray Charles, et al. He was joined by Della Reese in a clutch of duets, with Kirby getting under the skin of Bing, Satchmo, and Pearl Bailey. It was a fine display of vocal gymnastics, the only cloud being that he needed to brush up on the brilliancy of his mouth-trumpet.

Barrie Chase terped fluently in one of those chi-chi and intense routines designed to set the romantic mood, the theme being "Moon River." More impactful was her black-tighted modernist outing later in the program which was more rhythmic and thus less vague in intention.

The Oranim Zabar Trio also clicked with a couple of zesty and folksy numbers, one derived from Belafonte. The gal who leads the troup, Geula Gill, was a good visual reward in herself, and she had a lusty voice to boot. She was excitingly backed by drummer and accordionist, and the segment sparkled.

The emcee chore was handled deftly by Johnny Carson, who had an agreeable quota of gags which might have included a few new ones to advantage. But he was generally a fine choice for these proceedings, which were aided by his offhand and throwaway approach. He brought plaudits with his offbeat interviews, including one with a guy on a trampoline, whilst they were both upping-and-downing.

As the sole British name associated with the show, Peter Knight waved the flag with smooth backing from his orchestra, and terpers occasionally twirled to Joan Weston's orders.

The show was thus an exhilarating sendoff to a datemaking series. Patriots, however, might object that one or two British acts might have International status, too.

Otta.

THE SAINT
(The Talented Husband)
With Roger Moore, Derek Farr, Shirley Eaton, Patricia Roc, George Roderick, Donald Churchill, Norman Mitchell, John Kelland, Howard Douglas, Clemence Bettany
Director: Michael Truman
Producers: Robert S. Baker, Monty Berman
Writer: John Sanders
57 Mins., Sun., 7:28 p.m.
Associated TeleVision, from London

Leslie Charteris's fictional clue-hunter has a ready-made following, and the tv series has been made with his cooperation. It came up with a highly entertaining opener, with an ingenious plot and a flow of speedy incident. Maybe Roger Moore is miles wide of the original "Saint" conception, but this would only worry the accuracy-sticklers; in all other respects, he conveyed the reckless charm proficiently. In this segment, he had little to do, but this will be remedied later. And it was a mistake to leave viewers guessing about his exact purpose in life. Admittedly, this is pretty nebulous, but some explanation wouldn't have been amiss.

Plot involved the intention of John Clarron (Derek Farr) to murder his rich wife, Madge (Patricia Roc), for her money. He was an unsuccessful stage producer, two of whose wives had met sudden death previously. The Saint was joined by a nubile insurance-assessor, Adrienne (Shirley Eaton), to prevent a third corpse.

Clarron had hired an Irish housekeeper without references, when he'd injured his wife by dropping a stone vase on her from a great height, claiming an accident. His diabolical plan was to go to London for the day, establishing an alibi, and feed the ailing wife rat-poison instead of stew. The housekeeper bought the poison, and then seemed to disappear.

But Clarron had been impersonating her all the time, in wig, false nose, and long skirt. He intended to blame the invented housekeeper for the crime by rigging a robbery.

When he returned to survey his handiwork, Madge pretended to be dead, and the Saint caught him in the act. It was an attention-getting situation, and the polished direction by Michael Truman gave it the right atmosphere of slick conviction.

Apart from the charm of Roger Moore, which looked like it might become insidious, there was first-rate support from Derek Farr, who carried off the female impersonation confusingly (despite being dubbed with a feminine voice), the comely, tight-slacked Shirley Eaton, and a welcome comeback for movie actress Patricia Roc. The tale had a British setting, but not stiff-jointedly so, and the production values were lustrous and well-upholstered.

Otta.

THRESHOLD
With Henry Fairlie, Norman St. John Stevas, Dr. Gray Walter
Producer: Michael Westmore
25 Mins., Sun., 5:40 p.m.
Associated TeleVision, from London

An important and intriguing idea lies at the back of this series of six. It is to discuss the moral and social implications of new scientific developments. The initialler was concerned with the uses in surgery of mechanical substitutes for human organs; human genetics and computors are amongst the subjects promised for later segments.

Journalist Henry Fairlie, replacing Arthur Garratt for this one, introduced the subject, and a specialist described a fabricated heart-and-lung machine and commented upon a filmed hole-in-the-heart operation. Were there devices dangerous? Physiologist Dr. Gray Walter opioned that they might be, if not strictly controlled; changes of human personality might be effected and these could be used by sinister forces. Scribe Norman St. John Stevas spoke from the Catholic point of view, stressing that the personality, or the soul, was God-given and should not be tampered with.

There was a slight feeling that the moral objections were being forced to justify the program, for the common-sense view was that using a mechanical kidney could hardly rouse religious strife. But the opener served its speculative purpose well. Fairlie fairly held the reins of argument, and Michael Westmore produced in workmanlike fashion.

Otta.

TEMPO
With Leonard Maguire, Theodore Flicker, Joan Darling, James Frawley, Thomas Eldredge, Kenneth Tynan, Milton Shulman
Producer: Lloyd Shirley
Director: Reginald Collin
25 Mins., Sun., 2:25 p.m.
ABC-TV, from Manchester

In its earlier series, "Tempo" was an omnibus show about the arts and usually took in three topics per segment. It has as many

(Continued on page 37)

77 SUNSET STRIP
(The Reluctant Spy)
With Efrem Zimbalist, Jr., Roger Smith, Edward Byrnes, Louis Quinn, Jacqueline Beer, Robert Logan, Lucy Norton, Chana Eden, Oscar Beregi, Christopher Dark, Jay Novello, others
Exec. Producer: Howie Horwitz
Producer: Fenton Earnshaw
Director: Paul Landers
Writer: Robert C. Dennis
60 Mins., Fri., 9:30 p.m.
PARTICIPATING
ABC-TV (film)

A good suspense story punched some new life into "77 Sunset Strip," which preemed Friday (12) night, opening its fifth season on ABC-TV.

Teleplay by Robert C. Dennis appeared above-average for this Warner Bros. series, the return of which had been in doubt when the web was scheduling its '62-'63 season. If future stories are as good as "The Reluctant Spy," skein might be a winner in its slot. Opposition in the 9:30 to 10:30 slot is "Fair Exchange" on CBS-TV and "Don't Call Me Charlie!" and the first half of "Jack Paar" on NBC-TV.

Opener was confined to the adventures of Efrem Zimbalist Jr., top private eye of the series, with regular supporting players—Roger Smith, Edward Byrnes and others—hardly coming into the act. Teleplay had Zimbalist tapped by a femme friend (Lucy Norton) to sleuth the mysterious death of her husband in Vienna.

In the well-trimmed thriller, replete with good type acting, it was discovered that the ill-fated friend had been killed by Soviet agents for doing some voluntary espionage as an American spy. The Dennis teleplay hardly could stand reconstruction. Enough that it held interest, built suspense, and was enacted with flourish and style.

Chana Eden portrayed the "other woman." Simon Scott played the newspaperman with relish. Supporting players—Oscar Beregi, Christopher Dark, Jay Novello, Walter Reed, and others—provided an able assist. Paul Landres direction was taut.

Horo.

WHERE WE STAND
With Eric Sevareid, Marvin Kalb, Alexander Kendrick, Robert Kleiman, Charles Kuralt, David Schoenbrun, Daniel Schorr
Producers: John Sharnik, Av Westin
60 Mins.: Wed., 7:30 p.m.
PARTICIPATING
CBS-TV

"Where We Stand," a CBS News special located in the regular "CBS Reports" slot, was a stimulating stanza devoted to the examination of some key international problems facing the American people. In the double spotlight were Berlin and Cuba, currently the crucial cold war battlegrounds between the Soviets and the West. Exploring the issues were a group of CBS correspondents from Moscow, London, Paris, Latin America, Washington and Berlin who were brought together into a global roundtable by an ingenious linkage of audio lines and videotape. Eric Sevaried moderated the discussion from the New York studios.

This was an hour of straight talk without a single film clip, map, chart or other device rung in as a visual prop. The clarity and vigor of the adlibbed comments by the correspondents and Sevaried's adroit direction of the discussion along a central line completely vindicated the all-talk format. This show, incidentally, was also used as the basis for a CBS Radio show later the same night.

A striking feature of the discussion was the unanimity among the correspondents about the necessity for the U. S. to pursue a cautious policy towards Cuba. It was an expert's opinion that ran directly counter to the advocates of an all-out campaign against Castro. Other remarks illuminated the Soviet stresses and strains which are influencing the hot-and-cold Russian tactics with regard to Berlin.

At the windup Sevaried skillfully tied together the main threads of the correspondents' interchange of ideas. It added up to an important contribution to the education of the public about the realities of world politics.

Herm.

McHALE'S NAVY
With Ernest Borgnine, Joe Flynn, Burton Binghampton, Tim Conway, Carl Ballantine, Gary Vinson, Billy Sands, Edson Stroll, Gavin MacLeod, John Wright, Yoshio Yoda, others
Producer: Edward J. Montagne
Director: Montagne
Writer: Gene L. Coon
30 Mins., Thurs., 9:30 p.m.
PARTICIPATING
ABC-TV (film)

This briney Bilco—which could use a Phil Silvers—is bucking some steep waves in "Hazel" and "Nurses."

Initialer Thursday (11) flinted a few comic sparks, especially through the antics of Tim Conway (off the new Steve Allen show), and if the competition sags, the show may come through in the Nielsen sweepstakes.

Show, however, needs a sharper sense of the ludicious in the scripting than was displayed by Gene Coon's opening yarn. Ernest Borgnine as the Commander of the PT 73 crew, will have to look to his men for the necessary slapstick to keep afloat.

Besides Conway and Joe Flynn (both billed as costars), McHale's regular crew, with what would seem to be considerable comic potential, includes Carl Ballantine, Gary Vinson, Billy Sands, Edson Stroll, Gavin MacLeod, John Wright and Yoshio Yoda (the latter as a rather free-wheeling prisoner of war).

This is hup, two, three on the military front for ABC, what with the two WW II dramatic hours, "Combat" and "The Gallant Men," and that is a brave plunge as far as prime video gets.

Bill.

DOBIE GILLIS
With Dwayne Hickman, Frank Faylen, Florida Friebus, Bob Denver, Ray Hemphill, others
Producer-Director: Rod Amateau
Writer: Dean Riesner
30 Mins., Wed., 8:30 p.m.
COLGATE-PARTICIPATING
CBS-TV (film)

A tricky and swift pace, gained mostly through editing, and lively scoring should be enough to grease this comedy entry through its fourth season on CBS-TV in a new time slot (a move from Monday to Wednesday nights.)

Show caught Wednesday (10) moved along so fast that an inane and improbable plot was gone and no doubt forgotten by many before a viewer really had a chance to think about the deficiencies.

Ray Hemphill as Dobie's Dixie drooling cousin was the focal point in the theft of Dobie's girl friend and the conning of Mr. Gillis into a benefit show just so he could perform like an Elvis. Dwayne Hickman (Dobie) had his usual bright way, but was credulous beyond credulity. Frank Faylen (father) and Dobie's beatnik buddy played by Bob Denver were okay in support.

Bill.

THE DINAH SHORE SHOW
With Frank DeVol Orch, Ticker Freeman, The Even Half Dozen Singers
Producer: George Schlatter
Director: Dean Whitmore
Writer: Mort Lachman
60 Mins., Sun. (14), 10 p.m.
SPERRY & HUTCHINSON
NBC-TV (tape, color)
(Sullivan, Stauffer, Colwell & Bayles)

Dinah Shore showed up Sunday (14) night for the first of her once-monthly NBC-TV performances, and she made it clear she was glad to be back to Sabbath television as it "seems nobody was watching us (Fridays) but the peacock . . and he was turned around backwards." She also made it clear that she was not about to change her gown, even once, in the course of her first 60 minutes for Green Stamps. Then she reprised what evidently was the show she gave in nightclubs this past summer, but the one-woman performance was not the click on tv that it reportedly was in Miami's Eden Roc or Las Vegas' Riviera.

Nervous (her voice gave her away in the opening moments and self-conscious about turning from big production numbers to the virtually unrelieved solo performance, her act lacked intimacy.

The program lagged badly due to the eratic choice of music. One such number was "Without Love" which the star noted was one of Cole Porter's more obscure tunes adding, however, that she couldn't understand why since it was so beautiful. It was hardly beautiful,

(Continued on page 36)

Tele Follow-Up Comment

Trio

Education, jazz and nostalgia were the component parts of the "Trio" outing on WNDT (N. Y.'s educational tv station) last Wednesday (10). Pegged on what it calls "Three Essays For Today," the series is interesting in concept and offbeat in execution. The sampling caught for appraisal showed that even though the parts can be better than the whole, it ended as a rewarding half-hour for the selective viewer.

Dr. Bergen Evans took over first with an essay entitled "Instant Teaching." It sparkled with occasional wit, but got terribly bogged down in an antic sketch representation which was hammed up by John Carradine and Ronald Holgate, a pair of lammisters from Broadway's "A Funny Thing Happened On The Way To The Forum."

Whitney Balliett, New Yorker mag jazz critic, and drummer Jo Jones took over the second part of the troika. Balliett was in the coffee-house recitation groove as he developed his "Sound of Drums" theme but Jones saved the segment by sticking to his sticks.

Arthur Kober reminisced about his childhood in the closing portion. Although he didn't seem completely at ease in his reading of "I Remember Trauma," it had lots of charm. Kober ought to take lessons from Groucho Marx on how to work with a cigar-crutch. His manipulating of the heater was somewhat distracting.

Gros.

Calendar

Lack of glamor in tv stars, the demise of Hollywood's Golden Age, and the present importance of tv to Hollywood were the topics tossed around on CBS-TV's "Calendar" Wed. (10). Participants were Dore Schary, former Metro production chief, columnist Sheilah Graham, and Douglas Fairbanks Jr., along with CBS-TV's Walter Cronkite and Mary Fickett.

Said Schary, speaking of the changes in the motion picture industry: "We've had our ears beaten off by television. Television has taken over the tremendous interest of the American public. There's no doubt about it . . . In order to get them (the public) to see a motion picture the current belief is that you have to spend anywhere from $5,000,000 to $30,000,000 to make a big, rousing epic that will be all things to all men in an effort to fight off the encroachment of television."

There was a divergence of opinion on whether tv has any glamorous stars compared to yesteryear's motion picture industry, or the few remaining stars in pix today.

Columnist, Miss Graham, thought otherwise. Said she: "I think that Hollywood should be retitled Television City. There are 91 television series being made now, this week, as against, about 18 films in Hollywood. There are another 18 films being made abroad. They don't have time to build up the television stars. You can hardly talk to them. On the set, you know, they're in and out. It's taken the place of the old "B" pictures, and nobody built up the "B" stars before. They're just not glamorous. They don't have time to do daring, wicked things . . . And also the sponsor wouldn't like it. So they have to lead very circumspect lives."

Douglas Fairbanks Jr. was asked at one point to compare his father's days of stardom, apropos of glamorous living, to that of his own days when he was busy acting in Hollywood.

Fairbanks replied: "Well, in his day there was a concentration of a few very outstanding stars who owned their own companies, their own setups and the silent films gave an added remoteness and glamor which was impossible when talkies came in. But as I was about to say, this question (of stars) has cropped up several times in the history of the motion picture business and I remember a time before when they said 'What's happened to the star system?' that had gone out. Then one particular company, MGM, made it a policy to make the stars come back again. This question of what's happened to stars and glamor has come and gone like a cycle, like gangster pictures and westerns."

The lady was sitting enjoying her lunch at a Los Angeles outdoor restaurant when smoke began to billow from a nearby office building. "Fire! Call Channel 5!" she sputtered through a mouthful of chicken salad. ! But there was no need. KTLA's Telecopter and Telemobile already were on their way to the scene. Within minutes, regular programming on Channel 5 had been swept aside for live coverage of the blaze from the air and the ground. ! The lady hadn't told the Channel 5 News crew anything it didn't already know. But what was meaningful about her reaction was that she, like so many Southern Californians, no longer think of news or their city's welfare without automatically thinking of Channel 5. ! There's no wonder: Twenty-four minutes after the start of the Bel-Air fire, worst in the history of Southern California, KTLA's Telecopter-Telemobile remote broadcast phenomenon was at the scene with live coverage that lasted seventeen hours. ! It was the same with the Beachwood Canyon flood. The Hollywood Hills fire. The first Vandenburg Missile firing. The Democratic Convention. The death of two Los Angeles newspapers. The visit of Nikita Khrushchev to Los Angeles. The Santa Fe Railroad disaster. The Pacoima air collision. The Kathy Fiscus tragedy. Ad infinitum. ! That's why in Los Angeles, Police and Fire Departments, in warning people to stay away from disaster areas, tell them to go home and watch it on Channel 5. ! That's why the Mayor of Los Angeles wrote to Station Vice-President and General Manager, Stretch Adler following the Hollywood Hills fire: "I stationed myself before the television and used your report as my official contact as to what was happening. ! **That's why when the Southern California Radio and Television News Association handed out ten awards for excellence in Television News Coverage the night of October 4, six went to KTLA, more than had been won by a television station in a single year in the history of the Association.** ! Whether you're seeking news, or sponsoring it, experience shows it pays to turn to **KTLA,** Paramount Television Productions, Inc. Represented Nationally by **Peters, Griffin, Woodward, Inc.**

FIRE ON 5 !



VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Hazel	KSD	275,500	38
2.	Candid Camera	KMOX	268,800	35
3.	What's My Line	KMOX	264,800	34
4.	Ben Casey	KTVI	227,700	35
5.	Garry Moore	KMOX	204,500	28
6.	Andy Griffith	KMOX	203,600	29
7.	Sing Along	KSD	196,900	25
8.	Gunsmoke	KMOX	195,500	28
9.	Perry Mason	KMOX	193,100	28
10.	Lawrence Welk	KTVI	190,600	22

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Death Valley Days (Fri. 9:30)	KSD	U.S. Borax	118,200	15
2.	Peter Gunn (Mon., Tues., Fri. 10:00)	KTVI	Official	88,700	13
3.	Third Man (Wed. 10:00)	KTVI	NTA	82,800	12
4.	Great Life; BB (Sun. 2:30)	KSD	NBC Films	77,700	10
5.	Popeye (Sat. 11:30)	KMOX	UAA; King	74,800	10
6.	Best of Post; BB (Sun. 3:00)	KSD	ITC	71,500	9
7.	King of Diamonds (Thurs. 10:00)	KTVI	Ziv-UA	68,900	11
8.	Life of Riley; BB (Sun. 3:30)	KSD	NBC Films	66,500	10
9.	Huckleberry Hound (Thurs. 5:00)	KSD	Screen Gems	54,200	6
10.	Rin Tin Tin (Sat. 4:30)	KSD	Screen Gems	49,100	6

Compet.	Sta.	Total Homes
Target	KTVI	120,900
News	KMOX	156,700
Tonight	KSD	110,700
News	KMOX	124,100
Tonight	KSD	113,800
Mischief; Comedy	KPLR	11,000
Annie Oakley	KSD	23,400
St. Louis Hop	KSD	31,000
Bowling; Issue; JFK	KTVI	13,300
News; Wea; News-Spec.	KSD	169,600
Champ Bowling	KTVI	29,400
Superman	KTVI	37,400
Show; Preakness	KMOX	35,900

SYRACUSE

STATIONS: WSYR, WSYE, WHEN. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Dr. Kildare	WSYR	144,600	50
2.	Hazel	WSYR	137,100	45
3.	Bonanza	WSYR	124,700	39
4.	Sing Along	WSYR	118,800	44
5.	Price Is Right	WSYR	111,900	23
6.	Candid Camera	WHEN	108,800	35
7.	Surfside 6	WSYR	101,900	29
8.	Donna Reed	WSYR	98,500	34
9.	Andy Griffith	WHEN	96,900	31
10.	Ed Sullivan	WHEN	94,700	28

1.	Shannon (Fri. 10:30)	WSYR	Screen Gems	76,000	29
2.	Death Valley Days (Tues. 7:00)	WHEN	U.S. Borax	51,500	11
3.	Ripcord (Wed. 7:00)	WSYR	Ziv-UA	49,300	14
4.	King of Diamonds (Tues. 7:00)	WSYR	Ziv-UA	47,300	11
5.	Popeye (Mon.-Fri. 5:30)	WSYR	UAA; King	44,300	14
6.	Beachcomber (Thurs. 7:00)	WSYR	ITC	44,100	16
7.	Deputy Dawg; Alvin (Mon. 7:00)	WHEN	CBS Films	40,000	12
8.	Huckleberry Hound (Thurs. 5:00)	WSYR	Screen Gems	39,400	12
9.	Quick Draw McGraw (Tues. 5:00)	WSYR	Screen Gems	33,000	11
10.	Champ Bowling (Sun. 4:00)	WHEN	Schwimmer	31,600	12

Eyewitness	WHEN	52,800	
King of Diamonds	WSYR	47,300	
Top Cat	WHEN	29,800	
Death Valley Days	WHEN	51,500	
M Squad	WHEN	22,300	
Cartoons	WHEN	17,700	
Leave It To Beaver	WHEN	28,700	
Law & Jones	WSYR	23,000	
Sea Hunt; JFK	WHEN	23,200	
Sea Hunt	WHEN	31,900	
Int'l. Showtime	WSYR	37,900	

TAMPA-ST. PETERSBURG

STATIONS: WFLA, WTVT, WSUN. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Hazel	WFLA	162,500	43
2.	Wagon Train	WFLA	153,400	38
3.	Perry Mason	WTVT	149,400	39
4.	Dr. Kildare	WFLA	141,600	35
5.	Candid Camera	WTVT	125,200	36
5.	Rawhide	WTVT	125,200	34
6.	Bonanza	WFLA	124,600	26
7.	Como; Mystery	WFLA	122,700	31
8.	Joey Bishop	WFLA	119,100	30
9.	Price Is Right	WFLA	115,700	33

1.	Everglades (Fri. 7:00)	WTVT	Ziv-UA	101,300	28
2.	Death Valley Days (Wed. 7:00)	WFLA	U.S. Borax	100,000	28
3.	Sea Hunt (Tues. 7:00)	WFLA	Ziv-UA	76,900	15
4.	Third Man (Tues. 9:30)	WTVT	NTA	70,700	20
5.	Ripcord; Elec. (Tues. 7:00)	WTVT	Ziv-UA	69,300	20
6.	Shannon (Sat. 7:00)	WTVT	Screen Gems	69,100	18
7.	Tightrope (Mon. 8:30)	WTVT	Screen Gems	67,000	18
8.	Tallahassee 7000 (Sun. 6:30)	WTVT	Screen Gems	64,000	16
9.	Overland Trail (Mon. 7:00)	WTVT	MCA	59,600	18
10.	King of Diamonds (Thurs. 7:00)	WFLA	Ziv-UA	59,500	12

Friday Box Office	WFLA	63,900	
Cimarron City	WTVT	34,700	
Ripcord; Elec.	WTVT	69,300	
Dick Powell	WFLA	92,900	
Sea Hunt	WFLA	76,900	
Int'l. Showtime	WFLA	92,600	
Price Is Right	WFLA	115,700	
Masterson; Polit	WFLA	15,800	
Beachcomber; Polit.	WFLA	59,300	
Mr. Ed	WFLA	80,000	
Family Theatre	WTVT	76,000	

TOLEDO

STATIONS: WTOL, WSPD. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Red Skelton	WTOL	113,800	43
2.	My 3 Sons	WSPD	109,100	34
3.	Real McCoys	WSPD	103,700	36
4.	Gunsmoke	WTOL	101,700	33
5.	Garry Moore	WTOL	99,700	32
6.	Leave It To Beaver	WSPD	99,300	29
7.	Lawrence Welk	WSPD	97,500	33
8.	Surfside 6; BB	WSPD	93,600	31
9.	Song; BB	WSPD	92,100	27
10.	Ben Casey	WSPD	90,700	36

1.	M Squad; BB; 77 Sunset Strip (Fri. 7:30 & 9:30)	WSPD	MCA	45,600	18
2.	Death Valley Days (Tues. 8:00)	WTOL	U.S. Borax	40,800	11
3.	King of Diamonds (Thurs. 9:30)	WSPD	Ziv-UA	40,300	12
4.	People's Choice; JFK (Wed. 8:30)	WTOL	ABC Films	37,500	8
5.	Ripcord; BB (Fri. 8:00)	WSPD	Ziv-UA	34,300	13
6.	Divorce Court; BB (Wed. 7:00)	WSPD	Storer TV	31,500	14
7.	Brannigan; BB (Tues. 7:00)	WSPD	CBS Films	27,200	11
8.	Danger Man (Mon. 7:30)	WTOL	ITC	25,600	9
9.	Bugs Bunny (Sat. 12:00)	WSPD	UAA	15,900	4

Father of Bride	WTOL	62,700	
Rawhide	WTOL	65,300	
Bachelor; BB	WSPD	59,200	
Hazel	WTOL	62,700	
Top Cat; BB	WSPD	54,100	
Rawhide	WTOL	71,000	
Wagon Train	WTOL	62,700	
Marshal Dillon	WTOL	50,300	
Cheyenne	WSPD	50,900	
Sky King	WTOL	42,000	

News War In Berlin Tunnel

Continued from page 23

airing its 90-minute tunnel documentary. Eberhard Weyrauch, one of the many engineering students involved, was quoted as saying that the West German Embassy in D.C. tried to talk NBC out of airing the stanza, which NBC will show Oct. 31.

Weyrauch also said that he did not know the three organizers had received money and that the program had been produced without the approval of the other 17.

NBC News has maintained that none but one of these 17 diggers would appear on the documentary and that the one, along with the three original men, had given his express approval. Also, of the 59 escapees, who came out through the tunnel in September, NBC would only show the faces of those who gave express permission. The final point NBC made is that the tunnel was flooded nearly a month ago and is completely unusable to anyone. Hence, pictures shown on tv would not "in the least" hurt the safety of anyone involved in the tunnel or the chances of any future escapees.

Dozens of tunnels have been dug under the Wall. One of the tunnel diggers, Time magazine has recorded, is called "Fat Boy," a former butcher and one of Berlin's more disreputable characters who charged escapees using routes he had prepared. CBS correspondent Schorr, the network admits, did his original negotiating with "Fat Boy," possibly then being unaware of the man's reputation.

The three young men, who started the 450-foot escape tunnel through which the 59 East Berliners escaped, reportedly received under $8,000, made in several payments by NBC. This gave NBC exclusive rights to the film story, which began in June and ended in September. What the three (including identified students Domenico Sesta and Luigi Spina) did with the money, NBC says it does not know, and, more particularly, does not want to know.

NBC pointed out the boys were already constructing their tunnel under one of Berlin's busiest border streets when the web got wind of the project. When NBC sought permission to do some filming, the network was soon asked for money, it explained. NBC executives carefully stated last week that they did not volunteer the money and that before they gave it high authority within the network sweated over the problem before payment was greenlighted.

PORT'S KGWA A BEACON THROUGH BIG BLOW

Portland, Oct. 16.

Governor Mark Hatfield lauded KGW for its outstanding role during last Friday's (12) emergency when this city was hit by smashing winds, which caused havoc and hardships. Another commendation for KGW's service during and after the emergency came from Portland's police traffic chief, Capt. John Pittinger.

KGW-TV's 600 foot steel tower, built to withstand winds in excess of 100 miles per hour, was toppled. In the midst of the havoc, KGW Radio remained on the air, with the exception of one minute lost during the changeover to emergency equipment. Only three stations remained on the air in any form of operation using gasoline powered generators at both studio and the transmitter.

Following the storm, KGW continued to provide emergency information to listeners.

British Dailies 'Discover' TV

Daily Mail and Sketch Hike Coverage Sharply; Express Still Holds Out

London, Oct. 16.

What is seen as a culminating move in a protracted trend came this week when two national newspapers decided to up their coverage of television news-views. Some circles of the trade consider the moves illustrative of the fact that British newsmen have realised that it is probably better to join tv than fight it.

Papers in question are the Daily Mail, which hikes its coverage from a short daily review column to a tv-page status with two columnists-reviewers and a legman responsible for turning in the copy, and the Daily Sketch which now runs a whole tv page under the aegis of Robert Tee, a w.k. vid journalist.

Daily Herald has also introduced a program column by Jack Piler and is keeping at least one reporter on the networks beat. Daily Mirror, with its formidable team of three jounralist earmarked solely for tv coverage, runs a daily tv page.

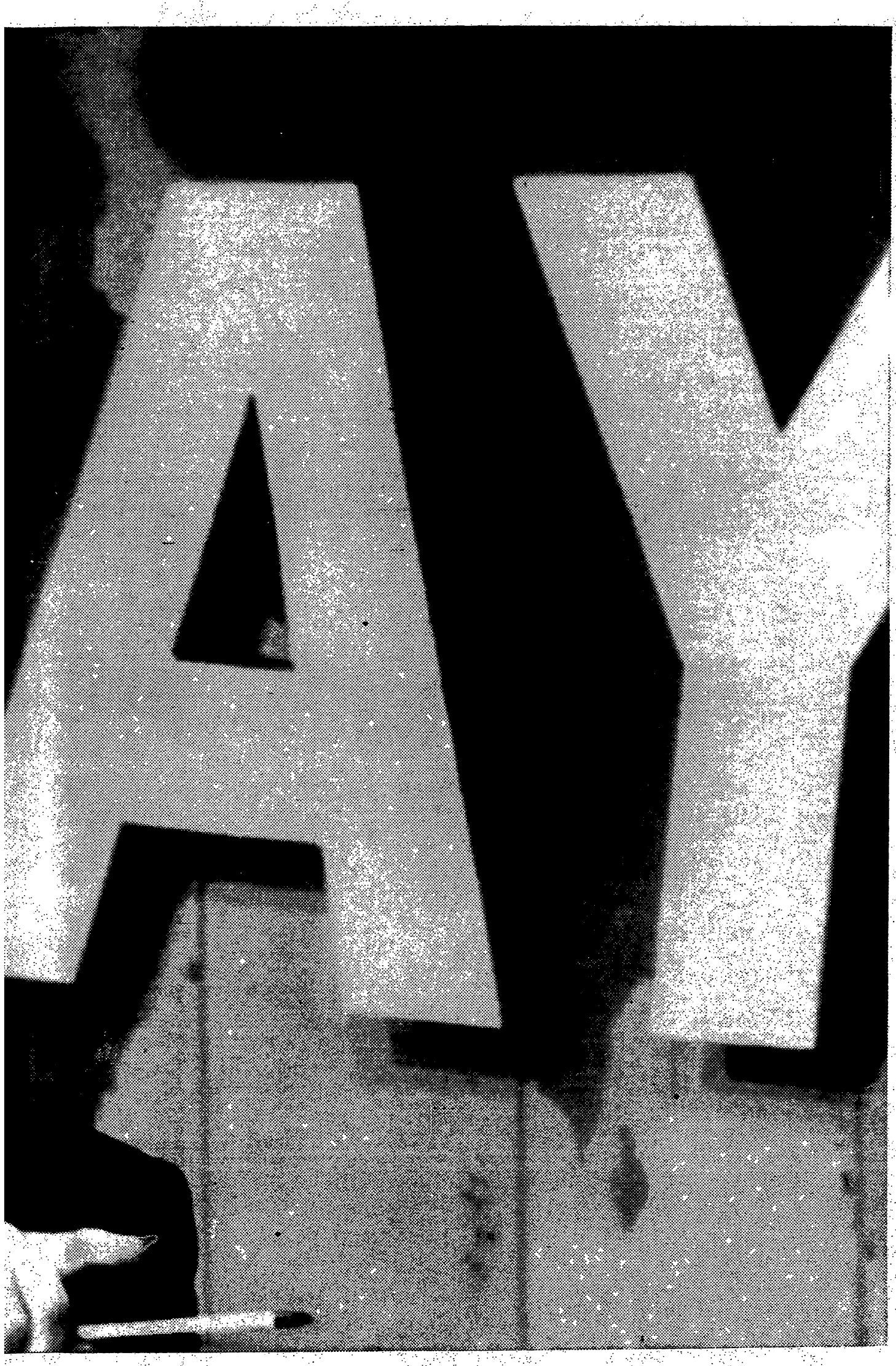
Even the austere Times and Telegraph run weekly features on broadcasting while keeping full-time video correspondents for purely news-gathering purposes.

Both sheets present also reviews of what they consider the most important shows of the week. The Guardian is more doubtful of the news value of the visual medium on a day to day basis than its competitors and thusly runs reviews only as a general rule.

Only truly anti-tv paper—and, it should be explained, its wrath is almost solely directed at commercial television — is the Daily Express, one of the few newspapers without some interest in a tv company. But even the latter in the past month has introduced a cric column which heretofore it has shunned.

The cycle, therefore, is now complete with every major national paper carrying regular video features. The medium, it seems, can no longer be ignored.


50
10
40
20
30



What's Hugh Downs doing on Today?

He's the star, making the mornings bright, light and lively. With TODAY regulars Jack Lescoulie, Frank Blair and Pat Fontaine, he's delivering news and information...Yes. Weather...Yes. Entertainment...Sure! And advertising messages...in the style that has earned him the reputation as one of the most appealing personalities in broadcasting. The new TODAY is a first class showcase for advertising. It attracts an adult audience... 6,200,000 men and women every morning, Monday-Friday.

It attracts a high income audience...52% of its viewing families earn more than $7,000 a year.

It attracts a hard to reach audience...TODAY is seen by a high percentage of working housewives, who are not home for the average daytime program.

So wake up to the new TODAY, the golden opportunity for the early-bird advertiser.

NBC

From The Production Centres

Continued from page 27

Blanc is branching out into tv commercials with all the voices you hear on the cartoons. His own, he says, has been used 400 different ways.

IN CHICAGO

Phil Mayer planed to Europe for a fortnight to set up facilities for WGN-TV's "Great Music" segs that will be taped in London and Berlin. Director **Dick Doerschuk** follows him out in a week . . . WNBQ director **Dave Barnhizer** just returned from Versailles where he shot extra footage for station's upcoming special on the Versailles Exhibit at the Art Institute . . . **Susan Shaw**, who did the short-lived "Wish Upon a Dream" kidshow on WBBM-TV, teams with **Joan Coughlin** for a new daily entry, still untitled, which replaces "USS Popeye" . . . **Bob Newkirk**, regular vocalist on "Don McNeill's Breakfast Club," set for a month's engagement as headliner in the Sherman House Fountain Room . . . **Jim McPharlin**, WTTW's ace producer-director gives up his assignment on "Festival" to do a new series, "About People," for the National Education Tv Network. **Victor Summa** takes over the "Festival" chore . . **Pat Sheridan's** Saturday night entry on WBBM Radio, "Sheridan's Ride," gets a Sunday evening berth in addition . . . **Fred Silverman** named director of program development at WGN-TV . . . **Hal Stein** taking brief leave from his WGN-TV assignments to peddle his "International Cafe" opus on the road . . . Goodman Theatre drama school doing a series of children's plays on WTTW . . . WNBQ preempting "Joey Bishop Show" next Saturday (20) for a special documentary on price gouging by speculators in Negro housing . . . NBC viceprez **Lloyd Yoder**, who had been an All-American tackle at Carnegie Tech during his undergrad days, has been elected to Pittsburgh Football Hall of Fame.

IN LONDON

R. B. Henderson, managing director of Ulster-TV, to be guest of America's Department of State for a six-week tour of the U.S. He will travel under the Dept's Foreign Leader scheme, designed to give distinguished foreign citizens a chance to o.o. aspects of Yank life in which they are interested . . . **Lord Snowdon**, husband of **Princess Margaret**, had a private showing of two TWW filmshows dealing with Wales and the West country . . . **Brian Branston** took over from **David Attenborough** as editor of the BBC-TV Travel and Exploration unit . . . Novelist **Derek Ingrey** joined Westward-TV . . . **Alfred Hitchcock** spouted for 30 minutes about his life and work on BBC Radio on Sunday (14) . . . Associated-Rediffusion has picked up "The Americans" which replaces "Comedy Hour" on Friday (19) . . BBC director-general **Hugh Carleton Greene** entered hospital for surgery and BBC chairman **Sir Arthur fforde** resting after "a heart attack" . . . Grampian-TV appointed **G. E. Ward Thomas** as managing director.

IN MINNEAPOLIS . . .

WCCO-TV documentary, "Voice of the Farmer," examines the National Farmers' Organization tomorrow (17). Half-hour program, written and produced by pubaffairs director **Jim Dooley**, will include interviews with NFO prexy **Oren Lee Staley** and Secretary of Agriculture **Orville Freeman** . . . Time-Life's WTCN preemed weeknight classical music hour featuring **Frederick Fennell**, new associate conductor of the Minneapolis Symphony Orchestra, last night (15). Week ago WLOL-FM carried its third annual "Salute to the Symphony," 12-hour tribute to the orch with recordings of works to be played during current season . . KSTP deejay **Ed Hinshaw** doing impreshes of **President Kennedy** as part of Brave New Workshop's satiric revue . . . Minneapolis Tribune sports columnist **Dick Cullum** rapped University of Minnesota decision to televise its football game with Navy Oct 6. Sellout contest was carried by KTCA-TV, Twin Cities educational tv station. Cullum wrote that waiting until last week before the game to announce tv coverage was unfair to ticket buyers. "The decision to televise should be made when tickets first go on sale or as soon thereafter as possible," Cullum asserted. "The public is entitled to the option—to buy tickets or to watch tv" . . . WCCO planning big campaign for opening of Minnesota pheasant hunting season Oct. 26-28. Station will move several of its shows to Marshall, Minn., 150 miles southwest of Minneapolis. A number of the CBS outlet's personalities and news staffers will be assigned to coverage of the event . . . University of Minnesota has 2,500 students enrolled in courses in which closed circuit tv is used for lectures and classroom demonstrations. School is studying possibility of setting up microwave relays between its Minneapolis campus transmitters and university branches at Duluth and Morris, Minn.

IN ST. LOUIS . .

WIL radio did a swinging four-hour remote Monday (15) from the premiere bash of the new three-tier Playboy Club in St. Louis. Station's **Dick Drury, Danny Dark** and **Ron Lundy** handled the interviews of press, agency people and assorted brass in attendance . . . **Elizabeth Gentry** transferred to KMOX-TV staff from Washington U. admissions office to aid in development of new cultural programs for the CBS o&o . . . **Alice Koch** and **Jim Butler**—KMOX radio publicity people—journey to Jefferson City, Mo. on Thursday (18) to handle press arrangements for the annual meeting of the Missouri Broadcasters Assn. KMOX manager **Bob Hyland** is retiring president of MBA . . . Singer **Margaret Whiting** set for guest appearance Thursday (17) on **Howard DeMere's** KSD radio "Metronome." Miss Whiting is starring in the Sheraton-Jefferson Dinner Theatre production of "Gypsy" . . The Globe-Democrat and KMOX co-sponsored "Spelling Bee" returns to the air on Sunday, Oct. 28, for its eleventh consecutive year . . . WEW radio unveiled its new studios via the cocktal party route on Friday (12) . . . KXLW radio getting a big play out of its new Saturday afternoon "Talent In Our School" program featuring young musicians.

IN DETROIT .

United Foundation Kickoff Show on all three Detroit tv stations WWJ, WJBK, and WXYZ will feature **Ben Alexander**, as host; **Jacqueline Jean Mayer**, Miss America of 1963; **Vic Damone, Eddy Arnold** and the **Hal Gordon** orch, with WXYZ producer **Pete Strand** in charge . . . WWJ-TV will "Profile" **Walter C. Laidlaw**, executive veepee of the United Foundation . . . The National Auto Show will serve as background for many radio and tv shows, both local and national, which will originate from Cobo Hall, with WWJ and WJR, especially, making elaborate plans for remotes, etc. . . . "Milky's Party Time," a moppet show, returns to WWH-TV for the 13th consecutive season with Twin Pines Dairy sponsoring.

IN MILWAUKEE . . .

William C. Goodnow, veepee & general manager of WISN-TV reports **Dick Kortes** upped from floor director to full-time director. Kortes currently bucking for his Master's Degree at Marquette U., is also a resident director of Nicollet Community Theatre . . . "Critique," the Milwaukee Public Library book discussion program showcases talk on "The Affair," and other **C. P. Snow** works, with **Joyce Henry**, hostess; **Richard E. Krug**, City Librarian and **Mrs. Marjorie Bitker**, Milwaukee author-editor on Thursday, Oct. 18, 7 p.m., on WMVS-TV, the Milwaukee Vocational & Adult School station . . Starting Nov. 1, WISN-TV's own film lab facilitating fast processing of news film for "on-the-air" viewing will start operation . . . **Don Heilman**, cameraman will head this operation located in Ch. 12's "coachhouse" . . . **John Anthony** now hosting "Hollywood Matinee," spotting talks with "show biz" personalities working Milwaukee theatres, night clubs, et al., cross-the-board on WITI-TV, 1 p.m., with major Hollywood films in "reprise" rounding the bill . . . **Lynn Pearl**, WITI-TV's looker "Don't Miss Channel 6" promotional gal, now hostess on "Cinema 6" Saturdays at 6 p.m. . . . Lynn sharpens the vintage movies and eases the eye.

IN PHILADELPHIA .

Rex Morgan, director of special events for the WFIL stations, honored by the Association of the U.S. Army during the organization's annual confab in Washington, D.C. Morgan, who retired from the Army last year as a major, after 19 years of service, was cited for his work on behalf of the Department of Defense . . . **Dick Carr**, WIP deejay and production assistant, named program manager for the station . . . **Benedict Gimbel Jr.**, veepee of Metropolitan Broadcasting, in Graduate Hospital recuping from the flu and an eye ailment . . . WFLN's **John Edwards** and freelance announcer **John Early** have featured roles in the Drama Guild's "Enemy of the People" (Oct. 25-Nov. 23) . . . A special half-hour of WCAU-TV's series "Doctor" shown at the State Medical Society convention, in Atlantic City . . . **Marciarose**, producer and hostess of "Concept" and "Sneak Up," public affairs programs, honored by Hahnemann Medical College and Hospital for her tv work in behalf of medicine . . . WCAU-TV extending its Television Reading Service to encompass both Philadelphia and suburban schools and libraries.

IN MEMPHIS . . .

Jay Cook, WHBQ deejay, has moved over to the tv side to emcee the w.k. weekly Dance Party over Channel 13 . . . **Roy Weldon**, WHBQ-TV chief engineer, celebrated his 29th year in the biz with **D. A. Noel**, station skipper and crew, hosting the w.k. radio-tv specialist . . . Plough station managers from WCAO, Baltimore; WJJD, Chicago; WCOP, Boston; WPLO, Atlanta and WMPS, Memphis here for annual powwow with prexy **Harold Krelstein** . . . **Chuck Olsen** now handling promotion for both WHBQ and WHBQ-TV. His last stint was with WSM, Nashville . . . **Jack Michael**, WREC-TV program chief, elected prexy of Tennessee Broadcasters with WHBQ-TV's **Alex Bonner** as sec. . **George Mooney** launched his 11th campaign aircasting the U. of Tenn. grid-sked over the 250 station Vol Net . . **Jack Eaton**, Ole Miss grid-caller, now in his sixth campaign over WMC and southern web . . . **Lance Russell, Hugh Frizzel** and **Al Brown** make up the football broadcasting trio handling the Memphis State games over WHBQ.

Radio Review

LUNCHEON AT THE TEN EYCK
With Geoff Davis, others
Producer: Charles L. Murn
30 Mins.; Mon.-Fri., 12:15 p.m.
SARATOGA VICHY
WOKO, Albany

Their luncheon program, the first of its kind in this area originates in the new Golliwog Lounge of the Sheraton-Ten Eyck Hotel with Geoff Davis, WOKO personality and probably the most articulate broadcaster in the Capital District, as host-questioner. Chiefly promotion and public service, Davis has associated himself with a wide range of causes and organizations since he retired from the Yankees' Sports Network, it brings to the mike a mixture of local "names" conventioners and drop-ins.

Occasionally, Davis gets some "bite" into interviews. He did so with Walter Hawver, tv-radio critic of Albany's Knickerbocker News, and to a lesser extent, with former Troy Mayor John J. Purcell. Hawver, outspoken in person as in print, but not as incisive in the former, disapproved of an Albany station's decision to cutback on evening news coverage; raised the possibility that NBC's large investment in "The Virginians" might prove unprofitable; predicted a trend toward longer news shows, in New York and Hollywood, would not reach their vicinity "for a year."

Well-informed on many subjects and alert in discussing them, Davis registered strongly in chats with school teachers about education in the nuclear age on one recent stanza.

Davis works under difficult conditions in roving the intimate lounge. At times, his resonant voice becomes a bit muffled or slides slightly off center. He might shave wordage, skilled though he be in its usage. Commercials are surely handled. *Jaco.*

New AP B'dcasting Execs Elected at Albany Meet

Albany, Oct. 16.

Don Decker, news director of WTRY in Troy, was elected president of N.Y. State Associated Press Broadcasters Assn. at the annual meeting in the Tom Sawyer Motel here Sunday (14).

Decker succeeds Glenn Williams, former news director at WSHN in Baldwinsville and present director of public information at Oneondaga Community College in Syracuse.

Warren Doremus, director of news and public affairs for WHEC, AM-TV, Rochester, was elected vice-president. W. Norris Paxton, chief of the AP bureau in Albany, was renamed secretary-treasurer.

Vt. Gets 4 Channels For Educ. Operation

Montpelier, Vt., Oct. 16.

The Federal Communications Commission has notified this state that it has allocated four channels, in Rutland, Burlington, St. Johnsbury and Windsor for Vermont's proposed educational television network.

The Windsor installation will be Vermont's link with the rest of the New England Educational TV Network, it was reported. This state's network will be operated by the University of Vermont in Burlington.

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VARIETY
Wednesday, October 3, 1962

Fairmont Hotel, S.F.

San Francisco, Sept. 29.
Phyllis Diller, Ernie Heckscher Orch (11), $2.50 *cover.*

Phyllis Diller has come a long way since her break-in days at the Purple Onion in this town and not the least measure of her success is the fact that she is now on the top of Nob Hill, a quarter of a mile straight up from the Purple Onion Cellar.

She is packing the joint and wowing the audience every show with her rapid fire, stand-up, one-liner patter. Gal comics are a rarity anyway and to find one like Miss Diller who can and does grab a house's attention and hold it for a straight 55 minutes out there all by herself is something to see.

She sets up a comic image with her coal scuttle hats, long cigarette holder and fancy gloves and she milks it for all it's worth. Her humor is sharp comment on domestic bliss and the casual social situations between man and wife in the swimming pool, two-car garage suburban set.

It's a solid show and especially good for the current convention crop inundating Frisco this fall.

Ernie Heckscher's orchestra plays for dancing. His only other chore is a straight intro for Miss Diller and a straight closing "thank you" at the end. The rest of the time she's on her own and that's good enough for socko audience response with the laffs coming like waves. This should be one of the room's most successful bookings.

Rafe.

Television Reviews

Continued from page 29

rather it was one of those listless tunes of 20 or 30 years ago, and only proved that even Porter had to miss once in awhile.

The first half-hour was off the pace, yet it was a poor production number that sparked the remainder of the show. The background group called The Even Half Dozen Singers did a novelty routine behind Miss Shore in which one man scratched a balloon, another tinkled keys, a third flicked matches against their cover, one more flaked a comb, another pulled noisily on some masking tape while the remaining man in this outlandish rhythm section played a martini glass. Precious as all this was, it helped lower the barrier between Miss Shore and her audience, both live and at home.

The final numbers including "Song of Love," "I Get Along Without You Very Well" and "Motherless Child" had a good touch to them.

Confronted with a fairly immobile star, who's used to normally working in panoramic production numbers, director Dean Whitmore had to substitute camera motion, some of which was quite good, especially those semi-dark shots over the heads of the studio audience. *Art.*

HY GARDNER SHOW
With Pierre Salinger, Marilyn Gardner
Producer: Gardner
Director: Ralph Giffen
60 Mins., Sun., 7 p.m.
PARTICIPATING
WOR-TV (tape)

Hy Gardner, after a false start, actually got off Sunday (14) on WOR-TV with a prestigious one-man package, presidential secretary Pierre Salinger. Gardner, the thrice-weekly columnist for the N.Y. Herald Tribune, has been conducting this interview session for several seasons and is still to make up his mind whether he wants to entertain or inform. In his present state, he is trying to do both, which seems a good idea, for frequently, the subject matter of an expert, articulately stated, can be not only entertaining, but engrossing.

For this occasion, Gardner and Salinger were seated on rockers, which apparently made the atmosphere more relaxing. Initially, Gardner started off with frothy subject matter, and toward the end whipped into more important matters which enabled Salinger to provide a partial picture of his job. Salinger theorized that in this free democracy where public opinion isn't controlled, and where the President is freely criticized, the chief executive should also be able to lash out at his critics. There were some other valuable highlights in the interview such as the arrangements that have to be made for presidential trips and the cancellation of the White House subscription to Gardner's newspaper, the N.Y. Herald Tribune. Salinger emphasized the right to read what you want. Gardner gifted him with a year's subscription to the Trib.

Gardner never really probed his subject in depth, but was more content to skim the surface. He frequently intruded his own personality into the interview, never being one to shyly retire in the background and let the entire spotlight fall on the subject. Thus Gardner seemed to be after entertainment rather than edification and on a Sunday night, after the air had been heavy with serious matters, this was the dessert.

Per usual Mrs. Gardner, Marilyn, did the commercials tastefully. *Jose.*

EXPLORING
With Dr. Albert R. Hibbs
Producer: Craig Fisher
Director: Lynwood King
Writer: Edward W. Walsh
60 Mins.; Sat., 12:30 p.m.
NBC-TV from N.Y.

NBC-TV, as its response to FCC chief Newton Minow's call for better children's programming, is contributing an outstanding hour-long show in this direction. Produced with intelligence, taste and attentiveness to the needs of its audience, this series indicates the potential of commercial tv as an instrument for stimulating young viewers. Parents also can recommend this show to their children without fearing that they will be subjected to any high-pressure salesmanship. On the preem (13), at least only public service announcement were used.

The first show sustained a high level of interest. It ranged from the reading of a story from the Greek classics, accompanied by excellent illustrations, through a study of the cello, the origins of counting, and various types of shelter to an analysis of meteorites. In each case, imaginative illustrative material helped to drive home the instructive point.

As host, Dr. Albert E. Hibbs impressed as an appealing personality, capable of speaking forthrightly to children with a lucid, unpatronizing style. The show, however, appears to be aiming at a somewhat over-extended age group, covering youngsters from five to 11. The older children may have understood the chemical analysis of the meteorite, but it was a complete mystery to the younger ones. This, however, is one of the unavoidable hazards in slanting a tv show at a broad children's audience. *Herm.*

DIALOGUE
(Aces 'N' Spads)
With Brian O'Doherty, Arch Whitehouse, Douglas Campbell, George Vaughan
Producer: Carl Peterson
Director: Dan Peters
30 Mins., Sun. (14), 4 p.m.
WNBC-TV, N. Y. (tape)

Formerly an every-fourth-Monday entry, this appealing pubaffairs stanza from NBC's New York flagship occupies a regular Sunday berth for this season, again with sometime art critic and jack-of-all-interests Brian O'Doherty as conferencier.

Series, as before, is geared as a topical grab-bag, with Sunday's (14) initialer an offbeater offering some aeronautic nostalgia, circa World War I. On hand were three combat air aces—Arch Whitehouse, Douglas Campbell and George Vaughan. Also, some interesting film footage affording glimpses of several varieties of vintage combat planes, shots of guns and bombs being mounted, and sequences of probably the two most celebrated aces of that war, Eddie Rickenbacker and Baron von Richtofen. (The Spad of the "Aces 'N' Spads" in the stanza's title referred to a famous fighter plane of the time.)

Much of the talk dealt with early combat strategy aloft, the limitations of gunners' maneuverability, etc. Of at least equal interest, responses of the guests tended to deflate some popular misconceptions about early air combat and the great names it produced. Gainsaid to a man was the romantic notion of courtesy and sportsmanship — there having been much less of it in those days than most fictive accounts suggest. As one of the guests put it, "In my case, I shot at everything—because they shot at me."

Also spiked was the idea that the early air aces were invariably great pilots. In most cases, it was stated, the top names achieved their status more because of outstanding marksmanship than because of exceptional flying ability.

An engaging session, withal, and one that reaffirmed O'Doherty's willingness as host to listen. Series appears to be a bright contender locally for Sabbath matinee attention. *Pit.*

PERSPECTIVE ON GREATNESS
With Ed Begley, narrator
Producer - Director - Writer: Jay Raeben
60 Mins.: Tues., 9:30
PARTICIPATING
WOR-TV, N. Y. (film)

WOR-TV's "Perspective on Greatness" series teed off last Tuesday (9) with a one-hour biography of former President Dwight D. Eisenhower. Ed Begley narrated the show from a script by Jay Raeben, who also directed the assembly of various film clips from "Ike's" career and produced the outing.

It was an interesting panorama of events and people in the news from the European campaign of World War II, through two terms of Presidential office and into the present. Several crises and triumphs in Ike's multi-faceted life were depicted and the films used to display this career were well-chosen.

Raeben's script seemed often to be over-sentimental and too generous in spots, particularly his handling of the U-2 spy plane incident in which the writer skipped the early denial of the spy charges and went directly into Eisenhower's "we don't want another Pearl Harbor" statement. He was constantly pictured as a valiant hero and even an eloquent man at times. Scenes covered military campaigns such as D Day, European liberation and Korea. Both political conventions of 1952 and 1956 were glimpsed as were the campaigns involving Adlai Stevenson and meetings with world leaders at the Summit and Camp David.

Richard Nixon was praised for his v.p. work during Ike's illness, scenes of which were also shown. His world tour during his second term and other shots were also featured in this often-dramatic and always kind portrait. A line near the end of the show stated that it's "too soon, as history runs, to measure Ike's success as a President." This show made him seem one of the best.

It was nonetheless an arresting portrait of a man who has served the U. S in the most demanding jobs and at the most demanding times in American history. It was smoothly and strongly produced and Begley's narration was sure and effective. "Prospectives on Greatness" dwell on the title's aspect of a particular career and maybe rightly so in an age when public heros are in the vast minority. *Kali.*

REMEMBER THAT SONG
With Bob Carroll, Patty Clark, Imperial Four, Main East Township Majorettes, Hal Kartun Orch
Producer: Jim McGinn
Director: Phil Lombardo
30 Mins., Tues., 6:30 p.m.
PARTICIPATING
WBBM-TV, Chicago (tape)

A noble attempt at a local prime time entertainment show has gone amiss despite the considerable talents of Bob Carroll and Patty Clark and the generally fine production values. "Remember That Song" is endowed with everything but a concept.

Apparently someone at WBBM-TV feared for prospects of a free-and-easy songfest in the 6:30 p.m. family period and spoiled the broth by adding the ingredients of a game show. What has resulted is neither a good game show nor a satisfactory musicale but rather a schizophrenic thing that undulates from classiness to crassness, from low-pressure intimacy to a pushy c'mon-let's-shear-it-out there prompting of the studio audience. It just doesn't add up to a program with a real identity.

The vocal and video skills of Carroll and Miss Clark make the hapless format all the more regrettable. Both good-looking, accomplished warblers with comfortable camera presence, they seem a promising pairing for the kind of personality chemistry that succeeds in television. But neither is able to project a personality that rings true because of the script. The demands are particularly weighty on Carroll who trebles as host, songster and quizmaster.

It's clear that the show has to go one way or the other, and in view of the appointments—Ken Ponte's terrific penthouse set, for instance, whose luxurious effect is negated by a studio audience huddled together uncomfortably on metal folding chairs — it would seem most advisable to drop the quiz hokum and let it become a straight song session. That should make for palatable programming in the dinner hour and would seem an appropriate teeoff for the CBS Tuesday night lineup that has Skelton, Benny and Garry Moore on tap an hour later. *Les.*

SCIENCE AGE
With Edgar Grisewood, others
Producer: Ralph Rourke
Director: Jay Miller
30 Mins., Sun. 12:30
PARTICIPATING
WNBC-TV, N.Y.

Educational and informational shows are a regular part of the Sunday tv habit and a new one called "Science Age" bowed last Sunday (14) on WNBC-TV. Difference here is that this one is aimed at the younger generation and seems geared to not only the education of the viewers but also the stimulation of their interest in science.

The half-hour is produced in association with N. Y. U. and is hosted by Edgar Grisewood, a professor at that institution. The opening seg was built around the workings and uses of those mammoth computers. Grisewood addressed himself to high school students and had as his guest various secondary school pupils, among them a young man from junior high who had designed and built his own computer.

Also on hand were other NYU profs who covered various different aspects of math and science as applied to the machines. There was some sloppiness in the presentation of some examples, especially one which involved the use of a gizmo that walks up walls when someone pulls the string. But there wasn't more of this than is usually part of any classroom experiment so it can be chalked up to lack of experience in planning for tv. Some of the profs seemed a bit jittery too.

Several concepts flew a bit fast for the average high schooler, but then the guest studes weren't exactly average. More likely, the home viewers got a bit lost. In addition to blackboard examples, a film clip of NYU's setup was also shown with some students at the controls.

Jay Miller directed the show in well-plotted fashion. "Science Age"

(Continued on page 37)



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Foreign TV Reviews

Continued from page 29

bits as misses, the latter, however, being very wide of the mark. For its comeback, the running time has been halved and just one item included. This destroyed its magazine character, but otherwise satisfied.

Two London drama critics, Kenneth Tynan and Milton Shulman, had doubted whether the American quartet in the revue, "The Premise," really improvized their stuff on the night. They were asked along to the studio, with a live audience, to face the cast and settle the matter.

Bearded Theodore Flicker did most of the thesp talking, and amusingly discussed the germ of the revue's brief sketches. On-the-spot inventions of place, character, and circumstance were deftly illustrated by the team, and Flicker showed him a blackout line, coming on the spur of the moment, was the cue for one of the cast to press a button and cut the lights.

Tynan, who had already recanted his first disbelief, thought that the team worked to a premeditated end, and Shulman contended that the result wasn't as droll as if it had been scripted anyway. Both scribes threw imaginary situations to the team as a final test.

Result was a funny show, with added interest from the challenge. The spontaneous feeling was nicely sustained in Reginald Collin's direction of Lloyd Shirley's production, and Leonard Maguire hosted unobtrusively. *Otta.*

GHOST SQUAD
With Donald Wolfit, Michael Quinn, Ewen Solon, Joyce Blair, John Welsh, Angela Browne, Martin Miller, Glyn Houston, Neil Hallett, Edward Cast, Bernard Hunter
Producer: Connery Chappell
Director: Don Sharp
Writer: Robert Holmes
60 Mins., Sun., 10:35 p.m.
Associated TeleVision, from London

Having made a good showing in the ratings last fall, this series was removed from the schedules in midpassage. It has now returned in the same format as before, with London backgrounds rather than its earlier world-ranging venues. After the first four segments—which were made last year with the previous cast—Donald Wolfit, as the "Ghost Squad" chief, and Angela Browne, as his assistant, were dropped.

This opener concerned the theft of a vital neutron-bomb ingredient from a scientific establishment by by a fake clergyman. It was to be sent behind the Iron Curtain in a pair of ballet-shoes intended for a ballerina in Warsaw. Nick Graig (Michael Quinn), hero of the skein, was put on the scent and tracked the radioactive stuff to Warsaw, saving it in the nick of time.

Robert Holmes' script was actionful, and, as before, the story was swiftly deployed, so that there was no time to ask questions. Michael Quinn was competent rather than exciting as Craig, and the gimmick of making him a man of many disguises was fortunately dropped in this one. Donald Wolfit barked sternly as the boss, but was otherwise irrelevant, and good support came from Ewen Solon and Joyce Blair.

Don Sharp directed with pace, and "Ghost Squad" looked likely to find favor again. *Otta.*

CALL OXBRIDGE 2000
With Godfrey Quigley, Jessie Evans, Geoffrey Frederick, Aileen Britton, Jennifer Kennedy, Philip Anthony, Hilda Braid, George Little, Joy Stewart, Susan Temple, Richard Scott
Producer: Philip Dale
Writer: Diana Morgan
45 Mins., Sun., 3:45 p.m.
Associated TeleVision, from London

This series began by taking a familiar medical regular from the "Emergency—Ward 10" skein, and building its tales around him. The emphasis was on the work of the general practitioner, rather than hospital cut-and-thrust, and thus lacked inherent excitement.

Its return was a pallid affair. All the main thesps had changed, and continuity was disrupted. Chief medicos were Dr. Bennett (Godfrey Quigley), a grouch with a heart of gold, and his young assistant (Geoffrey Frederick), who seemed to put his foot in it. Dr. Hamilton, the youngster, refused to allow Len Martin (Philip Anthony) to return to work, because his lung had not cleared up after pneumonia. But if Martin didn't show up, he was going to be fired by his nasty brother-in-law.

Martin's wife was caught in the act of stealing a certificate from the surgery by old Dr. Bennett, who decided to issue one. He thought the risk worth taking, but Dr. Hamilton was angry at being countermanded. It was sorted out with new mutual understanding.

Diana Morgan, an experienced hand at this sort of thing, turned in an efficient script, with true-to-surgery-life detail. But the plight of Martin seemed so contrived that it hardly caused a trauma. Thus it was just a run-of-the-mill effort, straight out of the stockpile, and Philip Dale's production safely delivered it. *Otta.*

Foreign TV Followup

Armchair Theatre

Much publicity heralded Robert Muller's "Afternoon of a Nymph," chosen to inaugurate the fall season for ABC-TV's "Armchair Theatre" series. It was the subject of a recently published book about tv playmaking, and writer Muller, novelist and former drama critic, had once run in to legal difficulties over his book, "Cinderella Nightingale," on a similar theme.

Said topic was the show-biz ratrace, and it depicted a day in the life of a starlet. Elaine (Janet Munro), comely daughter of a working-class, uncomprehending mother, had dreams of stardom, rather than of self-expression through acting. Booked to make a commercial whose cynical script butchered "Romeo & Juliet" to sell chocolates, Elaine hustled through a gallery of hangers-on. There was the evil young aristocrat, who decorated his parties with starlets for the use of the guests. There was the agent whose recipe for success was that Elaine should be "seen around." There was the publicity man whose sole use for her was to drape a fashion client's dress around her. And, most important, there was David Simpson (Ian Hendry), directing the commercial and claiming integrity as a means of getting the gals to bed.

Against this background, the plot suggested a crisis for Elaine. Should she settle for her unseen and unglamorous boy friend? Or should she shed her doubts and become a life member of the bed-and-booze club? Her final choice was to do just that.

Trouble with the script was that Muller cleverly and sharply drew the background, with crisp and witty dialog, but he couldn't win much sympathy for Elaine. Her predicament never seemed a real one, mainly because her ambitions seemed so tawdry.

But the framework was exact and constantly beguiling, rising to a fine pitch of heartlessness at a party where all the show-biz fringe-figures were assembled. It was also helped by Philip Saville's superb direction, which fully captured the hectic atmosphere with telling use of a mobile camera. A set of jaundiced cameos was supplied by a fine bunch of thesps, including Peter Butterworth as the flack, Aubrey Morris as a hairdresser, Patrick Holt as the agent and Jeremy Lloyd as the fish-eyed aristo. Janet Munro clicked as the bemused girl, taking a short cut to moral disaster, although she was somewhat hampered by the script's ambiguity. Ian Hendry, too, was effective as the wolf with the intellectual approach, but the character would have benefited from more definition.

"Afternoon of a Nymph" made a notable drama entry, but, in the last resort, it appealed more to the head than the emotions. *Otta.*

Sunday Night at the Palladium

Another well-balanced bill made a satisfying hour of this "Sunday Night at the Palladium" from Associated TeleVision. The topper was Frank Ifield, whose pipes have a touch of the yodel and whose "I Remember You" has dented the charts on both sides of the Atlantic. He produced an acceptable and varied clutch of ditties, including "Sunshine Square" and "Lovesick Blues," which nicely switched the mood. He also went completely Swiss with a mountainy up-and-downer to guitar accompaniment. His presentation was jerky, but fluency may come in time.

America's piano duettists, Ferrante & Teicher, turned out the lush stuff, bowing in with "West Side Story," sharing a single keyboard for "El Cubanchero," and going out with their royalty-spinning version of the "Exodus" theme. Ferrante did a little amiable linking, and the item pleased.

But for those who are content to listen to their disks, the show's highspot was the American comedian Roger Price, who was provided with some novel and witty gags and helped them out with his "droodles" and an artfully harassed manner. He clicked with an offering that quickly went in to top gear and never throttled down.

The acrobatic Amin Brothers gave a swift and exhilarating send-off to the show, and Norman Vaughan emceed with his usual confidence, which the material occasionally made misplaced. The other trimmings were as usual, with Jack Parnell striking a richer-than-usual sound from his orchestra and the resident terpers whirling with elan. "Beat the Clock" as well. *Otta.*

Claman Exits CBS

Hollywood, Oct. 16.

Producer Julius Claman has requested and received release from his contract with CBS-TV, and returned to his home in N.Y.

Claman wanted out for personal reasons, to be with his family in the east, a web exec said. The producer's final assignment here had been developing "The Giant Step," a Garson Kanin-created series, for the 1963-64 season.

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should prove to be an interesting and informative addition to Sunday morning educational tv, both for adults and the teeners for whom it's intended. This is certainly the age of science and such a program is welcome for clearing up the mysteries and interesting young minds in the field. *Kali.*

YOUTH FORUM
With Dorothy Gordon, others; Willy Brandt guest
Producer: Miss Gordon
30 Mins., Sun., noon
WNBC-TV, N.Y. (tape)

Prompted by highschool or college youngsters, who don't know the meaning of fear or political timidity, high officials tend to reveal more of themselves and of the truth than they might in the hands of diffident political reporters. This was true in the days of Ted Granik's "Youth Wants To Know" and it is as true as ever in the case of Dorothy Gordon's "Youth Forum," which began its new WNBC-TV season on Sunday (14).

"Forum" is arranged so that college students can frame questions within the context of their own convictions. And on Sunday, when West Berlin Mayor Willy Brandt was guest, four collegians (MIT, Brandeis, Harvard and Boston U. were represented) forced him into a lively debate on solutions to the Berlin crisis. He did not say anything that seemed new or novel, but he was pursued so vigorously, yet politely, by the student panel that he had to make good answers and he did.

The hostess has a knack for choosing smart, informed kids to do the job, but she occasionally intrudes her anxious personality where it doesn't belong; she is too prominently there when she might better serve herself and her program by playing it more sotto voce.

The taped opening show was prepared in Boston by the educational station WGBH-TV. There was some faulty technical work along the line as the tape was jumpy. *Art.*

BEHIND LOCKED DOORS
("Dateline Chicago")
With Charles McCuen, narrator; others
Exec Producer: Frank Jordan
Producer-Writer: Bob Lissit
Director: Tony Verdi
30 Mins., Mon. 9:30 p.m.
HOME FEDERAL
WNBQ, Chicago (film)

Documentaries, which are a mania in Chicago television these days, usually introduce or examine a problem area, but WNBQ offered one last Monday (15) that was strictly on the light and puffy side and quite digestible. While it was in no way consequential, the film report made for a reasonably diverting feature story on the phenomenon of key clubs in Chicago, the city which mothered the trend.

The survey was a bit superficial, but it sufficed for a story that doesn't really merit deeper treatment. It hinged on the irony of people paying money for the privilege of spending more, and Bob Lissit's script, which played it pretty straight, might have been better with more tongue-in-cheek.

If the picture story accomplished nothing else, it must at least have satisfied the curiosity of those homebodies who perhaps have wondered what goes on behind the locked doors of the poshy "members only" joints. Taking the film at its word, not much goes on besides an expensive delirium, and many a non-belonger must have been comforted in the realization that he ain't missing much.

The cameras poked into the Gaslight Club, the Chinese Key Club, the original Key Club (which predated the trend by some 30 years), the suburban Black Sheep Club now a-building, a number of members-only eateries and, climatically, the Playboy Club, most successful of them all. Script pointed out that while the waitresses and dancers might titillate, the key clubs aren't wicked, sinful or immoral but that they satisfy a certain adolescent tendency in adults.

Charles McCuen did well by the narration and provided a few droll moments in the footage as the object of a twist dancer's affections (his wife sitting safely beside).

Les.

USIA

Continued from page 25

can exporters a party to force feeding of their customers in any country.

Your arguments for modification of our position are persuasive and the circumstances to which you pointed suggest the necessity of our reconsidering some of our earlier judgements. This we will do immediately. If we find it possible to modify our original position in any series of programs (as we have in the case of 'Danger Is My Business'), we will notify the interested parties promptly. We still feel, however, that our basic decision made last year was appropriate to the circumstances under which IMG operates and that we cannot abrogate this policy. Possibly we have applied the new criteria too stringently in some instances. I can only say that whereever there is reason to believe we have we will be happy to reconsider. As soon as we have had a chance to go over the list of those on which we have previously made negative decisions I will let you know the results."

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Charles' 'Vol. II,' Mathis' 'Rapture,' Darin's 'Look,' 'Swagmen' Top LPs

RAY CHARLES: "MODERN SOUNDS IN COUNTRY AND WESTERN MUSIC, VOL. II" (ABC-Paramount). A sure click followup to his first "Modern Sounds In Country and Western Music." this Ray Charles platter follows the same formula with the same arrangers and similar material as the prototype. Difference here is that one side is all Gerlad Wilson arrangements with the Charles band and the Raelets and the other side is all Marty Paich arrangements with strings and the Jack Halloran Singers. On the first LP they were assembled up on both sides. While gives Charles a more driving sound on such as "You Are My Sunshine," "Don't Tell Me Your Troubles" and "Oh Lonesome Me," Paich puts his winning touch to what seems like a sure shot in "Your Cheating Heart" and others like "Take The Chains From My Heart," "Making Believe," "Hang Your Head In Shame" and others.

JOHNNY MATHIS: "RAPTURE" (Columbia). Johnny Mathis plays up his soft and smooth vocal styling in this wrapup of romantic songs. With Don Costa on hand for the arranging and conducting chores, the blending of music and voice is lush and pretty. The tasty programmer should find plenty here to fill their spinning time. Among the goodies are "My Darling, My Darling," "Stella By Starlight," "Here I'll Stay" and "Stars Fell On Alabama." A color portrait of the singer on the jacket cover and a wallet-size duplicate should help lure the young femme fans.

BOBBY DARIN: "OH! LOOK AT ME NOW" (Capitol). This is Bobby Darin's first album for Capitol since the shift from his Atco home and it should ring up a good sales score. Capitol doesn't yet have a Sinatra substitute in its hopper but until one comes along, if ever, Darin may suffice. He has a strong swinging vocal beat on the uptempo numbers and a pleasing mellow sound on the softer ballad items. Billy May has arranged the backings in big band style but it never takes the spotlight away from Darin. He's solid enough here to hold it on his own. The title song, "The Party's Over," "I'm Beginning To See The Light," "All By Myself" and "A Nightingale Sang In Berkely Square" could get the pullout play.

THE SWAGMEN: "MEET THE SWAGMEN" (Parkway). Although there are a flock of folk groups continually scoring in the disk market, there apparently is always room for one more. So, make room for The Swagmen. Here is a bright young male quartet in a debut disking that is sure to win over the folk-faddists. Their style is clean and precise, and they give their repertoire a vocal vitality that's effective and winning. "I Was Born In East Virginia," "Mountain Gal," "Old King Cole" and "Jessie James," are some of the rounds that will help make them popular.

"TEN GREAT BANDS" (RCA Victor). The diskery has once again gone into its seemingly bottomless well of old masters for this lavish project. It's a five-record boxed set containing 10 bands and 60 performances. Although the sides don't always represent the best of the orchsters' works, they do have a nostalgic appeal that will attract collectors especially at the "limited offer" rate of $12.95. (After the first of the year, the tab goes up to $19.95. The bands taken for this new spinning round belong to Louis Armstrong, Count Basie, Larry Clinton, Tommy Dorsey, Duke Ellington, Benny Goodman, Lionel Hampton, Hal Kemp, Glenn Miller and Artie Shaw.

STANLEY HOLLOWAY-ALMA COGAN: "OLIVER" (Capitol). Although this British-made version of Lionel Bart's "Oliver" lacks the vital "original Broadway cast album" lure, it has properties strong enough to win a good sales run on its own. Biggest attraction perhaps is Stanley Holloway, who's quite well known to the disk audience via his showcase in the "My Fair Lady" package. His readings of the Fagin songs are quite special and completely winning. Alma Cogan also gets off a good shot with the show's big ballad, "As Long As He Needs Me." Denis Waterman is a little too high-pitched in the title role but his "Where Is Love" comes off okay despite it. Tony Osborne's orch gives the package a musical dash that's highly attractive.

JIMMY DEAN: "PORTRAIT OF JIMMY DEAN" (Columbia). This is another of Columbia's "portrait" packages that have done so well for Johnny Mathis and for George Maharis on Col's Epic subsid. The "suitable for framing" photo of Dean is an attractive lure but there's good stuff in the grooves to support it. Previous hits like "PT 109" and "Steel Men" are included but so is his current single release ("Little Black Book" and "Please Pass The Biscuits") as well as several other likable items.

PETE FOUNTAIN: "LET THE GOOD TIMES ROLL" (Coral). Pete Fountain rolls out some hot, swinging stuff here that should sustain his strong sales pace in the album market. His sharp clarinet lead dominates the proceedings but the overall sound, coming from a group of topnotch sidemen, is quite exciting. The standards in the songbag are neatly delineated and "Let The Good Times Roll" is good enough to emerge as a single click.

KEELY SMITH: "WHAT KIND OF FOOL AM I" (Dot). Keely Smith turns to a set of ballads in her latest LP effort. She impresses solidly, putting considerable warmth and feeling into her work and coming up with a fine platter. She leads off with a specialty arrangement of the multi-recorded "What Kind Of Fool Am I" under an interpretation called "What Kind Of Fool Is He." This registers well and could make a splash for her as a single. Other tunes are from the standard ballad bag and all are treated with the same solid quality. Among them are "Fly Me To the Moon," "But Not For Me," "Don't Blame Me," "If I Should Love You" and "But Beautiful."

SHIRLEY BOOTH: "DOROTHY PARKER STORIES" (Caedmon). Some of Dorothy Parker's most popular works are given an effective "spoken word workover" by Shirley Booth. Miss Booth's recitations give voice to the writer's sharp and bitter-sweet attitude making it a listening delight. "A Telephone Call," "The Lady With The Lamp" and "The Waltz" are fine examples of the Parker-Booth tandem.

BING CROSBY: "HOLIDAY IN EUROPE" (Decca). In an indie master deal with Project Records, Bing Crosby comes under the Decca banner once again. The package peg is a global song roundup which has Crosby working his way through such entries as "Under Paris Skies," "Morgen," "Never On Sunday" and "Domenica." It's flavorsome and pleasing.

CHARLES AZNAVOUR: "THE TIME IS NOW" (Mercury). One of France's top singer - cleffers, Charles Aznavour should start to build a faithful following in the U.S. market via this package. Although his forte is francais, his songbag, for the most part, is in English here but the cliche "they lose something in translation" doesn't seem to fit. The story-songs like "The Boss Is Dead" and "You've Got To Learn" have lots of dramatic impact.

"ALL NIGHT LONG" (Epic). This is a sountrack album with a solid jazz orientation. The music written for "All Night Long," a British film, is the collaborative handiwork of Dave Brubeck, Johnny Dankworth, Phil Green and Johnny Scott. Most of it has an exciting flair that rides eagerly across the grooves. Along with some top British tootlers like Dankworth, Scott and Tubby Hayes, a Yankee contingent headed by Brubeck and Charlie Mingus, the music comes vividly alive.

THE RAFTSMEN: "DOWN IN THE VALLEY" (RCA Victor). This folk-song item was sliced in RCA Victor's Montreal shop. In it, The Raftsmen sing softly through a dozen easy-going tunes. They tee off with "Red River Valley," close with title tune and chant between with velvet tones, a collection of commercial-tinged but restful songs, some Latino. Backing is handled by the threesome on guitar, banjo, drums. Raftsmen are Marvin Burke, Martin Overland, Louis Leroux.

JULIE LONDON: "LOVE ON THE ROCKS" (Liberty). Long a fave purveyor of the torchy ballad, Julie London adds another fine array in this genre with this set. The typical foggy London style is here in lush force, creating a soft mood with her expressive treatments. She gives such songs as "Guess Who I Saw Today," "How Did He Look," "What's New," "End Of a Love Affair" and "Cottage For Sale" her clicko touch for sure effect. It's one of Miss London's best sessions.

BARBARA DANE: "WHEN I WAS YOUNG GIRL" (Horizon). This is a fine folk album by Barbara Dane who has a rich, earthy voice that projects a strong feeling for her material. She mixes up the tempo of her selections, and, punctuated by a right sense of dramatics, renders her material in spirited, yet controlled style. Among her tunes are "Nine Hundred Miles," "Ramblin'," "Girl of Constant Sorrow," "Greensleeves," "Turkey Reveille" and others.



LAWRENCE WELK

Presents His Newest Dot Album
"BABY ELEPHANT WALK"
and
"Theme from the Bros. Grimm!"

Longplay Shorts

MGM Records bolstering its "21 Channel Sound!" line with six releases this month bringing the total to 10 . . . Columbia Records releasing eight four-track stereo tapes on its October schedule including three Masterworks, a Broadway musical and four pop releases . . . Caedmon Records joining with NBC-TV Promotion Services to promote a new recording by the tv star of "Hazel," **Shirley Booth**, in which the actress reads four stories by **Dorothy Parker** . . . **Bill (Jose Jiminez) Dana** on a four of U.S. installations in the Far East.

Len Grant, personal manager of folksters **Bud & Travis**, in New York lining up a national concert tour for the duo . . . MGM releasing a soundtrack album of the Japanese film, "Yojimbo," in conjunction with the pic's opening at New York's Carnegie Hall Cinema this week . . . **Nikki Price**, who debuted recently with an Epic album, now at New York's Left Bank . . . MGM Records has adopted U.S. Advisory #5 in Vietnam and is sending albums to the group every month.

Steve Lawrence & Eydie Gorme cut their first "live" LP for Columbia. It's "Steve and Eydie: Swingin' at the Sands" and was waxed last weekend during their current gig at the Sands Hotel, Las Vegas . . . United Artists released waxings by **Ferrante & Teicher, LeRoy Holmes, Jimmy Palmer, Renata Tebaldi, Tiny Grimes** and **Billie Holiday** in addition to three new soundtrack LPs . . . Riverside Records took its mobile recording unit to Watkins Glen, N.Y., to tape the recent Gran Prix auto race there . . . Roulette Records releasing 15 new albums in its "Octoberfest" sales plan, including packages by **Tyree Glenn, Dinah Washington, Count Basie, Sarah Vaughan, a Murray (the K) Kaufman** rock hits array and others.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

PAUL ANKA . . . . . **ESO BESO**
(RCA Victor) . . . . . **Give Me Back My Heart**

Paul Anka's "Eso Beso (That Kiss)" (Flanka) is a sharply styled Latin ballad with a nifty lyric which this performer belts with potent commercial impact. "Give Me Back My Heart" (Spanka†) is a good, uptempo slice with a community-sing flavor to give it chances.*

* *

B.B. KING . . . . . **MOTHER'S LOVE**
(ABC-Paramount) . . . . . **Tomorrow Night**

B. B. King's "Mother's Love" (Prentice) is an allout sentimental paean to the "mom complex" in an excellent performance by this singer. Could do for mothers what "I Believe" did for religion. "Tomorrow Night" (Bourne*) gets the type of workover which will catch the teenagers' ears.*

* * *

BEN E. KING . . . . . **I'M STANDING BY**
(Atco) . . . . . **Walking In The Footsteps Of A Fool**

Ben E. King's "I'm Standing By" (Kags†) is a big rocking ballad delivered in standout style by this fine blues singer. "Walking In The Foodsteps Of A Fool" (Aldon†) is another strong entry for the juke set.

* * *

BURL IVES . . . . . **MARY ANN REGRETS**
(Decca) . . . . . **How Do You Fall Out of Love**

Burl Ives' "Mary Ann Regrets" (Pamper†) is a charming folk-styled number delivered with this veteran's trademarked style with strong choral support. "How Do You Fall Out of Love" (Ark-La-Tex†) is a conventional ballad more suitable for juve pipes.

* * *

GLEN CAMPBELL . . . . . **LONG BLACK LIMOUSINE**
(Capitol) . . . . . **Here I Am**

Glen Campbell's "Long Black Limousine" (American†) is one of those macabre death tales which periodically crop up as smashes. This is a standout sample of the genre and could mop up in the ghoul market. "Here I Am" (American†) is another good side by this impressive country singer.

*

TOMMY EDWARDS . . . . . **TONIGHT I WONT BE THERE**
(MGM) . . . . . **Please Don't Tell Me**

Tommy Edwards' "Tonight I Won't Be There" (Paxton) shapes up as an attractive ballad with a teen-slanted lyric angle which should put this singer back into bestseller contention. "Please Don't Tell Me" (Selma†) is a good slow-tempoed ballad.*

* * *

GARY (U.S.) BONDS . . . . . **I DIG THIS STATION**
(LeGrand) . . . . . **Mixed Up Faculty**

Gary (U.S.) Bonds' "I Dig This Station" (Masters†) is one of those frantic-sounding rockers which the teenagers who like 'em noisy go for. "Mixed Up Faculty" (Masters†) is more of the same.

* * *

CHARLIE RICH . . . . . **FINALLY FOUND OUT**
(Philips) . . . . . **Sittin' and Thinkin'**

Charlie Rich's "Finally Found Out" (Hi Lo†) is a powerful rocking slice featuring this sassy performer on a solid number in this idiom. "Sittin' and Thinkin'" (Knox†) is a routine entry.

* *

ELLA FITZGERALD . . . . . **DESAFINADO**
(Verve) . . . . . **Stardust**

Ella Fitzgerald's "Desafinado" (Hollis†) joins the bossa nova cycle with a slick version of this number which has been hitting as an instrumental. "Stardust" (Mill's) is still another bossa nova entry with a tricky rhythmic variation on this classic.*

* * *

PETULA CLARK . . . . . **THE ROAD**
(Laurie) . . . . . **Jumble Sale**

Petula Clark's "The Road" (Just†) is a striking, uptempo inspirational song which this songstress belts all the way home in stirring style. "Jumble Sale" (Essex) is a more routine slice.*

* *

PHIL HARRIS . . . . . **RUN RED RUN**
(Reprise) . . . . . **Old Man Time**

Phil Harris' "Run Red Run" (Tiger†) is a clever piece of rhythm material tailored for this veteran performer who bows on the Reprise label with a well-produced side. "Old Man Time" (Miller) is another fine side with a nostalgic quality of yesteryear's music biz.*

* * *

BILLY VAUGHN . . . . . **SOMEONE**
(Dot) . . . . . **Blue Flame**

Billy Vaughn's "Someone" (Roosevelt†) is a large-scaled instrumental with a lush melodic motif which this orch dishes up very sweetly. "Blue Flame" (Charlingo) changes pace with some jazz themes arranged a la Ellington.

* * *

ROBERT MERSEY . . . . . **KOOKABURRA**
(Columbia) . . . . . **Rain On The Roof**

Robert Mersey's "Kookaburra" (Gil†) impresses as an exotic-sounding instrumental with enough way-out sounds to draw attention. "Rain On The Roof" (Famous) is a nifty slice of the oldie which is due to get a new round of spins via this orchestral workover.*

* * *

MICHAEL ALLEN . . . . . **A BOY WITH A DREAM**
(Mercury) . . . . . **She Don't Need You Like I Do**

Michael Allen's "A Boy With A Dream" (Vanadore†) registers as a fresh-sounding ballad with a folk flavor in the contemporary groove. Could be very big. "She Don't Need You Like I Do" (Raleigh†) is another highly appealing side rating across-the-board attention.

* * *

THE BEAU-MARKS . . . . . **THE TENDER YEARS**
(Rust) . . . . . **I'll Never Be The Same**

The Beau-Marks' "The Tender Years" (BMI Canada†) has already worked its way along the Canadian circuit for good payoff and its big ballad mood, backed by soft rocking touches, give it strong chances for a U. S. takeover, too. "I'll Never Be The Same" BMI Canada†) dishes out some nice ballad sounds that rate occasional play. *Herm.*

*ASCAP. †BMI.

DISKERIES HIT YULE GROOVE

Petrillo Defeats Move of Chi Local 10 Dissidents to Cut His $500 Wkly. Pay

Chicago, Oct. 16.

James C. Petrillo last week escaped unscathed from the first organized attack on his power as prexy of Local 10 of the American Federation of Musicians in 30 years. At an annual meeting, a rump group calling itself the Chicago Musicians for Union Democracy, sought to cut Petrillo's salary from $500 to $350 a week and to make certain changes in the bylaws. The resolutions were reportedly defeated by a ratio of 5 to 1 at a meeting attended by 1,000 members.

The CMUD arose out of a group that successfully squelched a proposal at last year's meeting to give Petrillo a $25,000 a year lifetime pension. They were active in insisting that a committee of players sit in on the just-concluded negotiations between Local 10 and the Chicago Symphony Orchestra. The talks became so bitter that the orchestra season was barely saved from cancellation. The dissidents number about 250.

The resolutions introduced by the CMUD (and subsequently defeated) included a proposal to place the coming November elections under jurisdiction of the Loyola U. school of industrial relations and to provide voting machines for balloting. They also asked for raises for members of the union board and for representatives to the national convention of the union.

A member said that Petrillo replied to the barrage of proposals with an impassioned speech in which he said that "for the good of the union we should leave things as they are." Local 10 is the wealthiest union local in the country, with more than $4,000,000 in its treasury.

Disks Cash in on Wider O'seas Market, Expanding Youth Interest: Dave Kapp

Hollywood, Oct. 16.

"Major markets for recordings are developing abroad," according to Kapp Records prexy Dave Kapp, who also pointed out that "songs are getting better and youth interest has expanded to give the business a much bigger field."

Kapp, here for session on Roger Williams' 31st album for the label, revealed his company is now going heavily into the youth field instead of concentrating on the consistent releases in the pop class area for which it had earlier been known.

Kapp has signed newcomers Paul Evans, Babs Tino and The Swans, essentially due to success company had recently with the newly-inked Jack Jones and the Chad Mitchell Trio.

Exec said the reason for going into the youth market, aside from its obvious commercial value, is "because songwriters are now writing better songs to fit an age field that is expanding." Earlier, he asserted, "juve field top was in 16 to 18-year bracket.

"Today," Kapp emphasized, "it has gone into 10, 12, 14-year-olds. Songs now being written are for areas that hit all of these groups and good writers like Burt Bacharach and Bob Hillard are now able to write for the youth field and still maintain their usual top quality styles."

European sales are a big factor, particularly in England, according to Kapp. He revealed Jane Morgan's "The Day the Rains Came," considered a big hit here, sold 400,000 copies in England alone and added that "it was larger there than here." In France, however, he noted, "it is unusual for American singers to sell although instrumentals are strong." He called Japan a top market for jazz, and asserted that "revenue from abroad today runs equal to U.S. business."

Williams' new album comprises mostly folk and country tunes. It used 42 musicians and was in the $12,000 production cost bracket.

Aubrey Mayhew Exits As Parker Label Exec

Aubrey Mayhew is exiting his post as v.p. and music director of Parker Records, which he founded with Doris Parker, widow of Charlie Parker. Mayhew has no immediate plans and there is no indication as to his successor.

Mayhew has been with the company three years and headed all phases of production, sales and recording. Before leaving the company, he announced six new LPs for the fall program. The line is distributed internationally by MGM Records.

AGMA to Hear Singer's Appeal At Special Meet

The American Guild of Musical Artists will hold a special national convention at the Governor Clinton Hotel, N.Y., Dec. 1-2 to hear the appeal of Antonietta Stella who was suspended from AGMA for a year after a hearing on a charge by the Metropolitan Opera Company that she had broken her contract with the company.

Mme. Stella's case developed during the 1960 season when the singer was excused by the Met from a commitment to it after she claimed to be in ill health and presented a doctor's certificate to that effect. Two weeks later, however, she sang an opera in La Scala and the Metopera management felt they had not been dealt with honestly. The AGMA ruling came in 1962 after a complaint was lodged by the Opera. The singer has been appealing ever since.

AGMA's constitution provides that any member who has been disciplined by action of its board of governors has the right to appeal the action at the next AGMA convention. The union's convention structure has been amended several times in the course of its history. One such amendment provides that conventions can be called by the board or upon petition of a reasonable number of members. Under this amendment, the board has called this convention to study Mme. Stella's appeal.

The convention will also review the union's activities since the last conclave and take up other matters. Among the latter will be the celebration of AGMA's 25th anni, which will be observed at a Dec. 2 cocktail party.

The board of governors has appointed a special convention committee chaired by Betty Stone.

KROLL 4 TOURS O'SEAS; 24 CONCERTS, 28 DAYS

Kroll Quartet is currently on tour in Europe via Thea Dispeker management. Chamber group will play 24 concerts in 28 days.

Itinerary: Berlin Festwochen, German Radio, Bremen, Cologne, Frankfurt, Hamburg, Essen, Geneva, Munich, Stuttgart, Freiberg, Oslo, Bergen, London, plus recording sessions for the British Broadcasting Co.

'Lord Buckley' Disk Bows Elektra's New Crestview

Jac Holzman has added a subsid label to his Elektra Records. It's called Crestview and will be marketed at a price slightly lower than the parent's scale.

First release under the new imprint will be "The Best of Lord Buckley," the comedian who died last year. The tapes were acquired from Jim Dickson of Vaya Records. The platter will contain some of Buckley's top bits, all done in the comic's hip-talking style.

MAJORS STUFFING SANTA'S STOCKING

By EDDIE KALISH

Don't look now, but it's Christmas time again. Disk company thinking varies on just how to approach the new selling season, what with an album having become less and less a gift item due to loss of prestige that discounting has brought and other disk market factors which have made the production of seasonal LPs less attractive in recent years.

Nonetheless, some of the majors are pouring on the product while most of the smaller outfits prefer to sit tight and offer special programs on what they have or other non-holiday new releases.

One thing's sure. The growing legion of country & western music fans will have a white Christmas indeed, at least if RCA Victor and Decca have their say. Victor has three new Xmas c&w platters and Decca has two. Victor's entries include "Christmas with Eddie Arnold," "A Nashville Christmas Party," which includes performances by a host of such sagebrushers as Chet Atkins, Arnold, Hank Locklin, Floyd Kramer and others, and "Jimmy Blackwood & the Blackwood Bros. Combine with Howie Lister and the Statesmen to Wish You a Musical Merry Christmas."

Decca's country Xmas entries comprise "A Country Christmas," a collection of holiday tunes done country style by Ernest Tubb, Kitty Welles, Webb Pierce and Red Foley, and a set called "Christmas Day With Kitty Welles." Other new Decca LPs include performances by Fred Waring, Lawrence Welk, the Texas Boys' Choir and the New York Pro Musica.

The label, which has always stressed the Yuletide season, has catalog material for release by Bing Crosby ("Merry Christmas" is probably the all-time holiday sales winner), Werner Muller, Burl Ives, Leroy Anderson, Victor Young, Guy Lombardo and some spoken word sets featuring Ronald Colman, Charles Laughton, Loretta Young and Gregory Peck.

New from Victor will be a Red Seal waxing by Marion Anderson and a set by Dick Leibert on the Radio City Musical Organ. On Camden there are Xmas LPs by the Living Voices and Leo Addeo conducting. Victor also has some holiday four-track stereo tape releases and catalog material by Mario Lanza, Robert Shaw Chorale, Arthur Fiedler & the Boston Pops, Perry Como, Elvis Presley, Harry Belafonte and the Three Suns, among 10 sets on Victor and six on Camden.

Columbia has eight new Christmas releases this year, including six popular and jazz disks and two Masterworks LPs. Mahalia Jackson has her first Xmas release in the group as does Doris Day. Ray Conniff & the Ray Conniff Singers are also represented as is Anita Bryant. "Jingle Bell Jazz" is an interesting inclusion for Col. featuring seasonal tunes dressed up for jazz by such as Dave Brubeck,

(Continued on page 40)

Yale's 'Official' Maestro
Eddie Wittstein
who has been batoning proms and 'coming-out' parties for half a century has written a discerning piece on
Changing Campus And Deb Dansapation Styles
* * *
one of the many Editorial Fectures in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles.

U.S. Corruption of Bossa Nova May Kill Original Beat, Brazilian Pub Fears

The danger signals are up in bossa nova-land. The enemy is the Brill Bldg., citadel of Gotham music biz.

The new beat, which has been sweeping through the jazz and pop fields, may be run into the ground before it has a chance to develop if the Brill Bldg. and or Tin Pan Alley get a chance to take a firmer hold. That's the opinion being voiced by many tradesters who look upon the issue as a battle between Brazil and the Brill Bldg. —or authentic bossa nova vs. distorted bossa nova.

The main concern of such industryites as Enrique Lebendiger, Brazilian publisher in New York looking after his bossa nova copyrights, is that the gringos are hopping on the bandwagon of "the new musical wave" with imitations and corruptions of the bossa nova beat that will kill the original. Trite pop songs are being written in the old samba style and being peddled as bossa nova, he pointed out, and those songs can only hurt the authentic material.

Also downgrading bossa nova is an offshoot like "Soul Bossa Nova" and talk of entries like "Country Bossa Nova" and "The Bossa Nova Twist." What bothers Lebendiger is the Yankee lack of respect for the Brazilian product. "When the Twist came to Brazil," he said, "we didn't try to fashion it along our lines and come up with something called a 'Brazilian Twist.' It was an American beat and we kept it that way."

Sees Great Future

Lebendiger predicts a great future for bossa nova in the U.S. if it doesn't get over-commercialized and distorted. He has a wealth of material ready for exposure here and in Europe. His trip to New York was preceded by a visit to Europe, where he says the bossa nova is beginning to catch on, especially in France and Italy.

Right now, he's working with Duke Niles, head of Paris Music, on the buildup of his "Recado" tune. The instrumental version is already out on the Colpix label with a Zoot Sims workover, and Johnny Mercer is preparing a lyric to the melody which Niles expects to be showing around the disk circuit later this week.

According to Lebendiger, there are two kinds of bossa nova now coming out of Brazil: the poetic style and the quick-rhythm style. Writers in the poetic groove are Antonio C. Jobim, Billy Blanco, Vinicius De Moraes, Denis Bren and Tito Madi. Cleffers in the quick-rhythm school are Djalma Ferreira, Luiz Antonio, Miguel Gustavo and Walter Santos.

Most of these writers, he says, have been influenced by the American jazz and rock 'n' roll rhythms that have trickled down to Brazil in the past decade. "The music is returning home, now," he notes, "but in a different form."

Julie Chester Exits Music Biz to Join Shurr Agency

Julie Chester, longtime music man, has segued into the agency business. He joined the Louis Shurr outfit Monday (15).

Chester will work with Lester Shurr in the uncorking and booking of new talent. In the music field, Chester had been general manager of Bobby Mellin's publishing firms for years. He later joined Eddie Fisher in the operation of Ramrod Records and went on to the premium biz arranging Brylcream and Silverkrin for Connie Francis and Steve Lawrence & Eydie Gorme.

ASCAP Drive Vs. TV Arrears Wins U.S. Court's Help

The American Society of Composers, Authors & Publishers obtained court backing last week in its efforts to get overdue payments from tv stations. The Society can ask the court to cancel a tv station's license if it is 60 days behind in payments and doesn't pay up after a month's formal notice from ASCAP.

The license pull was suggested by Federal Judge Sylvester J. Ryan after ASCAP had complained that 91 tv stations were in arrears at a meeting with the All-Industry TV Stations Music License Commitee. The tv committee will now advise stations about the ASCAP charges and the court-approved procedure. The delinquent stations will get more like a 60-day breathing spell than 30 because the court specified that ASCAP should not send its notices until after Nov. 10.

On another front in the hassle between the tv staions and ASCAP on a new rate schedule, Judge Ryan denied a motion made in early September by CBS to require the Society to put 20% of its receipts from tv into a reserve fund from which it can rebate the broadcasters if they win a rate reduction.

Judge Ryan held that ASCAP was a financially responsible organization and that he doesn't want to pre-judge the question of a reduction or an increase in rates by seeming to anticipate a reduction.

U.K. SYMPH TOOTERS DELAY STRIKE TO DEC.

London, Oct. 16.

Proposed strike by U.K. symphony orchestras (apart from the BBC's) has been postponed from this month to Dec. 1, in order to give the Arts Council time to confer with the Chancellor of the Exchequer. Musicians Union has turned down an offer by the Orchestral Employers Assn. upping the tooters fee by $8.40 per week.

Unless the Chancellor is prepared to subsidize the orchestras to a greater degree than hitherto, M. U. feels that the orchs may even cease to exist.

Carlton Makes General Denial in Parker Suit

Carlton Records has filed a general denial of damage and unfair dealing charges brought against it in N.Y. Supreme Court by Parker Records.

Joe Carlton, Carlton Records prexy, asserts that Parker Records' charges are "false and irresponsible." He contends that "we will prove that any damages arising from our legally terminated relations with the Parker people have been suffered by Carlton and not the plaintiffs."

Funny Thing Happens To Col—Gets 'Forum' Orig Caster; Spanish, That Is

Although the original Broadway cast album of "A Funny Thing Happened On The Way To The Forum" is out on the Capitol label, Columbia Records may get a crack at the musical in another language.

Plans are now underway for Col to record the Mexico City production of "Forum" which opened in that city Oct. 11 at the Teatro Insurgentes. The tuner is titled in Spanish "Amor Es Al Reves Roma" meaning "Love Spelled Backwards Is Rome". Enrique Guzman is co-starred with Ortiz de Pinedo and Leda Moreno.

The deal on an original Broadway cast album only binds the producer to that particular production and gives him an open field for disk ties with any foreign productions.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	51	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
2	2	22	**PETER, PAUL & MARY** (WB) Peter, Paul & Mary (W 1449)
3	3	8	**MUSIC MAN** (Warner Bros.) Soundtrack (W 1459)
4	4	23	**RAY CHARLES** (ABC-Par) Modern Sounds in Country & Western (ABC 410)
5	7	6	**NAT KING COLE** (Capitol) Ramblin' Rose (T 1793)
6	5	12	**TONY BENNETT** (Columbia) I Left My Heart in San Francisco (CL 1869)
7	8	13	**HENRY MANCINI** (Victor) Hatari (LPM 2559)
8	11	26	**ANDY WILLIAMS** (Columbia) Moon River (CL 1809)
9	6	18	**DAVID ROSE** (MGM) Stripper (E 4062)
10	10	8	**KINGSTON TRIO** (Capitol) Something Special (T 1747)
11	9	10	**RAY CHARLES** (ABC-Par) Ray Charles Greatest Hits (ABC 415)
12	12	16	**ELVIS PRESLEY** (Victor) Pot Luck (LPM 2523)
13	14	11	**BOBBY VINTON** (Epic) Roses Are Red (LN 24020)
14	18	14	**JOHNNY TILLOTSON** (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
15	23	24	**ACKER BILK** (Atco) Stranger on the Shore (129)
16	16	18	**ROME ADVENTURE** (Warner Bros.) Soundtrack (W 1458)
17	19	5	**LAWRENCE WELK** (Dot) Baby Elephant Walk (DLP 3457)
18	15	91	**CAMELOT** (Columbia) Original Cast (KOL 5620)
19	34	3	**LIMELITERS** (Victor) Folk Matinee (LPM 2547)
20	27	3	**STAN GETZ—CHARLIE BYRD** (Verve) Jazz Samba (V 8432)
21	31	49	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
22	17	21	**KINGSTON TRIO** (Capitol) Best of Kingston Trio (T 1705)
23	24	4	**BILLY VAUGHN** (Dot) Swingin' Safari (DLP 3458)
24	26	43	**JOAN BAEZ** (Vanguard) Joan Baez, Vol II (VRS 9094)
25	13	4	**MARTIN DENNY** (Liberty) A Taste of Honey (LRP 3237)
26	28	47	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
27	20	6	**JUDY GARLAND** (Capitol) The Garland Touch (W 1710)
28	38	26	**NO STRINGS** (Capitol) Original Cast (O 1695)
29	40	3	**RAY CONNIFF** (Columbia) Rhapsody in Rhythm (CL 1878)
30	—	1	**BENT FABRIC** (Atco) Alley Cat (33-148)
31	25	10	**HERBIE MANN** (Atlantic) Herbie Mann At The Village Gate (1380)
32	21	16	**MUSIC MAN** (Capitol) Original Cast (W 990)
33	32	8	**PETER NERO** (Victor) For the Nero Minded (LPM 2536)
34	49	9	**DION** (Laurie) Lovers Who Wander (LL 2012)
35	33	16	**JOAN BAEZ** (Vanguard) Joan Baez, Vol I (VRS 9078)
36	44	22	**LAWRENCE WELK** (Dot) Young World (DLP 3428)
37	—	1	**JOAN BAEZ** (Vanguard) Baez in Concert (VRS 9112)
38	37	21	**GEORGE MAHARIS** (Epic) George Maharis Sings (LN 24001)
39	35	4	**OLDIES BUT GOODIES** (Original Sound) Various Artists, Vol. IV (OSR 5005)
40	43	8	**ROBERT GOULET** (Columbia) The Two of Us (CL 1826)
41	45	4	**ROGER WILLIAMS** (Kapp) Mr. Piano (KL 1290)
42	46	11	**RAY ANTHONY** (Capitol) Worried Mind (T 1752)
43	42	10	**GEORGE MAHARIS** (Epic) Portrait in Music (LN 24021)
44		1	**AL JOLSON** (Decca) Best of Jolson (DXA 169)
45	41	4	**ROY ORBISON** (Monument) Roy Orbison's Greatest Hits (M 4409)
46	39	9	**FRANK SINATRA** (Capitol) Sinatra Sings of Love and Things (W 1729)
47	29	4	**FRANK SINATRA** (Reprise) Sinatra & Swinging Brass (R 1005)
48	22	9	**RAY CHARLES** (Atlantic) The Ray Charles Story (Atlantic 2-900)
49	48	21	**MANTOVANI** (London) American Waltzes (LL 3260)
50	36	25	**BILLY VAUGHAN** (Dot) Chapel by the Sea (DLP 3424)



GUY LOMBARDO
Opening December
AMERICANA HOTEL
New York
ED SULLIVAN SHOW
CBS-TV (December)
NEW YEAR'S EVE PARTY
CBS-TV
Bookings: LARRY OWEN
50 Broadway, New York—WH 4-0938

Yule Groove

Continued from page 39

Miles Davis, the Dukes of Dixieland, Duke Ellington, Chico Hamilton, Lionel Hampton, Paul Horn, Lambert, Hendricks & Ross, Carmen McRae and others.

Masterworks sets feature the Philadelphia Orchestra, under the direction of Eugene Ormandy and with the Temple U. Concert Choir, and Saint Saens' "The Carnival of the Animals," with narration by Leonard Bernstein and with the maestro conducting the N. Y. Philharmonic. Col's Epic subsid has a Rita Ford music box Xmas LP plus three catalog items featuring Lester Lanin, the Royal Male Chorus of Holland and the Netherlands Chamber Chorus.

Capitol is adding four Christmas releases to its seasonal catalog this year. They feature performances by the Roger Wagner Chorale, Webley Edwards, Ruth Welcome and the Bielefelder Kinderchor. The company's main emphasis will be on a special catalog program which will apply to 41 Xmas packages in the Capitol and Angel rosters. It features a 12½% discount, an exchange program and deferred billing.

London Records will offer no new Yule material this year but stress instead its classical offerings by Leontyne Price and a newly-created package called "Messiah Excerpts by Joan Sutherland," not to mention its pop fave LP Christmas carols by Mantovani, now in its seventh year.

Likewise nothing new from MGM, which will push seasonal stuff from Connie Francis, David Rose, Joni James and the Ray Charles Singers, plus some repackaged material featuring Lionel Barrymore, Keenan Wynn, Betty Garrett et al., some of which are kiddie items. United Artists has no Christmas material as such but has a Ferrante & Teicher LP called "Snowbound" in that general groove.

ABC-Paramount will have one Yule set on Chancellor called "Frankie Avalon's Christmas Album." It will also push catalog seasonal stuff from Paul Anka, Les Djinns Singers and Hank Sylvern. 20th-Fox Records has put Harry Simeon's "Sing We Now of Christmas" LP together in a double set with an organ and chimes LP in a special Xmas display and is reissuing Simeon's "Little Drummer Boy" single.

Caedmon has nothing new but is advertising extensively for the first time on a co-op basis with dealers and will be plugging Dylan Thomas' "Child's Christmas in Wales" and Ralph Richardson's "Christmas Carol" along with the rest of its catalog.

Riverside Records, which usually doesn't have any special seasonal material, will have an LP called "The 25th Day of December" by the Staple Singers. On its Wonderland kidisk subsid it will issue Dame Edith Evans in a set of stories and carols. Mercury isn't doing anything special but will feature its catalog items.

Such other labels as Cadence and Atlantic don't have any seasonal items set but will have special programs. Command has nothing special either.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	1	8	**SHERRY** Four Seasons	Vee Jay
2	2	5	**MONSTER MASH** Bobby Pickett	Garpax
3	4	7	**GREEN ONIONS** Booker T. & MG's	Stax
4	3	11	**RAMBLIN' ROSE** Nat King Cole	Capitol
5	5	9	**PATCHES** Dicky Lee	Smash
6	6	9	**LET'S DANCE** Christ Montez	Monogram
7	8	6	**DO YOU LOVE ME** Contours	Gordy
8	15	4	**HE'S A REBEL** The Crystals	Phillies
9	7	5	**I REMEMBER YOU** Frank Ifield	Vee Jay
10	9	10	**ALLEY CAT** Bent Fabric	Atco
11	17	4	**ONLY LOVE CAN BREAK A HEART** Gene Pitney	Musicor
12	22	4	**LIMBO ROCK** Chubby Checker	Parkway
13	21	3	**ALL ALONE AM I** Brenda Lee	Decca
14	12	4	**POPEYE** Chubby Checker	Parkway
15	19	8	**SURFIN' SAFARI** Beach Boys	Capitol
16	16	5	**TORTURE** Kris Jasen	Hickory
17	14	9	**VENUS IN BLUE JEANS** Jimmy Clanton	Ace
18	24	4	**WHAT KIND OF LOVE IS THIS** Joey Dee	Roulette
19	43	3	**WHAT KIND OF FOOL AM I** Sammy Davis Jr	Reprise
20	11	7	**RAIN, RAIN GO AWAY** Bobby Vinton	Epic
21	34	2	**KING OF THE WHOLE WIDE WORLD** Elvis Presley	Victor
22	25	6	**IF I HAD A HAMMER** Peter, Paul & Mary	Warner Bros.
23	29	3	**LEAH** Roy Orbison	Monument
24	10	13	**SHEILA** Tommy Roe	ABC-Par
25	35	4	**I LEFT MY HEART IN SAN FRANCISCO** Tony Bennett	Columbia
26	13	10	**TEEN-AGE IDOL** Rick Nelson	Imperial
27	41	2	**JAMES** Sue Thompson	Hickory
28	40	3	**DON'T GO NEAR THE INDIANS** Rex Allen	Mercury
29	26	3	**GINA** Johnny Mathis	Columbia
30	—	1	**RETURN TO SENDER** Elvis Presley	Victor
31	23	7	**LIE TO ME** Brook Benton	Mercury
32	49	12	**DEVIL WOMAN** Marty Robbins	Columbia
33	32	2	**CLOSE TO CATHY** Mike Clifford	UA
34	47	5	**IF I DIDN'T HAVE A DIME** Gene Pitney	Musicor
35	18	11	**YOU BELONG TO ME** Dupress	Coed
36	—	1	**BURNING OF ATLANTA** Claude King	Columbia
37	—	5	**HULLY GULLY BABY** Dovells	Parkway
38	—	1	**NEXT DOOR TO AN ANGEL** Neil Sedaka	Victor
39	31	3	**DON'T YOU BELIEVE IT** Andy Williams	Columbia
40	45	4	**HIDE AND GO SEEK** Bunker Hill	Mala
41	20	9	**YOU BEAT ME TO THE PUNCH** Mary Wells	Motown
42	42	6	**IT MIGHT AS WELL RAIN UNTIL SEPTEMBER** Carol King	Dimension
43	—	1	**TWISTIN WITH LINDA** Isley Bros	Wand
44	—	1	**WARMED OVER KISSES** Brian Hyland	ABC-Par
45	36	2	**LITTLE BLACK BOOK** Jimmy Dean	Columbia
46	38	7	**BEACHWOOD 4-5789** Marvelettes	Tamla
47	30	12	**SHE'S NOT YOU** Elvis Presley	Victor
48	28	9	**SILVER THREADS AND GOLDEN NEEDLES** Springfields	Philips
49	—	1	**IF A MAN ANSWERS** Bobby Darin	Capitol
50	—	1	**WORKING FOR THE MAN** Roy Orbison	Monument

Barbra Streisand to Col, Philips Sings Teresa Brewer; Other Deals

Columbia Records has signed legit and nitery thrush Barbra Streisand. She appears on Broadway in "I Can Get It For You Wholesale" and, natch, is on Col's original cast waxing of the show. She is also featured on the diskery's recreation of "Pins and Needles." Her first solo disk outings will be produced later this month by Mike Berniker, pop producer for Columbia.

Philips: Teresa Brewer

Philips Records continues to build a Yank artist roster with the signing of Teresa Brewer. The pop thrush, whose disks have seen action on best seller lists through the years, will cut both albums and singles for her new label with a release due soon.

Laurie: Petula Clark

Laurie Records has inked Petula Clark, European chirp, for waxing in the U.S. and Canada. Her disks are produced in Paris by Vogue Records and she has had chart toppers in both France and England. Laurie, in addition to releasing the thrush's European-recorded singles, is making arrangements for her to come to the U.S. to wax. She will record both LPs and singles for Laurie, her current 45 being "The Road."

Pilot: Danny Williams

Pilot Records has pacted singer Danny Williams. His first release for the label, which recently signed with Mike Ellito's CIRCA for national distribution, is "Tennessee Rose."

'Charlie Was Scared,' Sez Wein Anent Mingus' Gig Fiasco at Town Hall, N.Y.

Charlie Mingus and United Artists Records are off to a nervous start with their new alliance. The diskery sponsored a concert-recording session last Friday (12) at the Town Hall, N.Y., starring the jazz bassist-composer-arranger. It ended up in a shambles with about 100 patrons from the nearly SRO audience asking for, and getting their money back.

Some 30 musicians were assembled for the date, which was to have featured new Mingus composoitions. UA invested close to $20,000 on the gig that was arranged by the diskery's jazz artist & repertoire director, Alan Douglas, with an assist from promotor George Wein who handled such technical aspects as advertising, tickets and publicity.

Several times during the concert, the bassist told the audience that they could get their money back if not satisfied. Some did. Mingus indicated that he was somehow not aware of the date and said the situation was the fault of "a lot of lies and publicity."

Quoth jazz critic John S. Wilson in the N.Y. Times: "Although advertisements announcing Mr. Mingus would give a concert at Town Hall that was to be recorded had been appearing in local papers for several weeks, Mr. Mingus was so unaware of this that he was not prepared to give a concert and barely prepared to conduct a recording session."

The bassist, however, rapped the advance word on the date, telling the audience that he "would hate to have you think that I asked you to come here for something that was not right." The musician and his big band had nonetheless put in 15 hours of paid rehearsal before the date and went so far as to have copyists sitting on stage transposing his unfinished scorings.

"Mingus is a great talent and maybe this thing was just a little too big for him," Wein said Monday (15). "Maybe he needed more time. The music wasn't written. If he had just gone about his business no one would have been upset. It was announced in the paper as a recording session," commented the promoter who has known Mingus for some years.

He was referring to the long pauses between numbers during which Mingus made most of his comments to the audience about getting their money back and the way the show was handled. "Charlie was scared," Wein felt.

Now It's Disks by Wire A La Florists' Service

Taking its cue from retail florists, a new disk service has been formed to enable customers to send gift platters by wire. The outfit is called TeleRecord, with headquarters on the Coast and D. L. Orsatti as prexy.

Under the TeleRecord plan, a customer can go into a disk store which is a member of the plan and place a gift order to be delivered anywhere in the country. It's all done by wire and is similar to the Florists Telegraph Delivery service. An added wrinkle to the TeleRecord plan is that if the recipient doesn't want the disk received, he may select another at a comparable price.

An ad campaign titled, "say it with music with records by wire," will soon start to introduce the service. The drive will stress a visit to the neighborhood disk store and, natch, giftshopping by wire.

Welk's Wow $29,500 Memphis 1-Nighter

Memphis, Oct. 16

Lawrence Welk racked up the heftiest b.o. of the year at the Auditorium last week by scoring a sock $29,500 for a one-nighter. The North Hall, seating 4,500, was sold out two weeks in advance which forced Auditorium officials headed by skipper Chauncey Barbour to open the South Hall.

Welk and his crew worked to two houses at the same time. Auditorium was scaled to $5.50. WHBQ-TV, which airs the Welk show, collaborated on the promotion.

Glen Gray May Re-Group His Casa Loma Band

Hollywood, Oct. 16.

Glen Gray may re-form his band and play live engagements, particularly in the west, the veteran batoneer acknowledged upon arriving here from his New England home to cut a Capitol album. He last had a live-engagement band in 1950. Thereafter he retired, although Cap lured him into a lacquer return in 1956. Since then he has spasmodically touched shellac.

Original Glen Gray Casa Loma Orch was formed in 1929. Over the years it was one of the biggest money-making bands. Accompanied west by his arranger, Larry Wagner, Gray expects his longtime manager, Cork O'Keefe, to arrive this week. If he re-groups for nitery and ballroom dates, Gray will use the sidemen he'll assemble for his Cap waxings here.

King Records Cited In Labor Negotiations

Washington, Oct. 16.

National Labor Relations Board examiner Henry Sahm has recommended King Records Inc., of Cincinnati, be cited for unfair labor practices in refusing to negotiate a contract with the International Union of United Brewery, Flour, Cereal, Soft Drink & Distillery Workers Local 152B.

Sahm found that the company refused to bargain with the union last spring after it had won independence from the Teamsters and sought to negotiate a new wage agreement.

Sahm's recommendations are subject to NLRB review.

PHILIPS' NEW DISTRIBS

Chicago, Oct. 16.

Philips Records has named Bill Lawrence Inc. as its distributor in Pittsburgh, and Ike Klayman's A. & L. Record Co. as its Cincinnati distrib.

Philips had not previously been represented in Pittsburgh. The Klayman firm replaces Ohio Appliances in Cincinnati.

Austrian Disk Best Sellers

Venice, Oct. 16.

Heisser Sand ..... Mina (Polydor)
Paradiso ..... Francis (MGM)
Speedy Gonzales ..... Boone (London)
Auf Meiner Ranch ..... Hinnen (Ariola)
Weine Keine Trane ..... Otero (Polydor)
Quando Quando Caterina & Sylvio (Decca)
Lady Sunshine ..... Conny (Columbia)
Linda ..... Backus (Polydor)
Geh Nicht Vorbei ..... Gildo (Electrola)
Quando Quando ..... Boone (London)

AFM-L.A. Symph Feud Perils New Season's Opening

Hollywood, Oct. 16.

American Federation of Musicians Local 47 and the Southern California Symphony Assn. are feuding again over a contract covering the L. A. Philharmonic Orchestra Assn. manages. The dispute once more is periling the season's start next Monday (22). Last week it appeared that peace had been reached, but the union balked Saturday (13) when the actual contract was presented.

New snag is over a pension plan. Orchestra members voted 74-5 to reject the proffered pact as Local 47 prexy John Tranchitella argued that the contract contained terms which differed from those orally agreed upon. Symphony Assn. reps could not be reached for comment on the matter.

Symph Assn. ponies up $50,000 per year for pension fund to which orch members contribute 2½% of their salaries. The association, Tranchitella reported, netted $89,000 from a recent Danny Kaye-led charity performance for the pension fund, but lost coin on a similar Van Cliburn-Bruno Walter presentation. Agreed upon earlier was a 5% pay tilt for the tooters, who had a scale minimum of $140.

Meantime, if the dispute is not ironed out by Oct. 27 it may place President Kennedy in a difficult position. For the chief executive is scheduled to help dedicate the site of the $25,000,000 Los Angeles Music Center on that date.

With no contract settlement, the tooters will have a picket line around the site when the President arrives. In event he crosses the line it naturally would be considered an affront to organized labor at a crucial time when the fight between incumbent Democratic Gov. Edmund G. Brown and for Vice President Richard M. Nixon is nearing Election Day.

Tranchitella pointed out that he is reluctant, indeed, to place President Kennedy in an embarrassing position.

Old Musicals Never Die, They Just Wind Up as a Col Disk Re-Creation

Columbia Records will continue digging into the American musical theatre's past for disk-re-creations. That's the word passed along at the ASCAP Seminar on the Musical Theatre last week by Col president Goddard Lieberson.

"Recording old musicals is not always commercially successful," Lieberson said, "but we plan to continue doing them because they then become a permanent record of an important event in our theatre's past history." He also noted that the Col productions of "Porgy and Bess," "Pal Joey" and "On Your Toes," furnished the inspiration for Broadway revivals.

On the current Broadway scene, Lieberson admitted to the group at New York's Judson Hall that competition has forced record companies to invest heavily in musicals. But he maintained that this was a development that he was sorry to see happen. "When I first heard the score for 'My Fair Lady'," he said, "I had such confidence in it that I recommended that CBS make a substantial investment. I also felt that way about 'Bye Bye Birdie.' But this was done because I genuinely believed in the talent of the creators of those shows."

Lieberson also pointed out that the art of recording an original

(Continued on page 42)

Jack Spina Now Holds Fabian Managerial Reins

Fabian, a rock singer who recently turned more toward film acting, is now under the managerial wing of Jack Spina, who also handles Pat Boone. Fabian was previously managed by Bob Marcucci and waxed for Marcucci's Chancellor Records.

Spina and Boone have a disk production outfit called Agoomagooc (Boone's Coogamooga firm spelled backwords) and Fabian will probably do future platters for this outfit, most likely for distribution on Dot Records. Dot distributes Boone's platters.

Elsewhere on the Dot scene, Henry Onorati has rejoined the label as director of sales for the eastern region. He was a v.p. of the diskery in 1958 when he left to helm 20th Fox Records from which he resigned last year.

JFK Signs Disk Pirate Measure

Washington, Oct. 16.

President Kennedy has signed into law a bill aimed at stopping record piracy. As passed by Congress, the measure imposes a year in prison or a $1,000 fine or both for anyone counterfeiting disk labels.

The House had set the penalties at 10 years and $10,000 or both, but these were lowered by the Senate Judiciary Committee which felt, according to reliable sources, the punishment didn't fit the crime.

Disk industry is said to be losing $20,000,000 a year to record pirates.

Epic Scents Financial Vitamins in Nutrition LP

As part of its buildup program, Epic Records is now spreading its disking activity into the areas of health & beauty and nutrition. Already blueprinted for release next year are albums by health & beauty expert Debbie Drake and nutritionist Dr. Carlton Fredericks. Their first albums will be cut in New York this month.

Miss Drake's album will be produced by Clifford Snyder, of Col's artists & repertoire department, with musical backgrounds by arranger-conductor Noel Regney. It will be devoted to physical health and will include exercises for men and women. Dr. Fredericks' album will be produced by Col. staffer Ernie Altschuler and will be a deluxe package containing booklets with rules on how to reduce and how to apply good rules of nutrition while shopping for food or while dining out.

Sure Touch: 4 Rehearsals Makes Strong New Symph When Stoki Wills It So

By ELMER WIENER

In four rehearsals, Leopold Stokowski has disciplined a new orchestra, the American Symphony, into an excellent ensemble of really first quality. The octogenarian maestro led his newly-assembled instrumentalists in their Carnegie Hall debut Monday night (15) before an enthusiastic packed house, including many notables, and the result, both artistically and financially, was a genuine triumph.

The new ensemble is talented, well-trained and expert in technique. It is for the most part, youthful, but with a liberal sprinkling of seasoned baldish veterans of top reputation. It is democratic in its makeup, as to sex and color of the players. In this, its first appearance anywhere, it was greeted with ovations and there was an air of electrical excitement in Carnegie as if an orchestra of significance had been born.

Concert opened with a little-known opus of Gabrielli, a 16th century composer, written for winds and brasses. Power, brilliance and resonance were present and the expert sidemen, manipulated by the Stokowski hands, displayed fine subtleties in phrasing and dynamics. Bach's great Toccata and Fugue in D minor, a staple of the Stokowski repertoire since his Philadelphia Orchestra days and made familiar to millions through his performance in Walt Disney's "Fantasia," was performed with true virtuosity and flair. Susan Starr, the young soloist of the evening, played Beethoven's first piano concerto, revealing a strong rhythmic sense, a pleasing tone and a grasp of the classical style. A pupil of Rudolf Serkin at the Curtis Institute of Music in Philadelphia, she was the runnerup at the 1962 Tchaikovsky Competition in Moscow and appears headed for the big-time ranks. The concert closed with a stirring performance of Shostakovich's sixth symphony, in which the musically-gymnastic feats of the new orchestra made a most impressive showing.

What is the future of the American Symphony Orchestra? Stokowski proved he has a magic pulling power and a wonderful ability to weld a new ensemble into a first-rate orchestra. It is a pity he is not 20 or more years younger, not for artistic reasons, but for the good of the orchestra. Who can combine the Stokowski magic, his hold on the public and the ability to attract financial and boxoffice support? Will the New York public buy a performance by a lesser-known leader, with the same orchestra? The economics of 1962 symphonic organizations are a difficult hurdle, but the new Stokowski band is potentially a great one.

Inside Stuff—Music

In commemoration of the late Emmerich Kalman's 80th anniversary, Oct. 24, several German and Austrian radio networks have prepared shows based on his life and music. Suddeutscher Rundfunk in Stutgart produced a show written and narrated by Kalman's son Charles. It will be broadcast on the day of the anniversary. Charles Kalman's suite, "A Day in a Spa," which premiered in Baden Baden on May 26, is now going into publication by Astoria Verlag, Berlin. The suite is set for recording by Radio Vienna and has been recently recorded for the Saarbrucken network. Kalman is due in the U.S. late in October for conferences with his U.S. publisher, Herbert Marks.

Thea Dispeker, whose principal office is in Manhattan, occupies an unusual niche in the concert economics of the 1960's, handling European career build-up for various U.S. performers, often on behalf of the big longhair managements. She is the former general manager of the Little Orchestra (Thomas Scherman) and now executive secretary of the Leavritt Foundation. Finalists in the annual competition of the latter are assured the most practical prize of all—dates with symphony orchestras—and this is part of Miss Dispeker's job.

Best known and most popular lyrics writer in Budapest now is Karoly Koncz whose material is heard over the Hungarian Radio every week, chiefly to Buday Denes music. Koncz has translated most of the popular American and French songs too—specializing in Cole Porter. "Arrivederci Roma" has become a Budapest hit since his translation. Koncz is also working on a novel called "The Nest-Inhabitants" and on a ballet-text, "The Life of the Bees."

Bourne's request for $200-a-week royalty for the paraphrased use of "Who's Afraid of the Big Bad Wolf?," from the old 1933 Walt Disney "Three Little Pigs" filmusical, caused the Richard Barr-Clinton Wilder management, producers of Edward Albee's new play, "Who's Afraid of Virginia Woolf?," to change the basic melody. It's now based on "The Mulberry Bush," a PD, and thus the 200 bucks were saved.

Orch Francaise & Maazel's Baton Set Philharmonic Acoustics Aglow

By ROBERT J. LANDRY

L'Orchestra National Francaise opened Oct. 1 the second week at Philharmonic Hall with a success that would be remarkable for any symphony and rendered dramatic by the conducting of Lorin Maazel. The music dispensed was a marriage of group brilliance and individual virtuosity. Now 32, of American parentage and Los Angeles and Pittsburgh antecedents, Maazel is, not to quibble, one of the most talented human beings now alive. That is true musically, where it counts, but he is also able, as a side-talent, to narrate phonograph recordings in six different languages.

Back during the days of the World's Fair of 1939, Maazel was exhibited as Li'l Loren, a prodigy of fantastic powers of memorization and pitch. But unlike so many of the music prodigies of yesteryear this one has come to giant stature as an adult artist. It was a thing the viewers felt from the first passages of Mendelsohn's "Italian" symphony, on through Stravinsky's "Petrouschka," and then, after the break, in Debussy ("Adres-Midi") and Ravel.

One of the most exciting concerts of its kind in recent seasons the authority of the conductor—and the response of the French ensemble, in which 16 women play—produced ecstatic press notices. These promise sellout appearances in the dozen-odd concerts around the U.S. arranged by the Hurok office in partnership with the French Government.

So great was the enthusiasm manifested by the audience at Philharmonic that Maazel came as close to smiling as he is ever likely to come in public. He is the opposite to extroverted, a young man of austere personality, yet great power to evoke esprit from an orchestra.

The impact of the French visitors created further discussion concerning the acoustics of the Hall. Undoubtedly the new auditorium is strikingly "alive." Many delicacies in the woods, strings, and even the brasses seem to come through with extraordinary color and variety. It denies nothing to the superlative coordination of the choirs in this orchestra, or the amazing interpretive force and discipline of Maazel to attribute some part of the delight to the acoustics. True it must be added that at one point it was almost as if the hall had gone hi-fi too much to one side—a strange sensation which would over-tax attempted description.

Suffice that Philharmonic Hall is now well launched. Leonard Bernstein, Eric Leinsdorf, Eugene Ormandy, George Szell and the Metropolitan Opera group all wove their emblems into the first week memorial tapestry. There were innovations, novelties, narratives-to-music by Adlai Stevenson. But perhaps sheer muiscal pleasure reached its first stunning peak with the one-nighter of the visiting Parisians.

Bach & Shostakovich

Leonard Bernstein could not have chosen a more contrasting program than his Philharmonic bill-of-fare for the concerts of October 11, 12, 13 and 14. There were two works: the sixth Brandenburg Concerto of Johann Sebastian Bach, who died in Leipzig in 1750, and the seventh symphony of Dmitri Shostakovich, now living in Moscow.

The Brandenburg calls for a very small string group; the Shostakovich is scored for a gargantuan ensemble, including winds, eight horns, six trumpets, six trombones, tuba, five tympani, snare drums, bass drum, triangle, tambourine, cymbals, xylophone, two harps, piano and strings. Bach wrote a simple work for a minor German prince, whereas Shostakovich painted an immense musical canvas, depicting for the entire world the heroism and struggles of the Soviet people, invaded by the Nazis in June, 1941, and composed in a patriotic fervor the same year.

Under Bernstein's leadership, the Shostakovich was interpreted in dramatic and eloquent fashion. The lyrical passages were sweet, the work's great climaxes hall-shaking in their intensity. The sound was overpowering. In the Bach, the tone was lean and bright, some of the tempi seemed slow and the work lacked the vigor, zest and sprightly tone it generally commands.

The new Philharmonic Hall still is a controversial structure, as it doubtless will continue to be. One observant distaffer thought the side front panels of the stage resembled wood sample sections in a picture frame shop. Acoustically, the hall on Sunday (14) was most favorable to the woodwind sections. The strings sounded warm and clear, the brasses declaimed brilliantly. The tonal masses of the war-time "Leningrad" symphony almost shattered one's ears, the capacity house rejoiced in excitement. *Wien.*

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SID HERMAN NEW BIZ MGR. AT FAMOUS-PAR

Sidney Herman has succeeded the late Lou Siberling as business manager of Famous and Paramount Music, publishing arms of Paramount Pictures. Ed Wolpin, longtime general professional manager of the music companies, will continue at that post.

Herman's new assignment will be in addition to his present duties as exec assistant to Arthur Israel, firms' veepee-general manager, on Paramount's music interests. Seymour Shultz, who was formerly at the Paramount Cartoon Studio, has joined the Famous-Paramount combine at their New York offices as assistant business manager.

Nominate 22 For C&W Hall of Fame

Nashville, Oct. 16.

The Country Music Assn. has come up with a list of 22 names to be voted upon for a place in the Country Music Hall of Fame. The seletions will be made during the second annual National Country Music Week set for Nov. 4-10. The date coincides with WSM's 11th annual Country Music Festival to be held here Nov. 8-10.

Alphabetically the candidates for the Hall of Fame are: Roy Acuff, Eddy Arnold, Chet Atkins, Gene Autry, Rod Brasfield, A. P. Carter, Vernon Dalhart, Jimmie Davis, Red Foley, J. L. Frank, George D. Hay, Johnny Horton, Uncle Dave Macon, Minnie Pearl, Bill Monroe, Ralph Peer, Tex Ritter, Carson Robinson, Steve Sholes, Hank Snow, Ernest Tubb, and Bob Wills.

Last year's initial selection of honorees was limited to deceased country & western contributors. Winners then were Jimmie Rodgers, Fred Rose and Hank Williams. To secure a spot in the Hall of Fame a contender must receive 75% of the votes cast in the "Committee of 100."

The CMA-founded Country Music Hall of Fame is currently housed in the Tennessee State Museum in Nashville.

Old Musicals

Continued from page 41

cast album is more than merely taking singers and the pit orchestra out of the theatre and putting them in a recording studio. "We must always bear in mind," Lieberson said, "that we are creating an aural production, one that people listen to in privacy and intimacy of their own homes. Many of the arrangements have to be changed slightly because of this, including augmenting the pit orchestra with strings. We do, however, always strive to create as much of a theatrical atmosphere as possible by using stereo movement and including bits of aural business."

Burrows on Musicals

Librettist-director Abe Burrows held the rostrum at the ASCAP Seminar the week previous and offered, "A musical must be a musical. When I work on a new show, my main thought is, 'How are you going to sing this show?' Most people believe that a musical is a play with music added. Music should be used not as addenda, but to express the basic, underlying emotion of the show. All the great emotional moments should be done musically."

He emphasized that a musical must be a complete collaboration between the book writer and the songwriter. "Intergration," he said, "is nothing more than unity of feeling. Songs don't really advance the plot unless you got someone to sing something like 'I am going downtown now.' In a show like 'The Threepenny Opera,' which is a great musical, there is an integration of spirit. The songs have nothing to do with the story, but they fit."

Burrows rejected the notion that the libretto is all-important in musical comedy today. "It's the music that distinguishes this form of entertainment from the straight play. But it is important for the success of the show that the musical numbers be placed properly. One particularly important spot for a song is the opening of the second act. A strong number after the intermission can really turn a good show into a smash hit."

On the Upbeat

New York

Henry Brief, exec secretary of the Record Industry Assn. of America, has prepared a booklet on org's bylaws, purposes, etc., as aid for his drive to recruit new members . . . **Murry Wolfe**, Coast manager for the Bourne Co., in town this week for conferences with **Bonnie Bourne** and **Larry Taylor**, general professional manager. **Carol Ohmart** putting together a singing act for an engagement at Mr. Kelly's in Chicago . . . **Sol Yaged** starts a weekly gig at Parkway East tonight (Wed.) . . . United Talent Management will represent **Skitch Henderson** in connection with a newly developed package for personal appearance called "Tonight With Skitch."

Paul Peterson will sing his upcoming Colpix release, "My Dad," on the Oct. 25 segment of "The Donna Reed Show" tv'er Singer **Jody Berry** into the Palmer House, Chicago, the first week in November . . . Pianist **Gladys Johnson** currently at the V.I.P. restaurant for a limited engagement . . . **Kenny Chandler** on a promotion tour of the east plugging his "Leave Me If You Want To" side on the Laurie label . . . **Al Belmonte Quartet** now appearing at the Cafe Leon . . . Singer **Marilyn Peters** at the Steak Pit, Paramus, N. J.

E. B. Marks music holding an advance preview of **Norman Dello Joie's** score for Talent Associates' new tv series based on the life of **Harry S. Truman**, "Time of Decision," today (Wed.) at the Johnny Victor Theatre, N. Y. . . **Jack Jones** waxed a single of "I've Got My Pride" and "That's Her Little Way" for Kapp . . . **Connie Francis** joining the "What Kind Of Fool Am I" platter parade for MGM . . . **Charlie Byrd** and **Stan Getz** will display the bossa nova on **Perry Como's** Kraft Music Hall tonight (Wed.) **Howie Richmond** picked up **Jeremy Taylor's** South African tune, "Ag Pleez Daddy," for his Hollis Music.

Abbe Lane & Xavier Cugat at the Cork Club, Houston . . . **Mel Torme** cut a single, "Comin' Home Baby," for Atlantic . . . **Arnold** Moss, who recently completed the narrative segments for the forthcoming "Cleopatra" pic, tapped for four performances in December of **Igor Stravinsky's** "Oedipus Rex" as soloist-narrator with the Boston Symphony Orch . . . **Leon Bibb** will be concertizing in the east and south in October and November . . . **The Weavers** will be the first folk group to appear at Lincoln Center's new Philharmonic Hall. They give a concert there Nov. 23.

Mills Music has acquired exclusive selling rights for "Teenage Idol" from Nelson Music, Hollywood firm, for the U. S. and Canada . . . **Faron Young** is now under the exclusive personal management of **Shelley Snyder** . . . **Don Elliott** is hosting his own hour-long radio show on WABC-FM on Tuesday evenings . . . **Phil Bennett Orch** set to play for the N. Y. Board of Trade banquet at the Waldorf Astoria on Oct. 18 . . . **Fei Pang Ching**, a student at the San Francisco Conservatory of Music, won the $500 ASCAP-Ernest Bloch Award for 1962 . . . **Eddy Manson** wrapped up another commercial for DuPont . . . **Edwin K. Greene**, president of UTM, Ltd. (United Talent Management) has completed arrangements with the personal management firm of Sheil's & Bruno whereby the package, "Music Made Famous by Glenn Miller," will be exclusively represented in all fields by UTM. The package features former **Glenn Miller** singers **Tex Beneke**, **Ray Eberle** and the **Modernaires** and **Paula Kelly**.

Philadelphia

Tony Bennett signed for a concert at the Academy of Music, Nov. 30 (Army-Navy weekend) . . . **Bill Haley**, who went to Europe for five weeks, being held over for a third stanza at the Star Theatre, Hamburg, and stays an extra six weeks to tour army bases . . . **Billy Duke** cutting an LP for Capitol . . . **Jackie Kane** and **Roy Kral** at the Red Hill recently doing the tv spots for Alka Seltzer and One-a-Day Vitamins . . . **Sam Goody's** reported more than 800 advance requests for the not yet released London label LP "Stop the World—I Want to Get Off."

Fran Williamson, former head of Impala and Delsey Records, signed by Deborah TV Productions to host a new show, "Jam Session." A prerecorded program with a "Bandstand" format, it will be offered for syndication . . . **Gerry Mulligan** left for Scandinavia, and will be one of the rare U. S. jazz groups to play Helsinki . . . **Bill Honey** set the **Highwaymen** and **Don Adams** into Irvine Auditorium Nov. 16 . . . Palumbo's inked **Johnny Desmond** starting Christmas Day and continuing through New Year's Eve.

The Panics, local group, signed a Chancellor Record contract and are booked into New Orleans' Dream Room, following **Louis Prima** . . . The Turf Lounge of the Latin Casino now booking top jazz names, with the **Terry Gibbs Quartet** current. Future dates include **Earl Hines**, **Jack Teagarden**, **Buddy Rich** and **Muggsy Spanier** Lineup for Uncle Milty's, in Pensauken, includes **Jodie Sands**, Oct. 19-21; **Jane Russell**, Nov. 2-4, and **Meg Myles**, Nov. 9-11.

St. Louis

Sammy Gardner & the Mound City Six at the Tiger's Den In Gaslight Square . . . **Lou Foster** at the organ bar at Surf 'n' Sirloin . . . Pianist **Lou Sher** leading the sing-alongs at Mr. Nicki's . . . **Joe Hula Quartet** at the Vogue Club . . . **Melba Kay** doing the piano-accordion bit at Petit Pigalle . . . **Bill Hulub** at the keyboard at Chez Joie . . . **Sal Ferrante Trio** at the Chase-Park Plaza Merry-Go-Round.

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(Continued again, next week)

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ROBBINS · FELTMAN · MILLER The Big 3

Hotel Plaza, N.Y.

Georgia Gibbs (with Warner Shilkret), Emil Coleman and Mark Monte orchs; $3-$4 cover.

The Persian Room of the Hotel Plaza is essaying a departure and, for all its divergence, veepee-g.m. Paul Sonnabend has pulled a nifty. Song belters are unusual for the posh Persian which is more given to sleek songsters like Katyna Ranieri, who premed the new season, Robert Goulet and Shirley Bassey (returnees) who follow. Or high stylists of songbirds like Marguerite Piazza, Lisa Kirk, Hildegarde and the like.

But "Her Nibs" Miss Gibbs gave the opening night a dissertation in seasoned song salesmanship which was undeniable as she mixed up her pops and musicomedy excerpts. Paradox is that her "golden records" are of the ilk of "Tweedlee Dee" and "Kiss of Fire" but in actuality her current salon cycle comprises more solid duties such as "Today I Love Everybody," "What Kind of a Fool Am I?", "Never On Sunday" (in Italian), "Porgy and Bess" medley, a novelty treatment of "Ballin' The Jack," "Gonna Build a Mountain" (another like "Fool," out of the current "Stop The World"), an Israeli rhythm number (sounded more Turkish with its cymbals treatment), "Every Street's a Boulevard," an old Berlin standard (as a salute to his upcoming "Mr. President"), then the "golden record" duo, and finaleing with "Rockabye Baby."

Handicapped by a bad back (which she didn't mention, because she doesn't need "sympathy" rapport) Miss Gibbs made capital of a recalcitrant mike—"you worry about your gowns, your arrangements, when you play the Persian Room, but who can anticipate this?"). When on intro of the Israeli number some busboy made with the clattering dishes her alert ad lib, "There must be an Arab in the house!", was such a spontaneous topical natural that she could almost retain it in the "script." The Israeli Ambassador to UN and his wife were at the Frank Gervasi-Eric Sevareid table, and the number was dedicated to him. When maitre d'hotel John Fossatti came to her rescue with that trick mike she ad libbed, "New Act—Georgia & John."

Miss Gibbs knows her way around songs and songwriters and in blending this debut at the Plaza—also the first time in five years at a midtown spot — she made strong professional and b.o. impact.

Warner Shilkret gives her strong assist at the ivories, as pianist-conductor of the Emil Coleman band which, with the Mark Monte Continentals, are surefire for the terpers. *Abel.*

Chi Chi, Palm Springs

Palm Springs, Oct. 5.

Billy Daniels, Carole Jason, Clifford Guest, Bill Alexander Orch (7); $2 cover.

That trip to Europe did Billy Daniels a world of good. He opened the Chi Chi Starlite room for the 1962-63 season and it was the old black magic all the way. He has sung in this nitery many times in the last 20 years but never with such range, charm and variety as this time around. He brought out a near-capacity crowd in a resort which is still half asleep from summer heat, and got such applause he had to confess that it made him feel particularly good because he had just become a grandfather.

Though he gives the diners many old faves, he also gives them something as new as today's dew point. That was "What Kind Of Fool Am I?" from Anthony Newley's "Stop The World, I Want To Get Off." He caught the show last March in London, hands it a five-star rave and then sings his favorite number from the musical.

His timing is so perfect that only hours after the Giants beat the Yankees he was singing "When I Come Home To San Francisco." He even tries out a few notes of the Billie Sol Estes theme song, "Into each Life a Little Grain Must Fall."

But his renditions of "Second Time Around," "She's My Kind of Girl" "You're Nobody Till Somebody Loves You," and even old smoothies like "Danny Boy" and "My Yiddish Mama" show a Daniels come to judgment and the judgment is great. He does 90 superb minutes and finishes, of course, on "Black Magic" with his pianist of 16 years, Benny Paine, adding his hot stuff to the finale. It leaves the house with the delightful feeling that here is the swingingest grandpa of all time.

Bill opens with a cute and svelte tap dancer, Carole Jason, who wears a brief green and gold costume and goes behind the screen to change to a short black nightie to sing and dance "Sleepy Time Gal." The change is hardly worth it.

Miss Jason is followed by Clifford Guest, Australian ventriloquist, who does a great act with a crying baby and a loaded and recalcitrant dummy who looks like an Aussie cousin of Charlie McCarthy.

Bill Alexander, back for his 9th season, supports the acts in his usual competent manner. *Sael.*

Sahara Inn, Chi

Chicago, Oct. 10.

Tony Martin (with Tony Martin Singers), Allen Drake, Frank York Orch; 3.50 cover.

Put together Tony Martin, an able quartet, Frank York's fine house band augmented to 18 pieces, and some of the better arrangements around the nitery circuit and you've got the kind of show that's bound to please the customers. If opening night customer attendance and response in the Club Gigi is an indication, Martin is in for a hot fortnight at the Sahara Inn.

Martin's vocal range was somewhat hampered by the after effects of a cold, but the ringsiders were with him all the way. His showmanship, with its Harry Richman hue, is so smooth as to be timeless, where in other hands it might appear dated. Singer's songalog includes "Once In A Lifetime," "Best Things In Life Are Free," "What Kind of Fool Am I," "Shalom" and a bora-styled version of "Milk and Honey."

Although used mostly for extra dimension, Martin's quartet is a firstrate asset to the act. A member of the Foursome, Elaine Tavano, an attractive redhead, also does a nifty solo on "I've Never Been In Love Before." Pianist-musical director Joe Castro adds a neat jazz touch in a "Honeysuckle Rose" solo.

Curtainraiser Allen Drake is a diligent and generally on-target comic. He scores best with his stories of Las Vegas gambling, an impression of a teenager borrowing his father's car circa 1940 and 1963, and a r&r "Teenager's Lament."

Ella Fitzgerald opens Oct. 25. *Mor.*

Sugar Hill, S.F.

San Francisco, Oct. 9.

Carmen McRae, Norman Simmons Trio; $1 admission, two-drink minimum.

Now deep in its involvment with jazz, this club is beginning to make a local rep as a place for solid jazz offerings. The current bill has singer Carmen McRae in excellent voice backed by the supple and swinging work of the Norman Simmons Trio. It's a first class show.

Miss McRae now is in superb voice. She has qualities no other contemporary singer has. In the first place she's a dramatic actress and makes each song she does, from "Love for Sale" to "What Kind of Fool Am I" into a short playlet. She is aided by beautiful stage presence, a remarkably evocative face and canny use of her hands and shoulders in gestures.

To her other assets she has added intuitive gifts of phrasing of the first rank, and a musical singing concept that puts her in the top echelon of singers. She handles a crowd with masterful control and is especially good in the show tune, sweet-sad ballad category. She has wit and quality of sardonic humor that could be exploited in a musical comedy.

Miss McRae is now ready for any of the top rooms for vocalists where she could build steadily into a major league boxoffice draw. Her audiences are invariably enthusiastic.

The Norman Simmons Trio (Simmons, piano; Walter Perkins, drums, and Victor Sproles, bass) gives her sock accompaniment. In addition they furnish a fine, lightly swinging and entertaining set before the singer comes on stage. The drummer, Walter Perkins, is a show in himself. *Raje.*

Cocoanut Grove, L. A.

Los Angeles, Oct. 10.

Sammy Davis Jr., Pat Henry, Dick Stabile Orch (18); $3-$3.50 cover plus $3 minimum.

A score and 13 years ago, Sammy Davis Jr. was brought forth on the stage by his father and uncle, Will Mastin. On the occasion of his 33rd anniversary, young Davis' performance leaves no doubt he is the top talent today on a nightclub floor. The world will little note nor long remember the minor flaws in his opening night at the Cocoanut Grove.

As Davis admits, his show's the same—with only a different side-of-stage entrance. However, since his last appearance Davis has added his hit "What Kind Of Fool Am I," in an opening which was over-frantic, loud, and on a high pitch which had many of the Grovers grabbing for their ears.

He soon segues into his familiar solo, backed only by Mike Silver on drums and into his unimpeachable impersonations: Tennessee Ernie Ford, Elvis Presley, Frank Sinatra, Humphrey Bogart, Lionel Barrymore, Ned Sparks, Jimmy Stewart, John Garfield and Jimmy Cagney, among others. He also does a too-short (his only) dance bit a la Fred Astaire.

Before winding with a closer as high-pitched as his opener, Davis goes through singing imitations of "names" on "Rockabye." Included in the finale is the now famous Davis tab version of "West Side Story" which brought down the house with a standing ovation. In the 75 minutes, the talents of Davis are only scratched in this show as he limits to only the above-mentioned facets.

To commemorate the 33rd anniversary of the 36-year-old entertainer, a plaque bearing thanks from three charity orgs which Davis helped, was presented him by ringsider Vince Edwards.

Milton Berle came to the rescue at the show's outset when a faulty mike silenced both the intro to Dick Stabile's "Music Man" medley and comic Pat Henry. Berle clowned until repairs were made, then brought on Henry with a warm, tension-relieving "Let's give this boy a real California welcome" bit.

Henry quickly opened with "I don't know who he is—but he's a nice guy." Easy to see why Henry has been Davis' stage-sharer for nine months. He's sharp, clean—and pleasantly funny.

Dick Stabile's orch, enlarged by five of Davis' key men, again has taken over the Grove stand usually occupied by Freddy Martin. It remains through the next attraction, Keely Smith, who arrives Oct. 31. *Army.*

Blinstrub's, Boston

Boston, Oct. 8.

Jack Jones, Bobbi Baker, Freddies (2), Moro Landis Line (10), Michael Gaylord Orch (7); $2.50 minimum.

Jack Jones is cobilled with comedienne Bobbi Baker in a fast moving layout at Blinstrub's big 1,700-seater, which brings back the Moro Landis Line of long stemmed lovelies in two big production numbers. Jones, pleasant and personable, runs through a lively songalog showcasing his his click, "Lollipops & Roses" in slick fashion. He gives out with a big "If Ever I Would Leave You," and segues to "I Love Paris" for nice effect.

Zany Bobbi Baker, in a Paris gown of green and silver straw, yocks it up with clean, fresh, topical and very funny material. The diminutive humorist makes the most of femme foibles, wigs and the the Kennedys, and comes up with some updated, penetrating views on psychiatry in which she regresses to kiddie time complete with thumb in mouth.

Miss Baker then segues to one of the cleverest analyst parodies heard in some time. Her always fresh impressions of femme singers wind up with Pearl Bailey, tired feet and all. Since last seen, she has developed into the ranks of the top femme comediennes.

On night caught Thursday (11), she captivated the audience with her hijinks and had to beg off. Her new material is standout, especially the headshrinking routine, and a natural for tv guesting.

Freddies offer a great trampoline routine with jumps and triple somersault to chair. Both lads turn in myriad of high flights from tranipoline to seesaw for big audience reaction.

Moro Landis Line opens the show with "My Lady Fair" routine based on the MFL musical with high kicking chorus girls. In second production, they do a "Boy Friend" routine. Mike Gaylord cuts the show in slick fashion.

This show exits Sunday (20). *Guy.*

Ben Blue's, Sta Monica

Santa Monica, Cal., Oct. 10.

Ben Blue & Helen Boice, with Danny Rogers, Lionel Ames, Joy Healey Dancers (6), Norman Hawes Orch (5); $1.50 cover, $2 Saturday; $3 minimum.

After being closed for six months, during which its owner-star filled nitery engagements in Las Vegas, Reno and Frisco, Ben Blue's Santa Monica supper club has reopened with comic still filling the star spot. Opening bill, "Laffs and Gals," describes club's stated policy of entertainment.

Featured spots are shared by Blue and femme comedian Helen Boice, who has played location before. They're good contrast as his panto bits and dancing style are the complete opposite of her hearty, continuous patter. Pleasing and plump, Miss Boice is on excellent ice breaker and would have warmed show better with an earlier spot. Blue makes with patter, two skits and really plays it up in finale number.

Danny Rogers, supporting comic, had to struggele to keep audience with him, but fault is not entirely his as he's third banana in overladen laff show and follows Blue, a difficult position. He's a delightful dancer but only does enough to underscore comedy.

Vocalist Lionel Ames' robust voice isn't helped by club's tendency to over-amplify with an overhead mike. However, he comes on strong in latter half of show with elaborate "Old Black Magic" arrangement that lets him segue into excellent Latino medley.

"Gals" half of bill really lives up to billing. Joy Healey Dancers (Patrice Sanford, Joan Swift, Kelly Robbins, Joyce Moore, Sandy Phelps and Jane Mann) are gorgeous femmes. Miss Sanford is very effective as a straightwoman-stripper with Blue in his "Stagehand" sketch, funniest bit in show. Musical support is well handled (with bit too much volume) by the Norman Hawes orchestra.

Spot has also instituted lounge policy with pianist Eddi Oliver and supporting acts filling in between and after shows. All out-front personnel here are show people, including bartender, waiters, busboys and waitresses. Three waiters and a busboy double in club's "minstrel show" finale. *Robe.*

Fairchild's, L. A.

Los Angeles, Oct. 10.

Jacqueline Fontaine, Duke Mitchell, Art Graham Trio; no cover, no minimum.

Jacqueline Fontaine and Duke Mitchell, with fine backing by the Art Graham Trio, give out with a lot of gutsy belting in a new show that comes on strong enough to overcome the difficulties performers face in Fairchild's pleasant-for-customers but hard-to-play for-talent Silver Cloud Room.

Singers must work in centre of a long narrow room that doesn't give them proper audience contact at any one point and, when they step out of stage area, improper lighting leaves them almost totally in the dark while working.

Both Miss Fontaine and Mitchell are loud, fast and bright stylists who concentrate on jazz rhythms. They should prove a good bill. Miss Fontaine, in show caught, stuck pretty much to straight delivery and totally ignored impresh work and old style vaude stuff with which she has earlier been identified. Bosomy brunet, with a strong, throaty voice, hit heavily in number of standards, belting best in "See Mama Every Night" and "Good Man Hard to Find" combo.

Mitchell works hard in mixture of ballad and beat. He bounces and jumps about a little too much, but hits exciting spirit when he gets lost in a punchy swinger. Hard sell "Love For Sale" is typical of his lusty style, and Russ Morgan's "Nobody" a solid entry.

Two pair up on oldies like "Just Because" and "Them There Eyes," working well together on big sounds that almost overpower room.

Show is in indefinitely. *Dale.*

Basin St. East, N. Y.

Louis Prima with Gia Maione, Sam Butera & The Witnesses (7), Jack Kelly Trio; $3.50 music charge.

It's just a little less than five months since Gia Maione stepped into Keely Smith's shoes at the Louis Prima menage but she's already at home and her presence is felt—and to good advantage, too. She doesn't play as important a part in the proceedings as stone-face-Smith, but her youth and innocent buoyancy, tend to render Prima's occasional excursions into blueland quite harmless and inoffensive. If Prima doesn't watch out, she may have him going straight—she's that effective.

Her effect on the group's gyrations is quite subtle but fortunately she hasn't dissipated any of the raucous hooliganism that has made the act so potent, especially in the lounge areas around Las Vegas.

It still runs at a wild pace with all hands following Prima's dynamic delivery. All are in tune and display the sort of teamwork that can only be displayed by performers who know what they're doing and enjoying it at the same time. Prima, of course, is the key to the antics. Vocalizing or trumpeting, he stays in high gear for close to an hour and his aides keep up with him.

He takes a breather every now and then to give Sam Butera a chance at some novelty vocalizing, or to give the spotlight to a drum or trombone instrumental, but never long enough to have his echo fade. He comes on strong and his energy prevades the room.

Perhaps the best portion of the show is near the closer when he and Miss Maione team up for a happy vocal outing. Their "Bill Bailey" is a knockout, and "Oh, Look What You've Done To Me" as well as an offbeat attack on "Night And Day" pull good response. On solo, Miss Maione is sharp and convincing on "I Belive In You," "I Want You To Be My Baby," and "How High The Moon."

Meantime, Keely Smith, working on her own, is building an act for New York at the new Americana Hotel, across town from Basin Street East. She won't be competing with her ex-husband-boss, though, 'cause Prima will already have wound up a successful run if opening night enthusiasm is an indication of things to come.

Jack Kelly takes over the piano with a drum and bass assist before the main attraction comes. His showtunes and standard doodling help pass the time pleasantly. *Gros.*

Hotel Roosevelt, N.O.

New Orleans, Oct. 12.

Johnnie Ray, The Markals (2), Leon Kelner Orch (11); $2.50 weeknight minimum; $4 Sats.

Seymour Weiss is beaming with the current layout for Johnnie Ray and the Markays drew a capacity firstnight crowd and reservations indicate solid biz. What's more, the room had a fairly diverse audience at the initial show.

Ray, who's no stranger here, continues to grow in stature with each visit. This trip he seems to have omitted some of his frenzied histrionics. At show caught Thursday night (11), he occupied floor for 45 minutes of energetic showmanship in which the frenetic and the more relaxed type of numbers are fairly distributed.

Backed by Leon Kelner's orch, Ray uses most of his standards. As the spotlight picks him up he hushes the tableholders with "As Time Goes By," and follows with such familiars as "Somebody Stole My Gal" and "Walking My Baby Back Home."

One of Ray's strongpoints is his concentration on the evergreens. His efforts win applause from the start, and he puts the tunes over with vibrant and intimate manner. His act registers solidly.

Opening the show are the Markays, ballroom specialists, whose terp routines score with the payees. Smoothly professional and exciting, duo shows precision and timing in a variety of routines. Outstanding is their "Love For Sale" number.

Maestro Kelner presides at the 88s and his musical crew gives top drawer backing to the acts and provides varied tempos to keep the dance floor crowded.

Ray remains through Oct. 24; followed by Monique Van Vooren Oct. 25. *Linz.*

Upstairs at the Downstairs, N. Y.

Irving Haber presentation of Ben Bagley production of "No Shoestrings" with Danny Carroll, Jane Connell, Larry Holofcener, Bill McCutcheon, Patty Regan, June Squibb, Dorothea Freitag, Sam Pottle; staged and choreographed by Robert Haddad; costumes, Dick Granger; musical direction and arrangements, Miss Freitag; lyrics and music, Peter Myers, Ronald Cass, John Pritchard, Michael McWhinney, Arthur Siegel, Barry Alan, Richard Chodosh, Treva Silverman, Stephen Lawrence, Stanley Myers, Arthur McRae, Lawrence Grossman, Rod Warren, Richard Waring, Frances Essex; sketches, Louis Botto, Dee Caruso, Bill Levine, Michael McWhinney, Herb Hartig. Additional music by Tchaikowsky and Richard Addinsell. Opened Oct. 11, '60; $5-$6 minimums.

The nitery industry has had some important assignments unwittingly thrust upon it. Long entrusted with the task of keeping variety talent alive, it has in recent years taken on legit musical chores, burlesque tasks, and now it seemingly has become the keeper of the intimate revue.

Broadway has apparently given up intimate revues as a regular item, but Upstairs at the Downstairs and its vice-versa have long been a regular outlet for them. They'll be joined next week by the Plaza 9 Room presided over by the U-D's former producer, Julius Monk. Thus there will be a competitive choice in this field, a situation that hasn't been seen on or near Broadway for some years.

Operator Irving Haber is continuing the set policy of this room with a spicy and highly entertaining show which has been produced for him by Ben Bagley, who some years produced a series of "Shoestring" revues. In recognition of past accomplishments, he has labeled the current opus "No Shoestrings." It continues the tradition in this room by being witty and to some degree chic, fast moving and vivid.

It's a bright and literate money's worth. What's more, this show seems to make an attempt to widen the audiences for intimate revues with a broader base of humor. The laughs don't have to be searched out, a lot of obscure and inside humor has been removed and it's possible even that the westsiders, who have long shunned this entertainment form will see its humor.

This doesn't mean that the revue's literate standards haven't been retained. The writing by a host of lyricists and much of the music is of a high calibre and the performance of a spirited group matches.

The cast includes veteran in this room Jane Connell, Bill McCutcheon, Danny Carroll, Patty Regan, June Squibb and Larry Holofcener. Dorothea Freitag and Sam Pottle preside at a pair of pianos behind a curtain.

The stage has been made larger for this occasion, which allows better movement. This permits a satire on the Romberg-Friml school of operetta to be performed. It's a highly funny takeoff on a tyro troupe in which the hero, McCutcheon, mumbles lines unintelligibly and Miss Connell responds as though they were spoken in purest pear-shapes. The rest of the company gets the yen for burlesque out of them with this skit.

There are moments when all members have a chance to shine and they give fine accounts of themselves. McCutcheon's spoof of Richard Rodgers' bow as a lyricist is gentle fun; Holofcener's lyrical description of the Bolshoi Ballet to the music of "Swan Lake" is another solo highsnot. Danny Carroll made it big with his dissertation on cops in drag. Miss Connell registered with her love affair bit with Werner von Braun.

Of course, a revue which relies greatly on the headlines as its base, sometimes must go into the obvious. Caroline, Jack and Jacqueline jokes are evident. The "American Tragedy" satire seemed much too chi chi and pointless, the instant biography skit lost out and a bit of teamster boss Hoffa was less than delightful. But in the main, there is a lot of charm, wit and sophistication played out by a congenial group. Haber has splurged heavily on this one with costumes and sets adding lustre.

Manhattan nightlife, according to the Upstairs show, should be enriched with two intimate revues where formerly one held sway. It indicates a healthy rise in cerebral content of nocturnal entertainment. *Jose.*

Riverside, Reno

Reno, Oct. 10.

Denise Darcel, Buddy LaPata Orch (6); no cover, no minimum.

Riverside owner Raymond Spector, who took the helm of this historic Reno hotel from Bill Miller last summer, has apparently decided there's more coin in entertainment than the bingo games he's been operating in the Riviera Room the last couple of months.

As of Oct. 4 he reopened the room with Denise Darcel, her first local outing, and it was an obvious wise choice. Despite fact hotel has not contracted for regular house band, has no line, and is using only one act for the nonce, the room will undoubtedly regain its prior status as one of Reno's major showcases.

Her 50-minute stint also includes likes of "Birth of the Blues," "Never on Sunday," and "Hey Look Me Over." Singer shows personality plus in addition to the vocal talent. She works hard but with complete ease, and projects to the extreme corners.

Her line of chatter is witty and smart, and the delightful accent is genuine. She gets mileage in routine with male tabler brought on stage, and scores impressively in carbon of Maurice Chevalier. Miss Darcel also wins plaudits with special lyrics stuff.

Not content to remain at mike site, she strolls about stage with charming abandon, works beautifully to stagesiders and pours out that infectious personality in generous doses.

Miss Darcel is backed for this session by the Buddy LaPata Orch, with leader directing from the 88s. Curtain parts with brief concert from the musicmen, showcasing LaPata's talents at the keyboard.

Martha Raye due Nov. 1. *Long.*

Grande Severine, Paris

Paris, Oct. 10.

Mac Mercer, Jimmy Gourlay Orch (4); Russo Orch (6); $2 minimum at bar, $6 dinner minimum.

Maurice Girodias, noted publisher (Olympia 2nd Obelisk Press) of risque books who first put out Henry Miller and Vladimir Nabokov's "Lolita," says his avocation, a colorful grouping of late dining and show rooms called La Grande Severine, loses all the money he makes in his vocation as a bookman.

He carefully unearths neatly partinaed caves to turn into nitery-type dining spots. Here his first floor Russo eatery-fiddle room, and a sort of grill room in a glass enclosed garden, with chef work being done by Yank G. Haynes, is beginning to get late Paris eaters' attention.

A bar upstairs and one downstairs is for non-eaters. Cave has dusky Yank blues belter Mae Mercer whose expert dramatic drive, songalog and incisiveness manage to get the heads of the still predeminantly expense account French clientele out of their plates.

The Russo room sports a good stringed Slavic band, and gets a heavy play on its White Russian cuisine dished out by a 90-year-old Russo chef. Downstairs' dancing with Jimmy Gourlay's springy orch, that can also give listenable jazz music, makes up the rest of the show aspects of this cleverly laid out maze.

Girodias even has a glass wall looking out on a stark and arresting old church, Saint Severin, which he convinced local city councilors to turn into a night-lighted monument. He's within the 100 feet minimum distance that niteries can be from a church. But by creating a sort of modernized medieval cave setup almost makes his place a monument, and authorities waived the few feet.

When caught, rooms were fairly well filled, and place seems to be growing in following if it has still not tapped the show and chi-chi crowds. It may happen, then Girodias may get these unique rooms into the black. It is part of his office building on the Left Bank. *Mosk.*

Town & Country, Bklyn

Ritz Bros. (3), June Valli, Hal & Barbara Loman, Ned Harvey & Ros Rodriguez Orchs; $6 minimum.

Ben & Doris Maksik, resuming the season in their out-of-the-way nitery, have returned to the name policy they favored a few years ago. But as an added inducement to top talent, the Town & Country has adopted a one-show-nightly policy except on weekends. Together, with the Maksiks' hard preselling, this virtually insures full houses.

With the Ritz Bros., they have a safe bet for SRO biz during the run. The boys have long been a lure for the cafeniks, and practically guarantee a laugh-laden show in this kingsized emporium.

With these factors, the season at the T&C looks good, except that it seems to have deserted all plans for a la carte business, which happens to be the most lucrative of all. This has been done by the simple expedient of upping the parking fee to $1 on a do-it-yourself basis, or $2 if an attendant handles the car. Previously it was $1 for attended service. Presumably the parking boys don't like it either. Nobody tips for a $2 nick.

Opening night Thursday (11) was SRO in honor of the Ritzes. It was more than a turnout for entertainment's sake. One of the lads, Jimmy, had suffered a heart attack, and this was the trio's first work in seven months. They have accommodated themselves to the new condition admirably. The Ritz freres revised their routines so that the work isn't as strenuous. The focal point of the act, Harry, works a little harder perhaps, and the ensemble dancing has been toned down a bit. But the effectiveness of their efforts hasn't diminished in the least on the basis of the standup ovation the crowd gave them at the end.

The lads have revamped their routines so that some of them have a new patina. The Geisha girl number is a hit here, and there have been other minor refurbishings. But any drastic changes would probably invite insurrection from the regulars. The eye rolling, frenzied clowning and indigoisms spice up the act. They achieve a maximum response for their efforts. This is their third trip here and seemingly, their b.o. potency hasn't diminished.

Accompanying the Ritz Bros. is June Valli, a youngish vet who sings and looks well enough to be appreciated in this largeseater. There are times when she seems to lose the inflections that color her offerings, but she bounces back sufficiently to warrant a pair of encores.

The openers: Barbara & Hal Loman, are a lively dance turn. They appear to be dedicated and hardworking youngsters who dance purposefully and with skill. Their group at the opening show had a lot of pace and variety and they come off with a deserved accolade.

The orchestral backing is by Ned Harvey who took a multitude of cues from the Ritzes without a hitch. His dansanction is also effective. Rod Rodriguez' Latin influences are also dug by the assemblage. *Jose.*

Le Cabaret, Toronto

Toronto, Oct. 9.

Louise Thomson, Jack Lander Trio; $1.75 cover.

Sexy and statuesque, blond Louise Thomson proves she is a comedian-singer with a full set of nostalgic and torch pipes, enhanced by her asides and tablehopping with the portable mike. She's on for 30 minutes, twice-nightly at the posh Le Cabaret.

Clad in a golden sheath when caught, Miss Thomson opens with "Arrivederci" and segues quickly into a set of Irish and Scottish songs for a switch in tempo.

She particularly scores with her kidding of the lyrics just when notstalgia was getting the better of the customers. She had no trouble in getting over with her funny comedies. Her arrangements are by Jake Turner.

Miss Thomson goes to Ottawa after her fortnight's Le Cabaret stint ends Oct. 13, and is in the Canadian capital for two weeks until Oct. 27. *McStay.*

Additional Night Club Reviews on Page 51

Minsky Name Back in Gotham; Also Helps to Girl-Glamorize B'way

The name of Minsky has been absent from the New York entertainment marts since the late Mayor Fiorello LaGuardia decreed the death of burlesque in the early '40s. However, a show biz form that has been important historically as well as a feed for all theatrical branches, just won't die off.

Burlesque will be recalled time and again, either in memory or on the stage as having been the citadel of a lot of fun, namely girls and comedy. Its modern potential is strongly evidenced by Ann Corio's "This Was Burlesque," a longrunner at the Casino East Theatre.

Overall, it's a good thing too that Harold Minsky has returned to Broadway. It helps recreate a glamorous era of the Stem. Now there are two spots on the Big Street with girls. There are acres and acres of 'em with Jack Silverman's International Theatre Restaurant joining the Latin Quarter as a showcase for the kind of babes that put glamor into such yesteryear spots as the French and International Casinos, Midnight Sun, Diamond Horseshoe and Cotton Club.

As a result, Silverman hasn't had as big an opening night at his spot since he opened the room. The Minsky name and the promise of the Minsky girl in all her undraped glory, lured a lot of trade. Show is likely to do business and help re-establish Broadway as an exciting street.

"Minsky's Follies" is still in a rough state. The display has a lot of motion, but there could be a greater infusion of talent. Later, as the Latin Quarter has discovered, it will have to add names after the initial impact wears off.

There are numerous lively passages. Ron Lewis has designed good choreography. But there's an indication that a reroutining of the layout, to take more advantage of lights and shadows, could bring out the climaxes more forcefully. However, a couple of highspots can be discerned. The first is the lowdown and roughhouse comedy of Benson & Mann in the oldtime courthouse scene.

Irving Benson, long an essentially funny guy, has never been showcased more brilliantly. He scored with the ancient burley skit, and its reception indicated that the team could have essayed another sketch in this show. After all, the oldsters went to the Gaiety, Republic, etc. for comedy. Well — that's what they said, anyway. Everybody also agreed that the babes contributed, too.

There is also a small Filipino dancer that impresses as one of the show's more charming interludes. Jamine Alcoriza, a slightly built lad, works with exquisite grace. Another specialty, Les Baby Twins, a pair of highly blondined imports who warble in French are cute but need more performing strength to make their spot hold up.

The Peiro Bros., a pair of Brazilian jugglers, seemingly aspire to talking comedy, having added lines to their turn. But their apex comes with manipulation of hats, clubs, bricks, and a multitude of other props. They go over handsomely.

Max & Cherie, imports from Britain, are an effective knockabout comedy team. Both take a lot of punishment in their projection of comedy. They bring about laughs and surprises, with the girl swinging her kingsized partner around almost as easily as he twirls her.

Harold Minsky has focussed around the girls. They are undraped within legal limits. The femmes are built well and there are lots of 'em. Some are astoundingly developed, and are eye-openers to both the male and femme sections of the audience. They are all tastefully costumed and move lithely.

For better visibility, the runway has been recreated on Broadway. It's an institution that has survived only in the polite circles of the fashion shows. There is something more vital to display in this instance, and the stage extension provides more intimacy and better visibility in this largeseater.

The production numbers are well designed. Maybin Hewes, a lively singer who moves well, does most of the singing. There are a quartet of boys, an octet of paraders and even more dancers and other production aides.

Harold Minsky has brought home a potential winner. It needs only some redesigning to bring out its top points. Even in its present state, it's a welcome addition to Broadway.

Mike Durso Orch, now working on the side of the house instead of onstage, provides excellent showbacking and dance incentive. Adolphus' crew supplies the Latin relief. Sid Edwards presides at the tape. *Jose.*

International, N. Y.

"Minsky's Follies" with Benson & Mann, Max & Cherie, Les Baby Twins, Peiro Bros. (2), Maybin Hewes, Jamine Alcoriza, Models (6), Showgirls (7), Dancers (8), Boys (4), Mike Durso & Adolphus Orchs; produced by Harold Minsky; music and lyrics, Bill Reddie; choreography, Ron Lewis; sets, Frank W. Stevens; $12.50 opening night prix-fixe dinner.

Flamingo, Las Vegas

(FOLLOWUP)

Las Vegas, Oct. 11.

Ella Fitzgerald replaces Brenda Lee as Dick Shawn's costar in the Flamingo Room, and will be in for two weeks. Unlike Shawn's previous teammate here, Miss Fitzgerald has the difficult assignment of following his powerful act, but she does it gracefully, balancing the applause in a solid doubleheader for Morris Lansburgh's showplace.

Miss Fitzgerald, a singer's singer whose voice functions like a perfectly tuned musical instrument, puts something into each song that the composer—and even the arranger—didn't put there. Through such flavoring tricks as scatting, blues shouting, humming, and just plain caressing, she shapes each number into her own personality, retaining her lofty reputation as a vocal stylist without equal.

"It's Crazy," "Georgia On My Mind," "Steam Heat," "Clap Hands Here Comes Charlie," "When My Sugar Walks Down The Street," "Misty," "Mack The Knife," "South American Way," "Just One Of Those Things," and "How High The Moon" are some of the offerings in her well-balanced repertoire.

The Half Brothers (2), a top drawer novelty juggling act, initials the bill. Nat Brandwynne's orch (17) backs, with Don Abbey on piano, Joe Jones on drums, Jimmy Hughart on bass, and Dale Olinger on guitar sitting in for Miss Fitzgerald's session.

Ethel Merman preems here Oct. 25. *Duke.*

Melody Room, L.A.

Los Angeles, Oct. 9.

"Big" Tiny Little and combo; two-drink minimum.

"Big" Tiny Little, with a four-piece group, comes on with almost a big band sound in a show styled more for swinging jazz than for the ragtime-honkytonk with which he is more closely identified. Versatile musician scores with ease in mixture of these as well as blues, bebop and dixieland. Show should prove popular for this strip nitery.

Little himself amply shows why he is billed "Mr. Piano Personality." His bright, round face, topped by the derby trademark, adds visual bounce, while the concentration on fluttery butterfly piano stylings has a near two-piano sound.

"St. Louis Blues" came off well in set caught, along with "Begin the Beguine." Singer Kami Warner, frequently lost in the big jazz of the group, hits well on "Honeysuckle Rose." Highlight, however, is Jimmy Roosa's tenor on "Honeydripper," a frantic, frenetic, gyrating number that blows up a storm.

Little's individual song styling on Nat Cole's venerable "Scotchin With Soda" is tops. Good group includes Jerry Holton and Ward Erwin. All double on variety of instruments.

Show is in for a month. *Dale.*

Britain's Royal Variety Performance At Palladium Oct. 29 Gets '196G Cast'

London, Oct. 16.

A cast which would cost $196,000, according to a Moss' Empires spokesman, has been lined up for the Royal Variety Performance Oct 29 at the Palladium. The American contingent consists of Bob Hope and Edie Adams, Rosemary Clooney, Sophie Tucker and Eartha Kitt.

The other artists are the Black & White Minstrel Show, Rudy Cardenas, Johnny Dankworth & his orchestra, Dickie Henderson, Frank Ifield, Cleo Laine, Great Magyar Pusztai Troupe, Cliff Richard, Edmundo Ros & his orchestra, Harry Secombe, The Shadows, Eric Sykes, Andy Stewart, Norman Vaughan, Mike & Bernie Winters, and the Palladium Girls and Boys.

Leslie Macdonnell, who is presenting the show with Bernard Delfont, pointed out that the performance, which will be attended by the Queen and Prince Philip for the first time since 1957, will enable every artist to present a full act.

Some 12 of the 21 acts will be making their first Royal Show appearance. Rosemary Clooney and Cliff Richard will fly to London from the U.S., Harry Secombe will be breaking his Mexican vacation and Eartha Kitt will plane in from Scandinavia.

This will be the 31st Royal Variety Show and it is expected to net a record $112,000 for the Variety Artists Benevolent Fund.

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Recording and Screen Stars
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AGVA Tightens Cruise Policies

The American Guild of Variety Artists is expected to take action to head off an anticipated cut in cruise employment. Union last week called in all New York cruise bookers for a survey of a situation in which they discern a loss of work for their members on various lines.

Among the situations discussed was the employment of assistant cruise directors who, once at sea, take the place of union members and put on a show, and also the loss of jobs to foreign acts.

Cruise bookers were asked to give all information known on the new practices that have risen in recent months. It is known that bookers sometime ago warned the union that each successive salary boost makes it more difficult to sell American performers to the vessels. The union was appraised that at least one line of foreign registry hired performers in its home port, who were then given status as crew members and thus receive wages lower than performer scale.

GAC Ups Romm

Leonard Romm has been assigned foreign bookings at General Artists Corp. He takes over the chores previously done by Josh Meyer, who was recently made a veepee in the legit department.

Romm, in addition to handling the overseas dates, is returning the hotel accounts in Puerto Rico and Miami Beach. He also has the cafe assignments in the Boston area.


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Busy Andy Stewart Set In Panto, TV, Etc. Till '64

Glasgow, Oct. 16.

Longterm deals being set for Andy Stewart, 28-year-old Scot comedian-singer, include a possible appearance in pantomime at the London Palladium at the end of 1964. Following his global trek next year (he's set for tours of New Zealand, Australia and Canada), he will be featured in a leading Glasgow pantomime in December, 1963.

A series of BBC-TV show casings is set for 1964, and Stewart will also tour in a production show for Moss Empires. He is currently taping a series of 26 "White Heather Club" shows for BBC-TV. After a one-nighter tour of Scotland, he will play a two-week stand at the Palace Theatre, Dundee, in December and a week at the Capitol, Aberdeen.

London Palladium Resuming Vaude

London, Oct. 16.

Major vaude shows will return to the London Palladium next year if suitable name talent can be lined up. It's planned to run variety from the end of the pantomime season, starting April 1, to the start of the 1963 panto in mid-December.

Sammy Davis Jr. has been signed for a minimum eight weeks' engagement, starting April 1, and Leslie Macdonnell, managing director of Moss Empires, has plans tentatively set to cover between 60 to 65% of the playing time.

Macdonnell will plane to New York in mid-November to prowl for top international talent. Before leaving, however, he will have had an appraisal of the talent market situation from his associate, Bernard Delfont, who is due back from the U. S. today (Tues.).

Macdonnell emphasized, however, that it is not intended to concentrate exclusively on American headliners. Times have changed in Britain since vaudeville was a regular policy at the Palladium, and there are now local artists who could top the bill and bring in the customers.

In the event that a sufficient number of stars is not available, Macdonnell will continue the policy of the past few years and stage a summer revue.

CHRISTOPHER'S VERY OKAY BOOK ON MAGIC

A most entertaining book is Milbourne Christopher's "Panorama of Magic" (Dover; $2), an attractive kingsize paperback whose scope and attractive illustrations, accompanied by the savvy text, makes this the best bargain buy in books at $2. It could command and rates a fancier pricetag because of comparative standards alone, separate and apart from the basic merits.

Author is a past national president of the Society of American Magicians and president of the Magic Collectors Assn. He is a seasoned pro, w.k. on national tv and slated for a Westinghouse video spec in November which will costar him with Zero Mostel and Julie Harris.

The theatrical posters in all languages, from both sides of the Atlantic, hark back to the pioneer mountebanks and swordswallowers to the great 19th century development of the Robert-Houdin school. They then traverse the Houdini-Hardeen era to the sundry still more modern prestidigitators, cardmanipulators, illusionists who have trod the boards from the

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Bright's Lurid Charges (Off The Record); Wants AGVA Job Back

Jackie Bright, suspended national administrative secretary of the American Guild of Variety Artists, failed to get several sensational charges on the record of the union. In an executive session of the AGVA national board at the Barbizon Plaza hotel, N.Y., at which no minutes were taken, Bright gave testimony during Monday (15) afternoon and the following morning wherein he made several disclosures of alleged wrongdoing by several of the top echelon of AGVA.

Some charges that Bright made were attributed to Irwin Mazzei, the western regional director of the union, and others were attributed to AGVA counsel Harold Berg. Bright stated that they were told to him by Berg and Mazzei, but there was no firsthand knowledge of the allegations.

A motion to put the talk on the record was defeated by a vote of 12 to 20 largely on the representation of Georgie Price who declared that to record this speech would be playing into the hands of the Government and the McClellan Committee. It's recalled that tapes, recording the minutes of the special meeting which suspended Bright, were seized by the McClellan probers.

Bright charged that his suspension was illegal for several reasons. He said that the AGVA constitution makes no provision for the suspension of the chief executive officer. He averred that, after the vote to fire him was defeated, this should have been the end of the matter. Any further action on this score was illegal.

He also claimed that the national board was unfair in suspending him during a period when he was ill and could not defend himself. He added that repeated requests by him and his attorney to get a copy of charges against him and the minutes of the meeting which suspended him have been unavailing.

Prior to the board meeting, Bright indicated he would resort to legal action to regain his post. Also threatening to go to court were Ernie Fast, who was fired from his post as midwest regional director and suspended for 10 years, and Clayton (Smiley) Hart, dismissed as Sarasota branch manager for failure to tell the union's executive committee what he disclosed to McClellan probers.

Bobby Faye, acting national administrative secretary, hadn't made his report up to press time. He is slated to recommend a series of branch manager transfers which will move Chicago manager Marty Cavanaugh presumably to Philadelphia; Minneapolis rep Herbert Maye to Atlanta; and other shifts to be announced.

Morris Joins Miami Carillon

Miami Beach, Oct. 16.

Sam Morris, former comedian and theatrical agent, is new director of activities for Carillon Hotel. He worked in an act billed as Morris & Rogers.

Morris at one time was president of the Gold Coast Theatrical Agency.

Judy's Precedent: 2:30 Vegas Show

Las Vegas, Oct. 16.

Judy Garland, who set a precedent for the Las Vegas Strip when she signed to do one show per night at the Sahara, has set another.

Entertainment chief Stan Irwin signed the chirp for two more weeks, to be added to her current engagement which was to close Monday (15). Starting Tuesday, she will continue to do one show per night, but will do it at 2:30 a.m.—the only star ever contracted to do a show at that hour.

Alan King and Kitty Kallen will do the dinner and midnight shows.

PP&M Chi Sellout

Chicago, Oct. 16.

A Peter, Paul & Mary concert set for Nov. 2 at Orchestra Hall has been sold out three weeks prior to that date. Promoter Frank Fried, head of Triangle Productions, said he's currently selling seats on the stage. Top price for the show is $4.

Fried added that he is arranging for a return engagement of the trio next March in the 5,000-seat Arie Crown Theatre at McCormick Place.

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AGENCIES' STARS IN THEIR EYES

AGVA Nat'l Board Meet May Set Course of Union's Future Autonomy

Whether the American Guild of Variety Artists continues as an autonomous unit may well depend on actions taken by the union's national board which convened Monday (15) at the Barbizon-Plaza Hotel, N. Y., for a four-day meet. Not only will the Associated Actors & Artistes of America, parent union of AGVA, be vitally interested in the result but so will the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D.-Ark.).

Thus far, little has been done to correct unsavory conditions brought to light by the McClellan Committee probers. AGVA's major action has been a circular letter to agencies informing them that it's contrary to union regulations to book entertainers in any spot where mixing is required by the management.

A plea was made by attorney Henry M. Katz to be given permission to address the meeting as attorney for former president Penny Singleton who is seeking to have charges of conduct unbecoming a union member quashed. She was originally suspended for five years by a trial board, but an appeal panel recently sustained the guilty verdict, but decreed she is no longer under suspension. Katz wants the board to wipe out the charge. Permission was refused by a 13-20 vote.

Also likely to be probed by the board will be the suits and countersuits by Miss Singleton and Irwin Mazzei. The board may have to determine if AGVA will ante up the costs of defense of Ted Lesser, the Coast agent who originally charged Miss Singleton with libeling the union. Miss Singleton has named Lesser one of the defendants in her suit against Mazzei.

On the agenda is whether the union will close the AGVA Old Age Home, South Fallsburgh, N.Y. The home reportedly is costing the union approximately $70,000 annually to operate although it never had more than eight inmates at one time.

Johnny Gibson may be named outdor organizer. He and board member Johnny Woods had been in the running for the post. The last outdoor head was Dewey Barto, who was ousted by the board sometime ago.

2 Club Date Producers Line Up 5 Midwest Keys For Two-a-Day Vaude

Chicago, Oct. 16.

A pair of club date producers will revive two-a-day vaudeville in the midwest next March, starting with Chicago, once the hub of the major vaude circuits. The duo, Dave Malcolm and Mark Williams, say they have legit theatres lined up in five midwestern cities for their projected vaude wheel.

The cities are Chi, Detroit, Cleveland, Kansas City and St. Louis. The promoters said they will let the theatre operators in each city announce the vaude policy for their own houses.

Format of the shows will be roughly that of earlier vaudeville, with a name headliner and other acts. Current plans call for "popular" prices in the area of a $2 top. The shows will also feature oldtime vaude acts where possible.

Malcolm is a former vaudeville singer, and Williams had been an orchestrater and tv writer. Their new company will be known as Malcolm & Williams Enterprises Inc.

BORGE'S DENVER DATE

Denver, Oct. 16.

Andrews-Garner Attractions is bringing the Victor Borge show, "Comedy in Music," to the Auditorium Theatre here for three nights, Thurs. (18) through Sat. (20).

The 2,200-seat house is scaled at $5.50 top. Advance sale has been heavy.

Scots Rescue Only Girl Trapped in Gilded Cage

Glasgow, Oct. 16.

Aleta Morrison, song-and-dance girl in Howard & Wyndham's "Five-Past Eight" revue, was rescued by firemen last week from a gilt cage 30 feet above the stage of the Alhambra Theatre here. She should have been lowered for an "All That Eastern Jazz" harem scene.

The 1,600 patrons didn't know a thing about the emergency while comedian Stanley Baxter extended his gags off the cuff. Femme stayed in the suspended cage for over 30 minutes until theatre fireman Harry Hunt was ascended a ladder to put a harness around Miss Morrison. Latter was then lowered to the stage, where she drank a glass of brandy to steady her nerves.

Less Bad Manners, Ditto Spending, By American Legion

Las Vegas, Oct. 16.

The 44th Annual American Legion National Convention, which ended here over the past weekend, was a bomb, as far as Las Vegas showbiz is concerned.

Although there were about 15,000 registered delegates, bringing approximately 30,000 visitors into town for the week-long confab, showroom and lounge maitre d's complained that "you wouldn't know they were here."

A nightly check during the week found most spots "normal" or "below normal." Consensus is that most delegates were here on a tight budget, and on top of that, were in an age bracket which found them retiring early. This, plus the fact that many locals stayed away from the Strip during the week because they thought the Legionaires, with their old reputation for raucus horseplay, would be a threat to dignity.

Possibly because of pleas by Legion execs, the horseplay was held down to a minimum, with only a few squawks coming from locals about fireworks being tossed at women on downtown streets, and drunken heckling in a few showrooms.

'Happy (?) Birthday' To Dodgers Walter O'Malley Via Dinah Shore Parody

Las Vegas, Oct. 16.

Dinah Shore was told by Riviera prexy Ben Goffstein the other night that L. A. Dodgers chief Walter O'Malley was to be in her audience celebrating his birthday, and he'd like her to sing "Happy Birthday" to him.

Miss Shore and accompanist Ticker Freeman got together just before the show, wrote special lyrics to "I Left My Heart In San Francisco," and sang them instead of the birthday song. The parody went like this:

We blew the game to San Francisco,
Our hopes were bright and Alvin's Dark.
It was the happiest of days . . .
Then along came Willie Mays
And turned our blue skies to gray . . .
Oy, Vay!
Now they can play in San Francisco
Amidst the wind, the rain, and fog . . .
So lots of luck to you, San Francisco,
What you did to us shouldn't happen
To a dog!

FANCY DEALS FOR TOP NAMES

A bitter inside battle among all talent agencies has been intensified in recent months since the foldo of MCA's percenter operations. The vast pool of unsigned, high-priced and prestige-laden talent remains a prize sought by all offices. Attempts to corral such names as Tony Curtis, Jack Benny, Cary Grant along with Connie Francis and a load of lesser lights probably have been the agencies' most high-priority project.

The normal tempo of operations at times has been suspended in pursuit of this goal. Although the agencies have lined up no new task force to get these names, they have been straining their ingenuity to devise trick deals which will attract them.

Agency attorneys and business administrators have been working on a group of unusual gimmicks. Most of them call for capital gains deals on a longterm basis. Others call for cut commissions or even no commissions for personal representation. The offices will take their gains out of package cut off the top. This entails more loot than is evident on the surface. For example, should a performer make personal appearances on a solo basis, he would pay commissions.

Meanwhile, sundry performers in all fields have been pitting one office against another. They have been weighing jobs against salary offers as well as what an office offers in personal services, and have been extracting what they think is the best deal. Some agencies have been forced to represent acts without the formality

(Continued on page 52)

Lynn Durant, 'Last of Big Spenders,' Gets 60 Days & Fine on Tax Rap

Chicago, Oct. 16.

Lyndon A. (Lynn) Durant, Chicago manufacturer of pinball machines, and a regular $100 tipper in Chi and Las Vegas nightclubs, was found guilty of tax evasion in Federal Court here last week and sentenced to 60 days in jail and fined $15,000.

Durant, legendary in the Rush St. boites as the last of the big spenders, was found to have evaded $142,714 in taxes on $620,939 of taxable income for 1954 through 1956. He owns the United Manufacturing Co. here and maintains a luxurious penthouse on top of the plant.

At one point in the case, Durant claimed that his frequent gifts of furs and expensive cars to cafe society playgirls and night club handgers-on were by way of compensation for ideas that they had given him for his business.

Judge Hubert Will denied a defense counsel request for probation. Durant's attorney based his request on the fact that the manufacturer has an $8,500,000 contract with the Army Signal Corps for communications equipment. However, a stay of execution was granted until Nov. 8, during which time Durant will have to make up his mind whether to appeal or not.

Circus Buffs

Claire & Tony Conway

have written authoritatively on

Circus Discipline And Morals

* * *

another interesting Feature in the upcoming

57th Anniversary Number of VARIETY

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Successful Cafe-Legit Policy at Vegas Thunderbird Keys Show Biz Changes

The success of the cafe-legit policy at the Thunderbird Hotel, Las Vegas, has resulted in changes that will have a profound effect on many facets of the entertainment industry, Joe Wells, operator of the hotel, asserted in New York last week.

The primary result, according to Wells, has been its influence on the legit field. The Las Vegas hotels can now bid for top Broadway successes and be more of a hearing from their producers. This largely stems from the vast sums paid to Richard Rodgers and the estate of the late Oscar Hammerstein for "Flower Drum Song" during its 10-month run at the hotel. It's the longest road company run of any legit musical in the U.S. "South Pacific" follows it around Dec. 20.

"Flower Drum Song," Wells pointed out, could have run considerably longer. The house is SRO on virtually all nights. However, he feels that its maximum effectiveness for the hotel has passed. Most of the Vegas regulars and big spenders have seen the show at least once. The smaller spending tourists are now the major customers. The change is being made to bring back the top coin spenders.

'South Pacific's' Potential

Wells also declared that "South Pacific," despite its record Broadway run (since exceeded by "My Fair Lady"), plus the road companies that have plied the U.S., has been seen only by about 1% of the public. The film version, he added, will only whet the appetite for the stage show.

The amount of money which can be taken out of Las Vegas by a legiter has placed an increased premium on a show's condensed rights. Previously, this was a minor point in a property's overall value. Now it has become extremely important because of its value to Las Vegas, which in turn

(Continued on page 50)

Headliners to Stay?

Tokyo, Oct. 16.

"The headline show will always stay," said Wilbur Clark, here on the first leg of a six-week global vacation, when considering the Las Vegas trend toward repackaged Broadway musicals and splashy revues.

"The headliner makes a pretty big attraction for people who come to Las Vegas from all over the world," added the Desert Inn topper. "But there aren't too many headliners," he continued. "You have to have the same ones come back."

In mulling star salaries, Clark observed, "When you hear $40,000 and $50,000 a week, they're not kidding. That's what they run. There isn't much to say about it. The salaries have just gone up with the times in the last 12 years."

He added, "I think the salaries have reached their limit. I don't know how they can go any higher."

Eddie Fisher 57G B.O. Keys Move To Extend B'way Run

"Eddie Fisher at the Winter Garden" stays on another week at the former citadel of Al Jolson's musical heydays until Nov. 3 when another prebooked show comes in.

Milton Blackstone, coproducer with Monte Proser and Ramrod Productions Inc. (Fisher's own corporate umbrella) of the current vauderevue, is casing another available Broadway legit for a possible further extension of the run. A house like the Music Box is preferred.

Business has been building and last week's $57,000 (nine performances) at the $6.90-$7.50 scale, sparked the singer's inclination to remain east rather than resume nitery bookings.

Fisher, incidentally, will be the second "fall guy" of the Circus Saints & Sinners end-November. Next Tuesday (23), show biz attorney-author Louis Nizer is the CS&S' inaugural ('62-'63 semester) "fall guy."

Smiley Hart Passes Lie Detector Test On McClellan Testimony

Clayton I. (Smiley) Hart, former branch manager of the American Guild of Variety office in Sarasota, has been notified by the Jerome S. Adlerman, counsel for the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D.-Ark.), that he passed the lie-detector test to which he voluntarily submitted last August.

Adlerman's letter said, "According to the evaluation of your performance on this test, as furnished by a representative of the Florida Sheriff's Bureau, it would appear that the truth and accuracy of your testimony before the Subcommittee on certain controversial points have been corroborated."

Hart volunteered to take the polygraph examination when his testimony on payment of $2,000 to now suspended national administrative secretary Jackie Bright for transferring him from Washington to Sarasota was denied by Bright. Hart and his wife volunteered to take the test. Bright later agreed to submit as well. After Hart took the examination, Mrs. Hart's appointment was cancelled. Bright, thus far, hasn't been examined.

Paris Cafes Avec Food And Shows Mop Up Via Public's Eat & Treat Yen

Paris, Oct. 16.

Eat and treat seems to be the growing vogue in local nitery outings. With the Algerian crisis settled and aided by increasing affluence, Parisians are beginning to hit the town again. But parking problems and early risings next day seem to be making present cabarets where one can dine more popular than most other forms of entertainment.

The Lido now serves more meals than ever, over 500 a night, to both locals and foreigners who make a whole evening of it. The many Russo pizzicato clubs also serve meals, give shows and do all right.

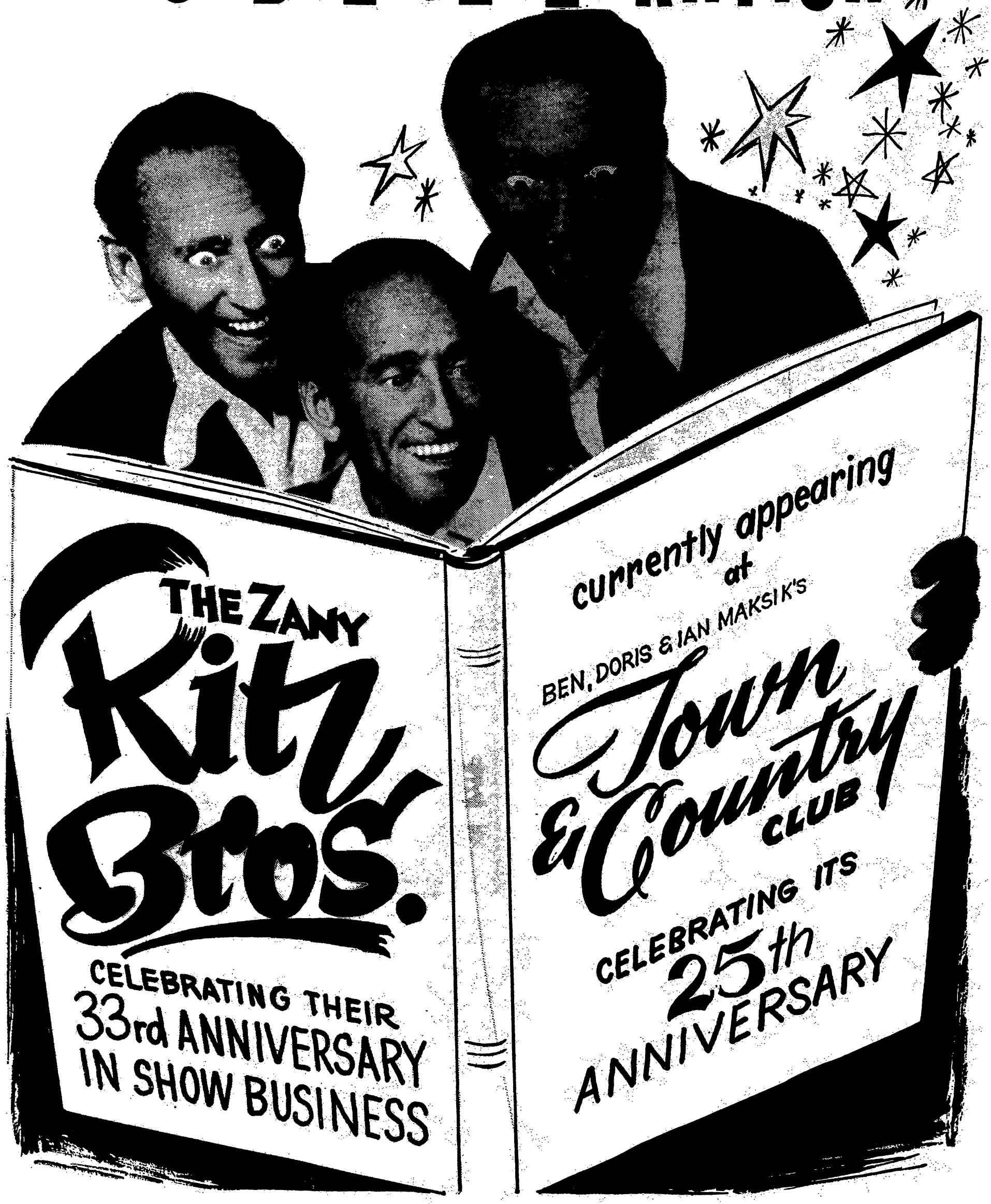
A show entrepreneur, Jean Mejean, who has extended this format to name bookings and vestpocket revues in several clubs, has found it paying off. His La Tete De L'Art now has Portuguese fado singer Amalia Rodriguez and chansonnier Jean Riguax.

In Montmartre, at his Chez Ma Cousine, Mejean has a bevy of star and solid staple singers and comedians. He has also taken over a Champs-Elysees spot, the Night Club, where he will feature comic Raymond Devos in skits and varied routines.

On the Left Bank he turned the old cellar club, Le Vieux Colombier, into L'Oeil for specialized singer Cora Vaucaire and others. Naturally, food will mix with entertainment at all these spots.

Book pub Maurice Girodias has his La Grande Severine, where a series of rooms all serve food and give Russo music, jazz singer Mae Mercer or just plain food. The various discotheques for Twisting have snacks. A series of private clubs has records, at least, while at the Gaslight Key club, pretty girls in tights sing, serve and dance. There's also an orchestra.

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● "I've said it before and I'll say it again. In my opinion Harry Ritz is the funniest single male in show business. If you don't believe me, go . . . and watch his fans laugh themselves into hysterics over the mad material of Harry and his two zany brothers Jimmy and Al."
—Lee Mortimer, NEW YORK MIRROR.

● ". . . Three of the best comics in the business. They sing, they joke and the whole act is peppered with laughs —belly laughs we mean. And you should see these men dance. Maybe dance isn't the word for it. They seem to float in perfect rhythm."
—Herb Kelly, MIAMI NEWS.

● "Show folks en masse turned up . . . to watch and listen to the frantic Ritz Brothers. (Harry is the one comic who has been known to break up Milton Berle, Jan Murray and other comedians. They never try to top him or heckle him)."
—Louis Sobol, JOURNAL-AMERICAN.

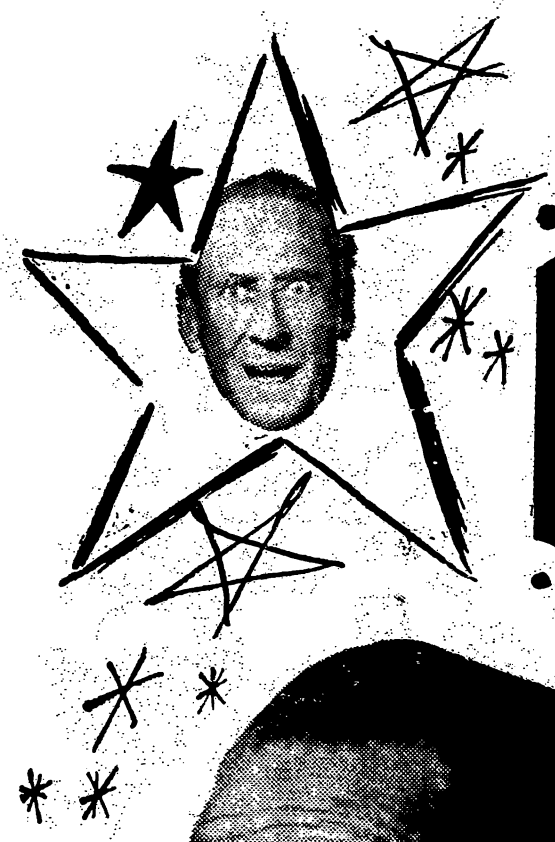


● "The Ritz Brothers came back . . . and these old pros have a quality lacking in today's boys: they work at their trade and they work on their customers until, by sheer force of energy and ability, they slaughter you."
—Robert Sylvester, NEW YORK NEWS.

● "The Ritz Brothers return . . . is a rare and exciting event. Seldom have we seen the reception accorded this zany trio. Twice the packed cafe stood up to applaud. Showmanship is their trade. They're experienced old pros and they know the value . . . the full value of timing. They provide excellent pace and plenty of variety to sustain the laughs from opening to closing."
—Frank Quinn,
NEW YORK MIRROR.

● "THE RITZ BLITZ HITS . . . Jimmy, Harry and Al Ritz, stars of the first magnitude . . . On stage more than an hour . . . they performed at top speed until they were on the verge of collapse. They don't have acts like that in night clubs anymore."
—Gene Knight, JOURNAL-AMERICAN.

● "The Ritz Bros. blew in with gale force and all but knocked down the walls. The Ritz freres didn't only fracture customers, they broke 'em into little bits, pounded 'em into a pulp and then rocked, socked and yocked them till the laughs were turned into gasps. And after being on stage for well over an hour, after which the audience was more exhausted than they were, the Ritzes were given an unusually prolonged standing ovation from a hip opening night, cafe-going set that sounded as if they were hailing a team of Nobel Prize winners. After three decades of headlining the Ritz Bros. are selling one of the great standard routines in show biz. This is an act, which though timed with the precision of a Swiss mechanism, has a madcap quality of uninhibited inspiration as the Ritzes pile bedlam on top of pandemonium in a sight-and-sound pyramid of gags. The basic ingredients of this act have changed little over the years. As usual Harry Ritz is the take-charge pivot man of the trio, demonstrating his unique species of rubber-faced mugging and dazzling variety of dialectical double-talk. The trio probably hit their peak in their 'Continental Gentleman of Song' routine in which Harry Ritz does his Viennese composer burlesque, one of his zaniest bits."
—Jose, *VARIETY*.



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15 Years to 'Discover' Bob Charles

Chicago, Oct. 16.

Of a total of 30 acts who auditioned for the nitery owners last night (Mon.) at the Associated Night Clubs of America conclave here, one hit a jackpot that led to an immediate skein of nine prime bookings. The act was Bob Charles, a 15-year vet of the cabaret boards who, when he appeared before the nitery ops, was admittedly at the nadir of his career. He confessed that he was down to one good suit to work in—and was wearing it.

An eastern comic, Charles had come to Chi only a few days ago because of what he considered a surfeit of comedians in New York.

He said he couldn't even get an audience with Chicago agents until he ran into Harry Breyn, who took him on as a client and book him into the ANCA auditions that very morning. After his sock 20-minute turn before the jaundiced trade audience, he was propositioned not only by the nitery ops but a half dozen agents, most of whom had previously ignored him in their offices.

Among the cafe owners setting dates with Charles were Enrico Banducci hungry i, Frisco), Elizabeth Neustaedter (Exodus, Denver), Jay Landesman (Crystal Palace, St. Louis), Gene Norman (Crescendo, L. A.), Bill Newkirk (Tidelands, Houston), Bill Ball (Embers, Indianapolis), John Volpe (Holiday House, Milwaukee), Harold Van Orman (Northcrest, Fort Wayne), and Oscar Marienthal (Mister Kelly's, Chi.). Auditions ran four hours at the Marienthal—owned Happy Medium, cabaret-Theatre on Rush St.



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Cafe Legits

Continued from page 47

has shown the effectiveness of this policy in many cafes throughout the country.

Wells and his entertainment director, Monte Proser who introduced the cafe-legit policy at the Thunderbird, emphasized that "My Fair Lady," which had Las Vegas' Riviera and The Thunderbird bidding against each other for the rights, will need a lot of legal untangling before it can essay a hotel stand. The condensed rights are obscure and, according to Wells, cannot be touched at this point.

Thunderbird Flourishing

The success of the cafe-legits has also had a marked effect on the Thunderbird. The inn had been a moribund operation before Wells took over and had Proser install "Flower Drum." The late owner, Marion Hicks, had been cutting down considerably and spenders had lost interest.

With its revival, Wells has embarked on a huge building policy, which he hopes will get added interest from top spenders to insure attendance by this gentry even with a longrunning show. For example, construction of a 16-story building with 350 rooms is on the boards. Two convention halls are being built. A race track for quarter horses is also under construction, with a cutting horse competition planned as its first event.

Wells, incidentally, recently purchased $2,520,000 worth of Thunderbird Hotel stock from the Marion Hicks estate, which he is retiring from the open market. The Hicks estate, however, is retaining its interest in the Algiers Hotel, next door to the Thunderbird. Mrs. Lillian Hicks, widow of the owner, is its president.

In addition, the Thunderbird is duplicating some of the N.Y. eatery gimmicks as a gastronomic attraction for Vegasites. A replica of Joe's Oyster Bar in the Grand Central Terminal, N.Y., as well as a branch of Max Asnas' Stage Delicatessen is being built. Wells figures that this, too, can be a lure for the casino habituees.

Dick Gregory Gag Book's Acid Tinge

By ABEL GREEN

Dick Gregory's "From The Back of the Bus" (Dutton; $1.85), a king-size paperback replete with wit, humor and grim racial reflexes to existing prejudices, is more than a comic's topical happenstance. It is a sardonic commentary on the times, done primarily with wit and wisdom, most of it with good humor though not a little of it in anger. For even a $5,000-a-week comedian, whose copyright ownership of this property, for example, already bespeaks big corporate business (tax writeoffs, etc.)—for he is now Dick Gregory Enterprises Inc.—can be angry.

His barbs, however, are two-edged and if the Faubuses and the Barnetts and their constituents have local reasons against integration, Gregory is one not loath to spotlight it for appraisal from whichever perspective. From his teeoff dedication to the Great Emancipator—"if it wasn't for Abe, I'd still be on the open market"—to one of his signoff gags ("I was planning to write much more, but prudence dictates we end it here. Gov. Faubus may ask for equal space")—it is a breezy, readable book that will enjoy wide circulation.

The rapier shafts are brilliant betimes, the minor-key observations redolent with sagacity. And the overall tenor is something the mugg and the intellectual will dig.

The entire 125 pages, illustrated by Jerry Yulsman's photos, are cannily subdivided into categaries that range from America, Alabama, apartments, Brotherhood Week, buses through fairytales ("White Christmas"; "once there was a little Black Riding Hood"), education, employment, Freedom Riders, housing, hypocrisy, KKK, segregation, sit-ins, southerners, with lots more in between.

Hugh M. Hefner, editor-publisher of Playboy at whose Chi Playboy Club Gregory first came to attention, wrote the foreword. He credits his "young, inexperienced but inexhaustible p.a. Tim Boxer" for "badgering a Time mag writer into watching Gregory work. Time's spotlighting gave Gregory impetus, followed by Jack Paar's videxposure which is when VARIETY and the trade furthered Gregory's full-fledged professional impact. Bob Orden did a capital editing job. Whoever is responsible for the many bright gags has probably supplied beaucoup cuffo material to other comics, ofay or colored.

In sum the book may be an historical document of our times. It has the same impact as the Will Rogerisms of the '20s but is more significant in the new brand of social militancy that is indiginous to the times—not only the NAACP, CORE, integration, Freedom Riders, but the new African states and the global races and peoples of all hues.

JIMMY DURANTE

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Vaude, Cafe Dates

New York

Hildegarde tapped for the Statler Hilton, Boston, starting Dec. 10 . . . **Woody Woodbury** to concertize at the St. Petersburg (Fla.) Memorial Aud Nov. 8 . . . **The Characters** signed a three-year deal with the Sahara Hotel, Las Vegas . . . **Bill Tierney** back at his Lambs Club digs following a lengthy hospital stay . . . **George Kirby** returns to the Copacabana Dec. 6 . . . **Oscar Brown Jr.** to give a concert at the YMHA Aud. Nov. 2 . . . Brazilian guitarist **Bola Sete** at the Park Sheraton Mermaid Room.

Mae Barnes at the Blackjack Club . . . **Josephine Baker** at the Terrazza Casino, Mexico City, for four weeks . . . **Bob Maxwell** inked his water show unit with United Talent Management **Ronny Dangerfield** booked on a two-weeker at the Embers, Indianapolis, Nov. 26 followed by the Kings Club, Dallas, Dec. 10 . . . **Jackie Kannon** into the Living Room Oct. 15 . . . **Morty Curtis** marking his 20th anni as booker for Grossinger's, Grossinger, N. Y., later this month during which time he's booked an estimated $10,000,000 worth of talent into that resort.

Chicago

Ella Fitzgerald is next up at the Sahara Inn, Chi, Oct. 25-Nov. 7, followed by **Betty Hutton** Nov. 8-21 . . . **Mamie Van Doren** and **Steve DePass** set for Mister Kelly's Nov. 5 for three weeks . . . **George Carlin, Ian & Sylvia** and **Juan Serrano** open at the Gate of Horn Oct. 16 for three frames . . . **Bob Newkirk** and **Eagle & Mann** play the Sherman House Nov. 13 for three weeks . . . **Dagmar** and **Dick Hinds** set for Ray's Supper Club, Chi, Dec. 31-Jan. 6 . . . **Paul Gray** down for the opening bill of the new Playboy Club in St. Louis Oct. 15 for three weeks, followed by a three week return to the N.O. Playboy . . . **Smothers Bros.** go into Freddie's, Mpls., Feb. 4 for a fortnight . . . **Robert Clary** plays **Diller** skedded for Cork Club, Houston, Dec. 27 for two weeks. the Embers, Indianapolis, Nov. 12 for two frames . . . **Jenny Smith** into the Colony, Omaha, Nov. 1, followed by **Ford & Reynolds** Dec. 6 for a month.

Royal Variety

Continued from page 46

a hike of $28,000 from last year's take. The BBC will pay $56,000 for the right to televise the programs on Sunday, Nov. 4. Under a mutual arrangement, the BBC and commercial tv will in future alternate in screening the gala. ATV has voluntarily agreed not to put on its normal London Palladium tv show, since it could provide competition.

A number of theatres will have to be closed on the night to enable several stars to be available. Macdonnell told VARIETY: "I estimate that it will cost Moss' Empires around $40,000 in loss of receipts and running expenses to stage the show." Robert Nesbitt, again will handle the Royal Variety Performance for the stage.

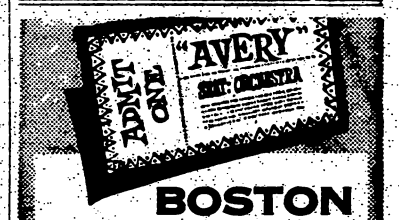
Christopher's Book

Continued from page 46

early Vaude-de-Vire to ultramodern Vegas and video exposures.

What emerges dominantly in Christopher's diverting book on the craft and skill of abracadabra is the fundamental showmanship. This is a commanding quality which is in sharp contrast to what has been dominantly lacking in recent show biz years.

"Panorama of Magic" is almost too esoteric a tag for what is real savvy insight on an ancient and universal art form of sorcery and showmanship, universal in appeal because the great Chinese now-you-see-it-now-you-don't illusionists and their European (later American and other Occidental) counterparts can always play to audiences interchangeably and independent of racial, cultured or linguistic barriers. *Abel.*



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Establishment, London

London, Oct. 12.

"The Second City," with Bill Alton, Del Close, Mina Kolb, Dick Schaal, Avery Schreiber; staged by Paul Sills; $3.50 minimum for members, $4.25 for guests.

In an exchange arrangement, The Establishment cast has gone to the U.S., where it has already opened in Chicago, prior to Washington and New York, and the Second City company has come to London. It's the first anniversary bill for The Establishment, now recognized as Soho's popular satirical nightclub, and which has achieved a phenomenal success in its first year.

The Establishment's own resident artists made their mark by their biting satire, which was always witty, though occasionally crude and coarse. It was also ferociously topical, with many pointed out well-timed comments on news events of the day. By comparison, the Second City company from Chicago is a minor league entry.

True, there is some satire, but it's mainly mild stuff, and there's precious little of the devastating commentary on events that always distinguished The Establishment's productions. There's also an attempt at improvising a song, using key words provided by the audience. However, it is only moderately effective.

This reviewer caught the late show on opening night, which started at 12:30 a.m. and finished 80 minutes later, with just a brief intermission. The material was inadequate to sustain a show of this length. Drastic editing would help enormously, and would give the production a tighter and more controlled look. Most of the individual items, many with promising ideas, drag on unnecessarily, and there is rarely the essential punch line to ram home the message.

Out of more than a dozen items only two or three make more than a moderate impact, though it must be admitted that most of the paying customers laughed uproariously at the company's antics. One novel bit is a clockwork man, who goes into action for a few seconds when a coin is pressed into his hand.

A suggestion that "Jack and the Beanstalk" is subversive literature makes for a diverting, though overlong, parent-teachers' association meeting; and finally, there's a very funny and almost devastating takeoff of "West Side Story."

But too much of the show is obviously contrived, and other sketches dealing with the admission of Red China to the United Nations, nuclear preparation, and the spread of U.S. influence in Latin America miss their targets.

It's a pity because most of the cast is talented, particularly Avery Schreiber, who has a warm and uninhibited manner. Bill Alton, Del Close and Dick Schaal make engaging contributions, but there is indifferent femme support from Mina Kolb. Paul Sills has the directorial credit. Unfortunately, he seems to have given the artists too much of a free hand. *Myro.*

Adolphus Hotel, Dallas

Dallas, Oct. 9.

"Bottoms Up, '62," musical revue produced by Joe Peterson; directed by Breck Wall; special material by Wall, Bill Fanning; choreography, Buster Cooper; costumes, Peterson; features Bill Fanning, Breck Wall, Carol Stovall, Penny Robbins, Suzanne Buhrer, Hazel Rippe, Claire Brooks, Sally Ransone, Jan Sutton, Max Callaway; Ray Herrera Orch (7); $1.50-$2 cover.

This is the sixth intimate revue produced locally in the last four years by the successful Joe Peterson-Breck Wall team and, with the multiple talents of performer-writer Bill Fanning, they score again. This fourth edition of "Bottoms Up," retaining surefire sketches and blackouts from three previous hits, should bring heavy patronage to the plush Century Room for the balance of 1962, for which it's aimed.

The sophisticated, swiftly-paced 50-minute show packs lotsa entertainment with the oldies, but goodies, and also contains fresh sketches and some new blackouts. The tablers alertly respond to the energetic offerings, and the mitting is admission that even the bluest lines are acceptable as the 10 local talents dance, sing, skit and kid away to a begoff.

Fanning is a standout as a sophisticated roue in "Miss Meadows, It's Time to Go Home," in a skit comparing English tea parties with American soirees, both holdovers, and a new funny, "Forthia." Penny Robbins capably belts a risible vocal, "Evil."

Carol Stovall clicks in skits, "This Is Your Life," with Wall, and "Don't Futz Around," with Fanning. Wall scores as a tipsy airline pilot on a champagne flight and a holdover must for the girls, "Mink, Mink, Mink," pulls yocks.

The seven femmes score easily, and with numerous costume changes there's mucho gam display. Max Callaway, a fine hoofer, leads the girls through exciting terp routines, especially clicking with "African Waltz" enhanced by strobelite. House maestro Ray Herrera ably conducts with fine showtime backing, and provides good dance sessions for the patrons.

Revue, with options, expects to stay until New Year's, with a new Fanning-authored revue, "Razzma-tazz," to follow. *Bark.*

Freddie's, Mpls.

Minneapolis, Oct. 11.

June Christy, Jack Sheldon & Joe Maini, Ian Bernard, Frank Oliveri Trio; $2-$2.50 cover.

A June Christy or a Julie London still pulls big crowds to niteries in Minneapolis. Miss Christy is doing socko biz this chapter at Freddie's, where most name acts have been falling flat during past nine months. Room was crammed to near capacity at midweek show caught.

There's no mystery why Miss Christy continues to be solid boxoffice. In her voice, looks and dress, class stands out. Her faultless chirping makes for marvelously pleasant listening. Thrush mixes up her selections nicely, doing an expert job on all offerings including a near impromptu effort on "Misty" which she hadn't rehearsed.

As a jazz vocalist, of course, she still rates at the top. Miss Christy benefits substantially from the first-rate backing she receives from Ian Bernard, her pianist-conductor, and the Frank Oliveri trio.

Show's curtain raiser is a new comedy team, Jack Sheldon & Joe Maini (see New Acts). Pair are accomplished musicians, but their comic dialog and songs are too thin at present to be suitable for leading supper clubs.

Miss Christy remains through Oct. 20. Comic Jack E. Leonard takes over following fortnight. *Rees.*

Statler-Hilton, Dallas

Dallas, Oct. 11.

Mel Torme, Johnnie (Scat) Davis Orch (7); $2.50-$3 cover.

It's been too long since Mel Torme last played a local nitery date, but at this opening he delighted the aficionados and should draw new fans, plus hefty biz, in a fortnight here. Opening with "Get Happy," he works easily and his casual gag tossing and banter with the musicians reaps rapport.

Torme, perched on a stool, scores heavily with a fine songalog—"Where Can I Go Without You," "It's All Right With Me," "When the World Was Young" and "Hey, Look Me Over." The show savvy comes through when, at the piano, yet singer pipes "Lulu's Back in Town," "Blue Moon" and parodies lyrics to "I Can't Get Started With You" and adds an uptempo "Mountain Greenery" for big palming.

Versatile baritone takes over drums for solid hide hitting on "Jump for Joy." He gets maestro Scat Davis on for a wild, ad libbed lyric session of "Old Man River" that welds the fans. Between tunes Torme tells "inside" show biz yarns and gets yocks with a series of mistaken song titles. After a big 45-minute score, he has 'em standing in a singsong of "The Eyes of Texas."

Davis returns to the Empire Room for this outing and opens the show vocalizing his theme, "Hooray for Hollywood." Anita Grant clicks with "Bill Bailey," bearded Murray Horn belts "Live, Live, Live" and Frank Miller scores with the comic "Please, Mr. Custer," to preface the zingy twice-nightly shows. Davis' band cuts the entire show expertly and loads the floor with terp addicts.

Torme stays through Oct. 17, with The Mello-Larks (4) up next for a fortnight. *Bark.*

On Broadway, S. F.

San Francisco, Oct. 13.

"Six Appeal," revue in two acts. With Erica Speyer, Sally Smaller, Corinne Mason, Mike Kitay, Ned Hutchinson, Robert Rawlings. Musical director and pianist, David Williams. Presented by Tom Gee and Sheilah Dorsey; admission $1-$3.

Up to midnight Keith Rockwell and John Ward's 400-seat On Broadway cabaret theatre here is Equity, with "Yum Yum Tree" at $2.20-$4.4$, starring Hans Conried who replaced Russell Nype Saturday (13). From midnight on, Friday asnd Saturdays, it's AGVA, because "Six Appeal" which starts then has no story line but is straight revue. Neither show plays Sunday. Seats have drink and ashtray slots.

Since AGVA minima are much different, presenters and house hadn't broken even after two weekends. Rockwell and Ward also own nearby Casa Madrid, with an excellent flamenco group from Spain current, and two Purple Onions—here folknik) and on Hollywood's Sunset Strip (flamenco), "Yum Yum Tree" and "Six Appeal" are their feetwetters in legit.

The young sextet performing the 20-odd "Six Appeal" numbers recall—except for not writing all their own material—the Revue of the '40s, which included Judy Holliday, Adolph Green and Betty Comden. One of the femmes even resembles Miss Comden. One of the men, Mike Kitay, directed the show and wrote some added material including a nifty song satire, "Good Morning America." All are San Franciscans, four newly professional.

Strongest pieces are a song, "I'm Glad I'm Not a Man," by Ogden Nash (lyrics) and Vernon Duke, done well by Sally Smaller; "String Quartet" by Paul Nassau, with Miss Smaller, Kitay, Robert Rawlings and Ned Hutchinson; "Auf Wiedersehn" by Canadians Stan Daniels and Ray Jessel, with above plus Erica Speyer (whose style somewhat resembles Joyce Grenfell's) and Corinne Kason.

These kids are loaded with talent, but direction and playing are heavy. Not that the smallish audience seemed to mind—some of the ripest mugging reaped yocks. But these clever Californians might achieve better results with less sweat. It would certainly suit most of the material better.

One number about incest seemed supersick, but again many in the audience howled. David Williams' musical direction and 88ing were good, with capable assist from Gordon Cox on skins. *Gard.*

Monticello, Framingham

Framingham, Mass., Oct. 12.

Bobby Rydell (Rocky Valentine, conductor), Charlie Stavin, Harrison & Kossi, Johnny Archer Orch (13); $5 weekday, $7 Saturday minimum.

In for a 10-day stand, Bobby Rydell is making his first appearance in Caesar Tamagno's 1,3000-seater on the Boston-Worcester pike. He sets a fast pace with rock 'n' 'roll, ballads and impresh bits to solid biz. On preem night Thursday (11) he drew 700 and won a repeat date.

Opening with "I've Got a Lot of Living," Rydell segues to "Sway," "Black Magic" and special material number that's slick. In "They Don't Write Them Like That Any More," he takes off on the oldies like "Mairzy Doats," "Flat Foot Floogie," "Caledonia" and others for big audience reaction.

He scores with medley of rock 'n' roll hits, "Wild One," "I Want To Thank You" and gives out with a big "Volare." Diminutive piper shows he's okay in the ballad department with big "Around the World," and nice projection on "Girl That I Marry" with echo chamber effect.

His impresh bits also come off sharp. The songster is pro all the way, fast moving and weaving in terp steps for good showmanship. He winds with his own version of "Mammy."

Charlie Slavin, standup comic with Irish stories, gets over big with tales of his Uncle Dinny's drinking and fantasies. The slim dark haired comic makes his Irish studies lively with his brogue and finales with a good rendition of "Donegal."

Harrison & Kossi open the show with interpretive adagio routines replete with lifts and spins. The two dark-haired terpers are impressive in their interpretive adagio and win rounds of applause. Rocky Valentine conducts Rydell's numbers with eclat. Johnny Archer cuts the rest of the show with classy snap.

This show closes Saturday (20). Jane Morgan comes in for a one night sold out party Sunday (21). Club then goes dark for three days. Xavier Cugat and Abbe Lane open Thursday (25). *Guy.*

Slate Bros., L.A.

Los Angeles, Oct. 12.

Billy Gray, April Stevens, Nino Tempo, Herb Dell Trio; $1.50 cover, two-drink minimum.

Unless there is a complete reversal of opening night form, it appears that the bottom half of the bill may be generating the lion's share of the action for the current three-week attraction at the Slates. Headliner Billy Gray seems a bit out of his element at this spot, forcing him to reach and strain in his efforts to break in new material.

On the other hand, April Stevens and Nino Tempo are a hot and dynamic new team, and their exciting work figures to spur profitable word-of-mouth in the local entertainment colony.

Ace dialectician Gray—the Earl of Fairfax—will have to depend on his most loyal followers for support if he sticks by the tasteless new routine he launched opening night Thursday (11). Something old, something new, something borrowed, mostly blue is the formula for his turn, which ran too long at an hour on the opener.

Act features several song parodies, mostly swishy or smutty in nature. Gray inevitably relies on overworked Yiddish "laugh" words or idioms to bail him out of difficulty, in much the same fashion that many comics rely desperately on words like "Brooklyn" for their ace in the hole.

Atco wax stars Miss Stevens and Tempo serve up a slick, polished 20-minute act, wisely begging off at the peak of their momentum. Pair work together snugly on several vocals, split for individual solos, then reunite with Tempo on sax or guitar and Miss Stevens doing the chirping. High spots are the Twist-tempoed disclick version of "Sweet and Lovely," a smooth "Desefinado," Miss Stevens' solid rendition of "What Kind Of Fool Am I?" and sexy delivery of "Teach Me Tiger" plus Tempo's torrid "Largo" medley on sax. *Tube.*

Isy's, Vancouver, B.C.

Vancouver, Oct. 11.

Jackie Gayle, Joe & Eddie, Bobby Hales Quintet; $1.50 admission.

The current scene, with its political, social and topical foibles, is a natural target for hip comedian Jackie Gayle, and he makes pointed and trenchant use of it. His material is as fresh as this morning's headlines, and ranges from wry remarks on the racial ruckus in Mississippi to pertinent slants on British Columbia's own perennial problem people, the nudie-noted Sons of Freedom Doukhobors.

Gayle also displays an acute ability for mimicry, and offers sharp impressions of Hollywood and show biz personalities, standouts being Lawrence Welk, Charles Laughton, Louis Armstrong, Pearl Bailey and Louis Prima. He finishes this skein with what could soon become a standard for other mimers, a devastating portrait of Walter Brennan as President Kennedy. Gayle has a keen ear for vocal nuances and injects his takeoffs with just enough accuracy to identify and the tabasco bite of satirical wit to sting.

While some of his material and style is reminiscent of early Lenny Bruce, Gayle keeps clear of any objectionable references and establishes a clear and unique satirist identity in his own right. On show caught, he did non-stop 35 minutes.

Show opens with Joe & Eddie, folk-oriented pair from San Francisco, accompanied by guitarist Bill Munday. Baritone-tenor combinations runs through a songalog of folk, gospel and ballad tunes that opens loud with "There's A Meeting Here Tonight."

Bobby Hales quintet backs expertly and Richie Walters, sans notes, emcees. Arthur Lee Simpkins next up, with Duke Ellington band slated for a November gig. *Shaw.*

Shoreham, D.C.

Washington, Oct. 9.

Shelley Berman, Teddi King, Bob Cross Orch (14), Steve Kisley Orch (5), Shoreham Strings (8); $3 cover.

Shelley Berman, sparking the greatest volume of advance reservations in the history of the Shoreham Hotel's posh Blue Room, came into Washington as if he were playing Schenectady. The political capital may be a vast storehouse from which other comedians extract endless gags, but not Berman.

Berman opens with an announcement that he wouldn't have any D.C. jokes. "I see nothing funny about Washington," he avers. He also covered himself early for use of familiar material later. Noting his exposure on tv and LP records, he claimed it was a problem "to play before an audience when everybody's lips moved with mine."

Judging from the heavy yocking and loud mitting given him by an enthusiastic sellout crowd, the Berman apologies were excessive and unnecessary. If the material was often familiar, it was received with hearty approval. In fact, ringsiders shouted request for old favorites from Berman's first album.

The Bernie Bralove swankery is a huge room, and it was hushed to catch every Berman line. Such vast areas may be a gamble for some standup comedians. But Berman, who has not previously played a D.C. nitery, has the talent to catch and hold attention.

Not only did Berman refuse to yield to the trite temptation to joke about D. C. in D.C., he also resisted going off color. His act here is clean enough for any child to watch.

Teddi King, a little looker with a big voice, gets the show off to a rousing opener with several tunes, including "Lady Is a Tramp," "Mr. Wonderful" and "Am I Blue?" She and Berman haven't played together in a long time, but make an enjoyable billing.

The Bob Cross Orch is up to its familiar high standards, with the Steve Kisley quintet (which moved this season to the Shoreham from the Statler-Hilton here) alternating to keep good music continuous. Eight violinists taken from the two bands and dubbed the "Shoreham Strings" wander among the tables during dinner. The crowd liked the romantic note. *Carp.*

Harolds, Reno

Reno, Oct. 13.

Vivienne della Chiesa, Dave Barry, Don Conn Orch (10); no cover, no minimum.

After a long summer run of the "Riverboat Follies," Harold Smith Sr. has reverted to his regular two-act policy for the seventh floor Fun Room with Vivienne della Chiesa and Dave Barry initialing the fall-winter season.

Current stanza marks a playback for Miss della Chiesa but a debut for Barry in this room. He's the first standup comic to play the spot, and like the headlining singer, he's a natural for the intimate confines of the room.

Miss della Chiesa is again proving her status as one of the most talented vocalers to play any nitery, and shows her command in any area. With great attention to phrasing and lyrics, she gives tablers a varied catalog including such as "The World Is Mine Tonight," "My Man," "September Song," a gusty "St. Louis Blues" and a medley of Italian titles.

The Don Conn Orch has been augmented to 10 pieces for the singer's engagement and is under the baton of conductor-writer-arranger Allyn Ferguson while Miss della Chiesa is on. Singer is gracious with selections and earns full devotion from audience. Her gowning also rates superlatives.

Barry, for this outing, comes in with much new material but retains some of his better trademarked stuff. He's personable, sells with authority, and (on night caught) had auditors offering much mid-term approval. He touches on the like of the gaming tables, his wife's driving (with attendant sound effects), politics, and television commercials. He also scores in the sound effect department with an original thing called "I Like Sounds."

Miss della Chiesa is in for an eight-week stand through Dec. 2. Barry exits on Oct. 28 to be replaced by the Half Brothers. *Long.*

CURRENT BILLS

WEEK OF OCTOBER 17

NEW YORK CITY

MUSIC HALL — Richard Hayman, Nicolyn Emanuel, Eugene Slavin, Thatcher Clarke, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angelys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggatth, Maureen Wilson, Wendy Faulkener, Jackie Griffiths.

SYDNEY (Tivoli)—June Bronhill, Peter Graves, Rosina Raisbeck, Eric Reiman, Lola Brooks, Lorna Forbes, Barry Balmer, Halinka de Tarczynska, Gloria Mcdonall, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, 2 Carmenas, Circus Knie's Horses, Zebras & Ponies, Diors Sisters, Four Soranis, 2 Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

BIRMINGHAM (Hippodrome)—Russ Conway, Mike & Bernie Winters, Bryan Johnson, Peter Crawford Trio, Terry Kaye, Sandra Peters, Esmé Browne Dancers.

BRIGHTON (Hippodrome)—Dickie Valentine, Chic Murray & Maldie, Audrey Jeans, Billy Baxter, Franklin & Doyes, Hollander & Hart, Flack & Lamar.

LIVERPOOL (Empire)—Tony Hancock, Matt Monro, Johnnie Spence, Scooter Teague's Dance Ensemble.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee, Bill Shepherd Singers, George Carden Dancers.

VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros & TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Kurli Benito, McMurray & Jeff, Johnny Barracuda.

BASIN ST. EAST Louis Prima Orc., Sam Butera & Witnesses.

BLACKJACK T. C. Jones, Johnny Fooster Orc., Mae Barnes.

BLUE ANGEL—Nipsey Russel, Alberts, Jo Mapes.

BON SOIR Jack Douglas & Relko, Felicia Sanders, Three Flames.

CAMELOT — Don Astone Orc., The Cookies.

CHARDAS — Lily France, Jacqueline Row, Elemer Horvath Orc.

CHATEAU MADRID Roberto Iglesias & Co., Pupi Campo Orc., Carbia Orc.

COPACABANA—Nat King Cole, Gary Marton, Joseph Mele Orc., Frank Marti Orc.

CRYSTAL ROOM — Milt Trenier.

EMBERS—Dorothy Donegan Trio, Arvel Shaw Orc.

HAWAIIAN ROOM — Angela Martin, Denis Regot, Keola Beamer, Qai & Hulabelles.

HOTEL ASTOR—Dick Harding, Debbie Kelley, Eddie Lane Orc.

HOTEL NEW YORKER — Verna Lee, Milt Saunders Orc.

HOTEL PIERRE — Joseph Sudy Orc., Robert Simpson, Leigh Green, Phil Wayne Trio, Kathy Preston.

HOTEL PLAZA — Georgia Gibbs, Emil Coleman Orc., Continentals.

PLAZA-9 ROOM — Julius Monk, Ceil Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston.

HOTEL ST. REGIS — Peter Duchin, Nancy Manning.

HOTEL ROOSEVELT—Jan Garber Orc.

HOTEL SAVOY HILTON—Ted Straeter Orc., Ray Hartley.

HOTEL WALDORF-ASTORIA — Shelley Berman, Greter Keller, Emile Pette Orc., Milt Shaw Orc.

INTERNATIONAL — "Minsky's Follies," Benson & Mann, Max & Cherie, Marion Miller, Tina Marshall, Maybin Hewes, Mike Durso Orc.

LATIN QUARTER—Carsonys, Francois Szony & Claire, Gino Donati, Barbara Heller, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK -Nikki Price, David McKay, Larry Grossman.

LITTLE CLUB — Chauncey Grey, Tito Puente Orc.

LIVING ROOM—Jackie Kannon, Cindy Lord, Bobby Milano, Bob Ferro Orc.

NO. 1 FIFTH AVENUE—Hankinson & De Malo, Cedrone & Mitchell, Mary Ellen.

ROUNDTABLE — Steve Alaimo, Davy Jones, Orchids.

SAHBRA — "The Happy Land," Leo Fuld, Louis Bannett Orc.

SQUARE EAST "Second City," Alan Atkin, Zohra Lampero, Andrew Duncan, Eugene Troebnick, Anthony Holland.

STROLLERS Lanny Ross, Whiffenpoofs, Steel Band.

TOWN & COUNTRY Ritz Bros., June Valli, Lomans, Ned Harvey Orc., Rod Rodriguez Orc.

TRUDE HELLER'S Ray Milan & Quarternotes.

UPSTAIRS & DOWNSTAIRS — Danny Carroll, Jane Connell, Sudie Bond, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel, Larry Holofcener, Bill McCutchon, Patty Regan, June Squibb.

VIENNESE LANTERN Fernanda Montel, Lynn Starling, Ernest Schoen Orc.

VILLAGE BARN- Ralph Pope, Peri & Ray, Tex Fletcher, Becker Bros., Lou Harold Orc., Joe Shai Orc.

VILLAGE GATE — Lonnie Donegan Orc., Charlie Byrd, Ada Moore.

VILLAGE VANGUARD — Makim & Clancy Bros.

CHICAGO

BLUE ANGEL—"Calypso Latina," Jamaica Slim, Lord Banjo, Jimmy Lara, Marion Mills, Angela Renee, Gloria Drew, Selma Smith, Tino Perez Orc.

CONRAD HILTON "Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Gabriele Welders, Dennis & Darlene, Boulevar-Dears (6), Boulevar-Dons (3), Jimmy Palmer Orc.

DEL PRADO HOTEL—"Hits of Broadway," Bonnie West, Susan Cable, Ann Hilton, Blanche Schulz, Charles Abbate, Kenny Adams, Dale Van, Bobby Wolf, Scott Pearson.

DRAKE HOTEL -Myron Cohen, Jimmy Blade Orc.

EDGEWATER BEACH — "Strawhat Revue," Lucho Navarro, Henri Noel, Cheri Ann Schear, Bob Carey, Andre Deckman, Beverly Lacek, Jimmy Dybas, Eileen Sarafis, Frank Giordano, Davine Miroballi, Noel Russell, Don Davis Orc.

GATE OF HORN—George Carlin, Juan Serrano, Ian & Sylvia.

LE BISTRO — Chavis Bros., Connie Milano Trio.

LONDON HOUSE — Gene Krupa Quartet, Charlie Ventura, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Irwin Corey, Sandu Scott, John Frigo Trio, Marty Rubenstein Trio.

PALMER HOUSE — Kim Sisters, Ben Arden Orc.

PLAYBOY—Kenny Milton, George Kirby, Dauphin Trio, Roy Petty, Tony Craig, Ami Rouselle, Wayne Roland.

PEPE'S—Gus Van & Roaring 20's Revue.

SECOND CITY — The Establishment, John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson.

SAHARA INN — Tony Martin, Allen Drake, Frank York Orc. **Lounge:** Freddie Bell & Roberta Linn & Bell Boys, Ronnie Brown Trio, Frank Fiore Four.

SHERATON-BLACKSTONE — Robert Clary, Franz Benteler Orc.

SUTHERLAND LOUNGE—Al Grey-Billy Mitchell Band.

SUTHERLAND LOUNGE — Redd Foxx, Gene Ammons Band.

LOS ANGELES

BEN BLUE'S—Laffs & Gals, Norman Hawes Orc.

CIRO'S—Donn Arden Revue.

COCOANUT GROVE — Sammy Davis Jr., Freddy Martin Orc.

CRESCENDO—Frances Faye.

DINO'S — Gigo Galon, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers, Dee Dee and Bill.

SLATE BROS.—Billy Gray, Nino Tempo & April Stevens, Herb Dell Trio.

STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinnay Ennis Orc.

YE LITTLE CLUB — Doodles Weaver, Gloria Grey, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Rev. **Lounge:** Dave Apollon, Les Femmes, Michael Kent, Johnny Puleo, Joe Venuti, Pompoff Thedy Family.

DUNES—Geo. Burns, Carol Channing, Four Preps, Bill Reddie Orc. **Lounge:** "Vive Les Girls."

EL CORTEZ—Kay Martin and Bodyguards.

FLAMINGO—Dick Shawn, Brenda Lee, Nat Brandwynne Orc. **Lounge:** Brook Benton, Harry James, Bob Sims.

FREMONT—Newton Bros., Joe Pasko, Swingin' Lads, Ricky & Gents.

GOLDEN NUGGET—Judy Lynn, Diplomats, Tony Lovello, The Features.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby, Ink Spots.

RIVIERA — Dinah Shore, Davis & Reese. **Lounge:** Kay Stevens, Big Tiny Little, Pat Yankee.

SAHARA—Judy Garland, Ray Bolger. **Lounge:** Louis Prima, Gia Maione, Sam Butera, Freddie Bel, Arthur Ellen.

SANDS—Steve Lawrence, Eydie Gorme, Dunhills, Harry Nofal, Copa Girls, Antonio Morelli Orc. **Lounge:** Dave Burton, Danny Costello, Morry King, Ernie Tewart.

SHOWBOAT — Skeets, Minton, Muggsy Spanier, Ken Linley, Rusty Isabel.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, G. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Bernard Bros., De Castro Sisters, Micki Lynn.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Orc. **Lounge:** Dinah Washington, Dukes of Dixieland, Arthur Lyman.

Ray Sinatra Orc. **Lounge:** Shecky Greene.

TROPICANA—"Folies Bergere of '62," Billy Maxted Jazz Band, Al De Paulis 4.

RENO-TAHOE

CRYSTAL Bay (Tahoe) — Novelites, Ronnie Games Trio.

HAROLDS—Vivienne della Chiesa, Dave Barry, Don Conn Orc.

HARRAH'S (Reno)—Mary Kaye Trio, Jerry Colonna, Judy Lynn, Braman & Leonard, Personalities, John Buzon, Red Coty.

HARRAH'S (Tahoe) — Polly Bergen, Charlie Manna, Barry Ashton Girls, Leighton Noble Orc. **Lounge:** Billy Eckstine, Harry James Orc., Nick Lucas, Partners, Sherwood and Dorne, Tony Lovello.

HOLIDAY—Joe Maize and Cordsmen, Five Senoritas, Mariachi Los Comperos, Harry "Woo Woo" Stevens.

MAPES — Vagabonds, Sawyer Sisters, Joe Karnes.

NEVADA LODGE (Tahoe)—Carol Kent and Dick Taylor Trio, Diplomats.

NEW CHINA CLUB—Eagle Eye Shields, Tony St. Thomas.

NORTH SHORE (Tahoe) — Bobby Page and Musical Pages.

RIVERSIDE—Denise Darcel, Buddy LaPata Orc. **Lounge:** Frank Fanelli with Ree Brunell, Hank Penny.

SPARKS NUGGET—Dennis Day, Kane Sisters, Bertini's, Moro-Landis Singers & Dancers, Foster Edwards Orc. **Lounge:** Royal Tahitian Revue, Traian Ted Boyer.

WAGON WHEEL (Tahoe)—Theatre Bar: Novelites, Pat Yankee and Her Singers, Frank Moore Four, Town Pipers, DeFuentes Bros., Magic Violins of Mexico, Ron Rose.

SAN FRANCISCO

BIMBO'S 365—Lessy & Moore, Gail Gali.

BLACKHAWK — Vince Guaraldi Trio, Ramsey Lewis Trio.

CONDOR—Joe Loco 3.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Mary Pearl.

FAIRMONT — Phyllis Diller, Ernie Heckscher Orc.

GAY 90s—Jerry Sharkey, Bee Ray and Ray K. Goman.

HUNGRY I—Peter, Paul & Mary, Dave Astor.

JAZZ WORKSHOP — Stan Getz Four.

NEW FACK'S—Duke Ellington Orc.

PURPLE ONION—Cindy Whitsell, Adam Keefe.

PIERRE'S—Frank Moore Four.

SUGAR HILL—Carmen McRae.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Malkin Orc., Angelito.

CARILLON—Lou Walters "Scandeles de Paree," Ricky Dunn, Tony & Eddie, Ralph Young, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespia Bros., Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC—Devlin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Steele Twisters.

FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, The Rivieras (Two), Napoleon Reed, Line (16), Len Dawson Orc., Larry Boyd Trio; Chero's Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio, ells & Four Fays.

PLAYBOY—Dick Havilland, Enid Mosier & Alfonso, Beverly Wright, Sir Richard Drake, King & Mary, Frankie Rand.

RONEY PLAZA—Tempos.

THUNDERBIRD — Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

SAN JUAN

CLUB CARIBE—Nancy Wilson, Isabela & Miguel, Migulito Miranda Orc., Pepito Arvelo Five.

EL CONVENTO — Pepe Lara Orc., Rodrigo Olivo Five.

LA CONCHA—Winged Victory Chorus, Carole Crook, Noro Morales Orc., Nestor Torres Five.

OCHO PUERTAS—Nydia Souffront, Joe Valiente, Jose Aponte.

PATIO DEL FAUNO—Hermanos Reyes & Teresita, Pepito Torres Orc., Barletta Five.

TROPICORO—Lobato Dancers, Daniele Clary, Cesar Concepcion Orc., Julio Gutierrez Five.

House Review

Apollo, N. Y.

Fred Barr-Doc Wheeler Gospel Caravan with the Swanee Quintet, Caravans (5), Soul Stirrers (4), Andrewlettes (5), Rasberry Singers (4), Gilbert Atkins, Irene Derico; "Desert Patrol" (U-I).

While the current gospel show fronted by deejays Fred Barr and Doc Wheeler runs long by any standard (close to two hours), it still has a nicely building pace and real impact at the wind.

Latter element is provided by the Caravans, possibly five of the finest religioso voices extant, who can chant, wail, shout, scream and plain sing while at all times remaining musical. Girls rate individual intros and beg off to shouts for more.

This group could easily follow Sister Clara Ward's lead into Birdland and the Vanguard. Along with a remarkable number of other fine gospel singers and groups, the Caravans are out of Chicago, which could mark old Number Two as the heartland of the idiom as it once was for jazz.

Former Caravan singer Inez Andrews, has formed her own quint, the Andrewlettes, a strong group paced by the powerful and deftly dramatic vocal skills of the leader. Miss Andrews is a bit lengthy in the preachment, which could be subbed to good effect by more in the vocal groove.

Soul Stirrers and Swanee Quint are veteran and solid, and the Rasberry Singers quartet open, scoring primarily on the fine contralto voice of the group's lead. Guest perfomer on show caught was pre-teen Irene Derico, a poised and gifted youngster who has a running start on the future. Still another unique feature is the gospel narrative of legit actor Gilbert Atkins, whose poetic story of creation is related in very stirring terms, but still has a definite refinement in contrast to the emoting around it. *Bill.*

Granz Sues Sahl For $6,531 'Consultant' Pay

Los Angeles, Oct. 16.

Mort Sahl has been named defendant in a Superior Court suit filed by Norman Granz, who described himself as comic's former personal manager and is owed $6,531 under an oral contract of March 25, 1959 in which he said he was to receive 10% of Sahl's gross earnings as consultant and adviser on engagements.

Amount demanded by Granz, who pointed out he did not obtain employment for the comedian, comprises 10% of $65,310 assertedly earned by Sahl during the period of March 25 to June 21, 1959. Sahl, according to the complaint, terminated agreement June 21, 1959.

New Acts

ART PERRI
Songs
20 Mins.
Gay Nineties, Minneapolis

Baritone Art Perri is a surefire comer. This 22-year-old Philadelphian was the winner of the first Mario Lanza Institute scholarship award and is a protege of the Lanza family which first heard him sing in Wildwood, New Jersey, and took him under their collective wing. Perri started singing at the age of nine on a local tv show, was a classmate at South Philadelphia highschool of such well established pop vocalists as Chubby Checker, Fabian, Frankie Avalon and Bobby Rydell. For the past year he has been taking voice lessons from Bobby Tucker at MGM and has worked in Los Angeles at the Coconut Grove and Moulin Rouge.

His backers, and there appear to be plenty of them, think he's ready now. His first engagement at this stage bar bistro has been extended from two to four weeks. Gay Nineties is advertising him as a star in the making, advising nightclubgoers that "it's one of the few chances we have to say, 'I heard him when . . .'" He rates as the top vocalist to appear in this spot.

From here Perri returns to his home town for a fortnight stay at Palumbo's and in February he's slated to make a screen test for Joe Pasternak at MGM.

Perri definitely has a lot going for him. Tall, well-built, good looking youngster is more than a little remindful of Lanza. He boasts a fine set of pipes, has a wide repertoire of songs ranging from Italian arias to pop tunes and jazz offerings and has plenty of self-confidence to go with his obvious talent. For a beginner in the nightculb trade, he also exhibits an amazing degree of poise and stage presence. Slight drawback is a distracting tendency to roam too much when he's performing. Otherwise, he's tops in all respects.

His future in nitery biz appears set. Singer should also be an excellent bet for tv, films and the stage. *Rees.*

LOS COBALLOS (3)
Spanish Dance
12 Mins.
Palumbo's, Philly

Fast and flashy terping is provided by young trio (two boys and a girl), who stem from this country but put the finishing touches on their routines in Madrid. They kick off with a castanet-clicking, heel-stomping Andalusian number. The girl is an attractive senorita and so engrossed in her dancing she went through a solo turn with a faulty zipper and slipping jacket with complete unconcern.

The male dancers duet in a fast zapateado, Spanish clog dance, enlivened by the addition of long poles with which they accent the beat. They are rejoined by the girl for a gypsy flamenco number and close with a lively jota, a Spanish peasant number which brings back the castanet effects. Act is obviously new, but the youngsters are adept and make good warmup turn for show. *Gagh.*

JENNIFER ADAMS
Songs
22 Mins.
Broadway Inn, Portland, Ore.

Blond and stacked Jennifer Adams has been chirping in niteries for nearly three years, but never filed under New Acts. Many customers would have been satisfied just to ogle her. Pipes are pleasant and adequate with ballads the best bet. She displays salesmanship all the way.

Miss Adams needs counsel on repertoire and special material to get her on the road to the major league. Gal too frequently abandons her forte in favor of not so becoming tunes. Although, Miss Adams is not one to cause an audience to lose interest, her songalog would be more impressive in a slightly larger room with better presentation by the bosses. With a little more experience and solid management Jennifer Adams could have a winning stint. *Fere.*

JACK SHELDON & JOE MAINI
Comedy, songs
25 Mins.
Freddie's, Minneapolis

A pair of topnotch jazz musicians, Jack Sheldon and Joe Maini are striking out on the comedy route, one they may find a bit bumpy. Sheldon, former trumpet player with Stan Kenton and Woody Herman bands, has been working with warbler Julie London for past year and has been doing some short comedy stints. When Miss London took sick on the final night of her engagement here three weeks ago, Sheldon filled in for her and was such a hit that Freddie's boniface Pete Karalis brought him back, putting him on the bill with June Christy.

For this first crack at laff-getting, Sheldon has teamed up with saxophonist Joe Maini who has also played with several top name bands. While Sheldon drew raves here as a solo, duo act needs considerable refining. Pair's material, much of it original songs and impreshes, is too uneven for a supper club routine. Sheldon does most of the singing, mainly sicknik lyrics and parodies, in a so-so voice. Straight-faced Maini has the appearance of a comic but needs better lines.

Twosome show occasional flashes of promise. A takeoff on an army indoctrination session include some good yocks, and Sheldon is funny in an impersonation of a sideshow character. But the act needs more "A" material as well as plenty of time to polish timing and delivery. *Rees.*

MICHEL LOUVAIN
Songs
34 Mins.
Gatineau, Ottawa

Michel Louvain, young Quebec chanter whose popularity is upping among French Canadians mainly via his Apex disks, has a clicko set of pipes and a song library to suit them. Stint shows some lack of attention to staging and dominance of tunes in French which is a good tongue for romantic songs as long as there are enough customers who understand it. Louvain works nicely in English and should splice more English-language songs into the stanza except where his audience is dominantly French-speaking, as in most Quebec location.

Chanter has had some exposure in eastenr Canadian and Puerto Rican rooms plus television on the CBC webs. He has a restricted US circuit set for fall and early winter, then back to the Caribbean. Add improved staging and Michel Louvain can be strong material for niteries, lounges, tv, radio, disks. *Gorm.*

Agencies' Stars

Continued from page 47

of a contract. For example, Gordon & Sheila MacRae have nabbed a healthy lineup of dates from United Talent Management but haven't signed a deal.

The agencies by now have departed from the crude gimmicks that prevailed when MCA first went out of the agency business. During that period one office offered a prominent team a Rolls-Royce. Some were willing to represent some teams for 5% instead of the normal 10%. Others offered to take care of a lot of administration expenses, such as tax work.

But despite all the attractive deals being made available on one-shot basis, some acts may figure "who needs a permanent office?" They can pay-as-you-go just so long as agencies come up with their best deals. Cary Grant, for example, hasn't had an agent in years yet has had some of the top jobs the film industry has to offer. There is a danger to agencies that other performers may fall into the same viewpoint.

Others, however, feel the need of a "home." For instance, George Gobel who had been taking some offers from UTM, settled down with the Morris office. This type of talent feels a necessity to find someone who will be interested in their artistic and personal welfare and a permanent office is the ticket.

Georgie Wood's Sequel

London, Oct. 16.

Diminutive comedian "Wee" Georgie Wood has a sequel to his personal memoirs, titled "Royalty, Religion and Rats!"

His first book, "I Had To Be Wee," was published in 1947 by Hutchinson.

IRISH FEW, FIRST NIGHTS MANY

'Fiorello' Panned by London Critics, May Get Moderate Run on Low Nut

London, Oct. 16.

Although the production drew a record gross in its Bristol tryout and was given an enthusiastic hand by first-nighters at the Piccadilly Theatre last Monday (8), "Fiorello" got generally cool reviews in the London morning papers. The only unqualified rave came from the Times.

Bernard Levin's Daily Mail review was headlined, "This tale is Un-American, Unoriginal, Unmemorable, and Un-Good" and he thought that the introductory commentary retarded "the already slow production almost to paralysis point." He also suggested that an American leading man should have been imported.

David Nathan of the Daily Herald, rated it "a middling kind of musical," but he said the book is "almost humorless and makes its dramatic peaks with all the predictability of one of those Hollywood glossies of the lives of great showmen—as La Guardia was."

Fergus Cashin, the Daily Sketch reviewer, hit out, "The acting was hopeless, the production was helpless, the voices were useless and the whole thing seemed endless." In his view only two tunes registered, "thanks to Bryan Blackburn and Peter Reeves" (*a cabaret act playing two bit roles—Ed.*) and he gladly named them ("Politics and Poker" and "Little Tin Box") in order "to say something nice about this show."

A qualified nod came from Herbert Kretzmer, of the Daily Express, who reckoned that for about half its running time "Fiorello!" deserved its exclamation mark, and commented, "In these days, when good musicals are harder to find in London than good parking spaces, that may well be enough." However, he thought the show suffered from a "kind of bittiness" and more seriously from the inadequacies of the locally recruited cast.

T. C. Worsley, in the Financial Times, considered the result "decidedly bizarre, an unhappy marriage between a real subject

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Dallas Musical Season Earned $20,000 Profit On Record $631,597 B.O.

Dallas, Oct. 16.

The State Fair Musicals made an estimated net profit of $20,000 for the 12-week 1962 season, managing director Tom Hughes reported last week to the board of directors. It was the first profitable summer run since 1957.

The 21st season showed a record total gross of $631,597 for six show. The Carol Burnett Show set two records, biggest gross ($184,959) and largest attendance (57,745) in a fortnight stand, including 10 sellouts in the 14 performances.

The 1962 run, June 18-Sept. 9, opened with a dusty $180,000 advance season ticket sale against the Musicals biggest budget in history, $546,000. The Burnett show pulled one-third of the 1962 nut, however. The five other shows, each in a two-week stand, and b.o. takes were: "Wildcat" ($75,383); "Carousel" ($88,363); "Gypsy" ($91,588); "The Merry Widow" ($92,047) and "South Pacific" ($99,257).

The State Fair Musicals board of directors has authorized the officers and the State Fair of Texas to start the necessary legal procedures to dissolve the corporation as the first step toward formation of a new organization to take over the operation of the annual summer season. Another meeting of the board will be held later to actually dissolve the corporation.

Preliminary steps toward forming the new civic group to take over sponsorship of the Musicals have already been taken, with the election of a steering committee which is drafting a charter application.

Chi's Sarah Siddons Nod To Florence Henderson

Chicago, Oct. 16.

Florence Henderson, who appeared here in "Sound of Music" during the 1961-62 legit season, won the 10th annual Sarah Siddons Award as actress of the year in Chicago. Runnersup were Margaret Leighton and Bette Davis, both of whom had appeared in "Night of Iguana." Miss Henderson will receive the award at a banquet this fall.

Voting is done by a closed group of social register theatregoers and drama critics. Miss Henderson is the second performer in a musical to win the Siddons statuette, the first being Anne Rogers, who won it last year for her performance in "My Fair Lady."

Plan Musical Of 'The Matchmaker'

Thornton Wilder's capitulation from his longstanding refusal to permit musicalized versions of his plays has resulted in another of his works being tagged for legituner transition. The playwright, who recently okayed a projected musical treatment of his Pulitzer prize-winner, "The Skin of Our Teeth," has now given the green light for a words-and-music treatment of his comedy, "The Matchmaker."

The musical version of "Matchmaker" is planned for Broadway presentation by David Merrick, who produced the straight-play edition on Broadway in 1955, in partnership with the Theatre Guild. Librettist Michael Stewart, whose credits include the book for Merrick's production of "Carnival," has been commissioned to adapt "Matchmaker."

The musical adaptation of "Skin" is to be made by the librettist-lyricist team of Betty Comden and Adolph Green, composer Leonard Bernstein and choreographer-director Jerome Robbins. A producer hasn't yet been designated.

"Matchmaker," a rewrite by Wilder of his 1938 Broadway flop, "The Merchant of Yonkers," based on an old farce by Johann Nestroy, was a Main Stem click with much of the credit for its success attributed to Tyrone Guthrie's staging. The play, in which Ruth Gordon, Eileen Herlie and Loring Smith costarred, and Robert Morse and Arthur Hill featured, was subsequently made into a film by Paramount with Shirley Booth, Anthony Perkins, Shirley MacLaine and Paul Ford costarred.

The Merrick-Guild presentation was capitalized at $70,000 and as of last June 30 had netted $207,549, all of which has been distributed equally between the management and the backers. That represents a return to the latter of nearly 150% on their investment.

The musicalization of both "Skin of Our Teeth" and "Matchmaker" were suggested by Wilder's agent, Harold Freedman, and the latter persuaded the author to approve the projects.

Rep Groups At Princeton To Produce 'Fantasticks'

The professional repertory company of the McCarter Theatre, Princeton, N. J., will make its first fall appearance next Friday-Saturday (19-20) and Oct. 26-27 in "The Fantasticks."

The musical will precede the November start of the McCarter's "Mediterranean Heritage" series.

SURE IT'S GRAND DO-IT-YOURSELF

By WOLFE KAUFMAN

Dublin, Oct. 16.

The Dublin Drama Festival is over, and that means that the 1962 season of European festivals is over. (Well, almost. Berlin, which started at the same time, is still on.) There were about 200 Festivals in Europe this year, not counting the film fests and the jazz jinks. It all started with the Paris Fest (Theatre des Nations), which is the most ambitious of such shenanigans. Two-week Dublin derring-do may be the most fun.

Everything they present in Dublin during Festival is not good. Far from it. But which other city in the world can offer a two week romp consisting of 22 first nights—14 of them new plays specially written for the occasion? This nasochistic tourist dutifully limped to all and found only four impossible to sit through.

A Small Town

Dublin is different from all other theatre festivals in that it concentrates chiefly on home talent. Dublin is a small town, as world centers go, with barely over half a million inhabitants. To get that many plays done in the prescribed time, the city's five theatres work double-time, a bus station newsreel theatre is pressed into service, a gas works "company" auditorium is a first-night rendezvous. The pubs are full of theatre talk, the taxi drivers discuss show biz with their clients. After one grueling day—a matinee performance, an evening performance of a second play, and a midnight showing of a third—this reporter returned to his hotel to find that the elevator was not func-

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West End 'Blitz' Nets 14G Weekly

London, Oct. 16.

Lionel Bart's "Blitz," believed to be the most expensive British musical ever staged in the West End, has paid off its investment within five months, and is now showing a steady weekly profit.

The musical, presented by Donald Albery, opened at the Adelphi Theatre last May 8, at an estimated investment of nearly $170,000. It's grossing around $28,000 weekly at a $4.25 top, and netting nearly $14,000.

Lionel Bart is the author of the show's music and lyrics, and also did the staging, besides sharing the book credit with Joan Maitland. The production was brought into the West End after a short tryout engagement at a neighborhood picture theatre.

Bart also wrote book, music and lyrics for "Oliver," which has been running at the New Theatre since June, 1960, also under the Donald Albery banner. An American edition, presented by David Merrick, is currently playing a preliminary engagement in San Francisco and is due Dec. 27 at the Imperial, N.Y.

PROPOSE ARTS CENTER IN MIDTOWN TORONTO

Toronto, Oct. 16.

Construction of a $25,000,000 arts centre surrounding St. Lawrence Hall has been proposed by the Toronto Planning Board. The nine-acre site is east of the O'Keefe Center, near the Lake Ontario shoreline.

The project will be called the St. Lawrence Center of the Arts, and will include a 1,500-seat theatre, a smaller repertory house, a concert hall, a gallery of modern art, restaurant, underground parking, an office building for film distributors and theatrical agencies.

The financing will be from public and private sources.

Merrick Steps Up Taubman Attack, Using 'World' Quote Ads in Greek, Radio Spot Blurbs in Doubletalk

Talent and management attacks on critics are an old story in legit, usually taking the form of brief outbursts of indignation. In contrast, Broadway producer David Merrick's needling of N.Y. Times reviewer Howard Taubman, has become a continuing campaign of ridicule.

Merrick, whose publicity savvy has been apparent for some time in his feuds with aisle-sitters, has taken a new tack in his latest campaign against Taubman. The producer is retaliating against the critic's pan of his latest Broadway presentation, "Stop the World—I Want to Get Off," with advertisements making fun of the Times' review of the British musical import.

It's significant that Merrick has not followed the conventional course of assailing the reviewer for panning the show, but has attacked Taubman as being "dull" and "unreadable" and "incomprehensible." He has also used wit, which generally sticks more than indignation and serious condemnation might do.

A series of display quote ads being run in the New York dailies on "World" includes one devoted to an excerpt from Taubman's review of the show. It differs from the other ads in that the quote is printed in classic Greek. The name of the musical is in English, as is Taubman's credit line and box-office data. In addition, Merrick has launched a new radio campaign for the show in which recorded excerpts from Taubman's review are read by doubletalk comic Al Kelly.

The Greek-language ads, which Merrick claims constitute an accurate translation of parts of Taubman's review, have been running in the Herald Tribune, News, Mirror and World-Telegram. The producer says that copy for the ad is submitted daily to the Times and regularly turned down. When asked for a translation of the Greek, the producer replied, "Ask Taubman."

Radio stations carrying the Kelly gibberish include WCBS, WINS, WPAT, WNEW, WVNJ and WMCA. Merrick explains he did not approach the Times-owned WQXR with the commercial because of the station's policy barring recorded or taped advertisements.

Taubman, incidentally, was one of four critics to rap the musical in the New York dailies. The other three morning reviewers also were unfavorable in their appraisal of the show which was endorsed by the aislesitters for the three afternoon papers.

Maurice Bailey Now Prez Of Indie Booking Office

Maurice Bailey, operator of the Shubert Theatre, New Haven, was elected president of the Independent Booking Office at the organization's annual meeting in New York last week. Other officers elected were Herman Shumlin, vice-president; Ernest Rawley, secretary, and Herman Bernstein, treasurer.

Elected to the board of directors were Kermit Bloomgarden, Arthur Cantor, Warren Caro, Albert W. Coote, Alexander H. Cohen, Morris Jacobs, Milton Krantz, Herman Levin, Louis Lotito, James Nederlander, Samuel H. Schwartz, Edward Steinhauer and Robert Whitehead.

'Stop' Repays 50%; Nearly in Black

"Stop the World—I Want to Get Off," now in its third week at the Shubert Theatre, New York, has repaid its investors 50% of their $75,000 investment and has recouped almost all its cost. The British import, which cost around $88,000 to produce, played to mop-up business in its 17-performance Philadelphia tryout. It opened in New York to mixed notices and a hefty advance sale.

The show's move into the black is being slowed down by a heavy advertising budget, including one of the most intensive radio campaigns for a legit musical in recent years. Disk jockey programs have been saturated with paid plugs for the David Merrick production, adding to the extensive promotional ride being given the tuner by the deejays in their frequent spinning of two numbers from the Anthony Newley-starrer.

The record exposure on the d. j. shows, which began prior to the musical's Broadway bow, is centered principally on various waxings of "Gonna Build a Mountain" and "What Kind of Fool Am I?" Some of the platter spinners have also given the musical their own approval and the feeling in the trade is that the combination of paid commercials and cuffo plugs on the disk jockey level has been a principal factor in stimulating public interest in the presentation.

A house record of $73,015 was established by the musical in its final week at the Shubert Theatre, Philly. Several days prior to the show's closing there, ads were placed in the local newspapers stating that the production was sold out for the balance of its Philly run. That failed to deter the subsequent formation of lines of ticket-buyers at the Shubert boxoffice there, however.

The musical, which breaks even on Broadway at around $25,000 weekly, was endorsed by the critics for the afternoon papers in New York, but was rapped by aislesitters for the a.m. dailies. The original London production of the musical, which Newley wrote with Leslie Brisusse, is still running at the Queens Theatre, where it opened July 20, 1961.

Gov. Clinton Hotel, N.Y., Using Legit Ticket Tie

Legit is now being used as a lure in the competition for business among New York hotels. A special plan has been instituted at the Governor Clinton whereby a set price covers a night's lodging plus an orchestra seat to any Broadway show. The price of the package is $16.50 per person or $33 on double occupancy.

The hotel has sent out a mailing piece on the theatre plan and is also placing ads in the resort sections of out-of-town newspapers.

Selling $294,000 Stock To Finance Acquisition Of Little Theatre, N. Y.

A $294,000 public stock offering is being made by the Little Theatre Inc. to finance its takeover of the Little Theatre on West 44th Street, New York. The corporation, of which Roger Euster is president and director, was formed to acquire the premises from the N.Y. Times for $850,000, to operate it and function as a theatrical production firm. It is to take possession of the property next Sept. 1.

Euster has already made a down payment of $50,000 and another $200,000 in cash is to be paid Oct. 25 to close the deal. A first lien mortgage on the premises securing the corporation's note for the $600,000 balance of the purchase price is also due on that date. Shareholders in the corporation are to get their money back if the total stock sale does not reach $110,000 by Oct. 22.

A sale of $110,000 together with a second mortgage loan of $100,000 would provide the required capital for the purchase payment, plus additional cash to cover related expenses. The theatre built in 1913

(Continued on page

Shows Out of Town

Calculated Risk

New Haven, Oct. 10.

Howard Erskine, Roger L. Stevens, Joseph Hayes, by arrangement with Peter Bridge, presentation of drama in three acts (six scenes), by Joseph Hayes, based on the London play, "Any Other Business," by George Ross and Campbell Singer. Staged by Robert Montgomery; setting, Robert Randolph; lighting Tharon Musser; costumes, Mary McKinley; associate producer, Lyn Austin. Stars Joseph Cotten, features John Beal, Patricia Medina. Opened Oct. 9, '62, at Shubert Theatre, New Haven, $4.80 top.

Miss Rhoda Andrews ..... Dorrit Kelton
Quentin Armstone ..... Ben Hayes
Walter Dedds ..... John McQuade
Helen Bellows Armstone ..... Patricia Medina
Julian Armstone ..... Joseph Cotten
Harrison Bellows ..... John Beal
Jonathan Travis ..... Russell Collins
Clyde Norman ..... Frank Conroy
Malcolm Turnbull ..... Roland Winters
Roger Parkhurst ..... Gene Blakely
William McGow ..... Gerald S. O'Loughlin
Carl ..... Frank Tweddell
Rita Southard Armstone ..... Lois Markle
James McQueen ..... Alexander Clark

Joseph Hayes, who harvested a healthy crop of goosepimples with his "Desperate Hours" thriller, has come up with another tensely engrossing work in "Calculated Risk," taken from the London list "Any Other Business," by George Ross and Campbell Singer. It's a unique whodunit, unorthodox in that it does not involve murder or physical violence of any kind, or, for that matter, any actual crime.

The main interest lies in unearthing the guilty individual responsible for an ethical breach in the internal financial affairs of a fabric mill in a New England town. Broadway should take handily to this newcomer, which not only is a challenge to audience wits but also provides an interesting romantic theme as the principals rebound from a potential break-up of their marriage.

The drama involves stock manipulation in a struggle for control of the mill, and the dialog about complex financial affairs needs clarifying. However, the lines are generally exceptionally meaty and provide a number of sparkling clashes.

The entire action takes place in the boardroom of the mill as the directors gather to consider a threatened takeover and liquidation of the company by an outsider. How the outsider got wind of the company's inner affairs, and which member of the board has been playing cagey with the others constitutes the play's mystery. Virtually every member of the board is suspected, but the identity of the culprit is concealed until a punchy climax.

A cast of top-flighters put the production across. Joseph Cotten's version of the man who resents having had everything laid in his lap and wants to accomplish something on his own is credible and engenders admiration. Others who contribute heavily are town banker John Beal, tippling sales manager Roland Winters, venerable board chairman Frank Conroy, labor rep John McQuade, longtime employee Russell Collins, Congressman-board member Gene Blakely, counselor Alexander Clark, and president's younger brother Ben Hayes.

Gerald O'Loughlin is impressive with a Cagney-type delivery. Patricia Medina gives grace to the femme lead. Lois Markle has an excellent tipsy bit, and Dorrit Kelton and Frank Tweddell fill proper niches as faithful company personnel.

Robert Montgomery's staging is excellent and should be even more effective after the tightening-up process. Robert Randolph's single setting of the boardroom is modestly appropriate. Same goes for costuming.

Hollywood might do well to look into "Calculated Risk." *Bone.*

Lord Pengo

Philadelphia, Oct. 12.

Paul Gregory & Amy Lynn presentation of comedy in a prologue and two acts, by S. N. Behrman, based on his New Yorker magazine series, "The Days of Duveen." Staged by Vincent J. Donehue; settings, Oliver Smith; costumes, Lucinda Ballard; lighting, Jean Rosenthal; associate producers, Jane Friedlander, Michael Parver. Stars Charles Boyer; features Agnes Moorehead, Ruth White, Henry Daniell, Cliff Hall, Edman Ryan, Betty Sinclair, Reynolds Evans, Lee Richardson, Laurie Main, Brian Bedford. Opened Oct. 11, '62, at the New Forrest Theatre, Philadelphia; $5 top weeknights, $5.50 Friday and Saturday nights.

Lord Pengo ..... Charles Boyer
Filbert ..... Laurie Main
Johnson ..... Reynolds Evans
Primrose Dulcy ..... Ruth White
Walter Cannon Brink III ..... Edmon Ryan
Derek Penzo ..... Brian Bedford
Lady Winfield ..... Betty Sinclair
Wilfred Oliver ..... Lee Richardson
Enoch Dulcy ..... Henry Daniell
Miss Swanson ..... Agnes Moorehead
Sylvester Schmatt ..... Cliff Hall

With Charles Boyer furnishing the boxoffice stimulus, "Lord Pengo" might make a modest run, but the S. N. Behrman comedy lacks the strength of plot line and the theatrical dynamics needed for a solid hit. So it's a pleasant evening and an engaging portrayal of an international art wheeler-dealer. The dialogue is intelligent, although plentiful, and there are rewards scattered along the route. But the comedy is a doubtful prospect and nothing at all for films unless given a complete overhaul.

The title character of the play is a fictional character, but he is obviously the subject of the author's New Yorker magazine series, "The Days of Duveen." A native of Hungary, Lord Pengo (like the late Duveen) wins his title in England for contributions in the field of fine arts.

The star's built-in-charm and considerable technical accomplishments are given full rein to present this extrovert merchant of the arts, himself something of an actor. He conveys not only the joy of possessing the treasures of painting and sculpture, but the delight at clinching a deal.

"Berenson may know what is beautiful," he says about an unsalable picture the critic persuaded him to buy, "but I know what will sell." To make these costly transactions he is not above chicanery, and he meddles in the lives of his clients and neglects his own family. Boyer projects his deals with the air of a gleeful conman.

But behind all the man's maneuverings is the ultimate aim, the establishment of a national gallery to house the works he has both collected and collected for. With this goal he is able to rationalize all his actions, even to planting spies in the household staffs of his customers.

Excluding this character study, "Lord Pengo" offers little drama. The hero's chief adversary is time. Death removes rich patron after rich patron, and at the close the exuberant dealer is forced into an admission about his own mortality. It provides a gradually mellowing story and a moving finale, but it doesn't offer much conflict or excitements.

Boyer is fortunately on stage throughout. Agnes Moorehead appears only fleetingly as the knowing and devoted secretary. She makes every appearance acknowledged.

The time of the action is the early 1930s. Henry Daniell provides an incisive bit as an American multimillionaire who loves the throne chairs of the Borgias and hates "that man in the White House." Cliff Hall is fine as the dime-store magnate who wants to buy masterworks in bulk. Ruth White, however, seems rather suburban as a presumably rolling-in-wealth femme buyer.

Brian Bedford gives a standout performance as the son who would rather paint his own pictures, abstractions, of course, than huckster Rembrandts and Raphael Sanzios. Oliver Smith's setting of a New York gallery is tasteful and spacious enough to house a collection of masterworks. *Gagh.*

Billy Barnes' L. A.

Los Angeles, Oct. 11.

George Eckstein & Bill Watters presentation of revue in two acts (24 songs and sketches), with music and lyrics by Billy Barnes, sketches by Bob Rodgers. Staged by Bob Rodgers; scenery, Archie Sharp; choreography, Sylvia Lewis; musical direction, Ray Henderson; lighting, Arvid Nelson; costumes, Max Berman & Sons; production associate, Al Morley. Stars Joyce Jameson, Ken Berry, Ann Guilbert, Tom Hatten, Marilyn Mason, Steve Franken. Opened Oct. 10, '62, at the Coronet Theatre, Los Angeles; $4.30 top.

In this third edition of his revues, Billy Barnes apparently has no eyes to expand to Broadway, although the spotty concoction of songs and sketches could well run indefinitely here. The material is designed to touch satirically on the mores and idiosyncracies intrinsic of Los Angeles, particularly Hollywood. While funny here, it might be lost elsewhere. Barnes has done the music and lyrics, Bob Rodgers sketches. The production was budgeted $22,500 and already has $14,000 advance.

There are some 24 pieces, mostly musical, typical of earlier Barnes-Rodgers work. It is bright, fast, filled with clever lyrics and, for the most part, genuinely entertaining. There is a consistent level, however, with no piece really standout.

The best, perhaps, is a treatise on Aimee Semple McPherson, titled "Sister Aimee," which, though serious in form, may turn into a highly controversial number because of its religious connotation.

Joyce Jameson comes off well in "Covina," and a ballad, "Does Anybody Here Love Me?" The catchiest tune is "L. A. Is," done by expert song and danceman Ken Berry as a comedy tap, but also used as the general musical theme of show. "Keep Away" is an excellent ballad and showcases Marlyn Mason, a promising newcomer.

Among the sketches, "Lady and Bird" is amusing, mostly because of the performances of Ann Guilbert and Steve Franken. Miss Guilbert also does a few clever characteristic Barnes crossstage scene changers. "Weather Report," "Little Leaguers" and "The Forties" are nice, the latter combining several Hollywood takeoffs.

The show's best numbers are in the first half and the biggest duds in the following part, including "Pageant of Los Angeles," "I've Never Attended at All" and "Chamber of Commerce Convention." *Dale.*

The Playboy of the Western World

Baltimore, Oct. 9.

National Tours Ltd. revival of comedy in three acts, by John Millington Synge. Staged by Dermot McNamara; scenery and costumes, Robin Wagner. Features Dermot McNamara, Fiona Martin. Opened Oct. 8, '62, at Ford's Theatre, Baltimore; $4.88 top.

Pegeen Mike ..... Fiona Martin
Shawn Keogh ..... Tom Lacy
Michael James Flaherty ..... Liam Lenihan
Philly Cullen ..... J. Thomas Digidan
Jimmy Farrell ..... Brian Herbert
Christopher Mahon ..... Dermot McNamara
Widow Quinn ..... Paddy Edwards
Sara Tansey ..... Nancy Donohue
Susan Brady ..... Holly Hill
Old Mahon ..... Brendan Dillon

Though 55 years old and beyond the age where it might cause riots, "The Playboy of the Western World," as presented by the Original Irish Players, is a careful mounting of the Irish classic. It may not satisfy everybody, but should please patrons looking for quality on the road.

The John Millington Synge comedy, reviewed off-Broadway by the Original Irish Players a few seasons ago, is neatly staged, acted with indisputable Irish flavor and smoothly directed. Dermot McNamara plays the title character who is welcomed as a kind of celebrity after informing the occupants of a village tavern on the Mayo coast that he has murdered his father. McNamara, who also directed the production, is shy, aggressive, and boastful by turn and entirely believable.

He is well supported by Fiona Martin as the fiery Pegeen Mike, Tom Lacey as her fiance, Liam Lenihan as her father, Paddy Edwards as the Widow Quinn and Brendan Dillon as the unmurdered father.

Whether or not the Players will do well financially, on a national tour, is another question. "Playboy," with lack of names and concentration on colloquy not always understood, will have limited appeal on the road. Word of mouth should help, though, and the word is likely to be good. *Luce.*

The Establishment

Chicago, Oct. 8.

Bernie Sahlins, Paul Sills & Howard Alk, in association with Peter Cook and Nicholas Luard, presentation of a two-act (12 scenes) satirical revue written by the cast and others. Staged by Nicholas Garland; musical direction, Stanley Myers; piano accompaniment, William Mathieu. Opened Oct. 7, '62, at the Second City, Chicago; $2.50 admission.

Cast: John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson.

"The Establishment" of London, equating with those improvisational limners of human folly that have been sprouting in several major cities of the U.S., has traded bare stages with Chicago's Second City for about two months and should do well for the term. Sometimes pointedly satirical but more often only bluntly sacrilegious, the British group impresses

(Continued on page 58)

Australian Shows

(Week Ended Oct. 13)

(Figures denote opening dates)

ADELAIDE

Cousin From Fiji, Union (10-11-62).

BRISBANE

Lusillo Dancers, Majesty's (9-25-62).

MELBOURNE

Aspern Papers, Union (9-24-62).
Death Salesman, Emerald (9-12-62).
Gondoliers, Her Majesty's (9-24-62).
Minstrels, Tivoli (10-5-62).
Orpheus, Princess (9-27-62).
Yum-Yum Tree, Comedy (8-8-62).
Wrong Side, St. Martins (9-28-62).

PERTH

My Fair Lady, His Majesty's (9-8-62).

SYDNEY

Beyond the Fringe, Phillip (9-8-62).
Billy Liar, Ensemble (7-10-62).
Once Upon a Mattress, Palace (8-3-62).
Romanoff & Juliet, Indep't (9-12-62).
Sentimental Bloke, Royal (6-20-62).
Sound of Music, Tivoli (9-28-62).

Shows on Broadway

Who's Afraid of Virginia Woolf?

Theatre 1963 (Richard Barr & Clinton Wilder) presentation of drama in three acts, by Edward Albee. Staged by Alan Schneider; scenery, lighting and costumes, William Ritman. Stars Uta Hagen, Arthur Hill, George Grizzard; features Melinda Dillon. Opened Oct. 13, '62, at the Billy Rose Theatre, N.Y., $6.90 top weeknights, $7.50 Friday and Saturday nights.

Martha ..... Uta Hagen
George ..... Arthur Hill
Honey ..... Melinda Dillon
Nick ..... George Grizzard

The hideous world of misery-induced fantasy and of compulsive love-hate marriage relationships is relentlessly and fascinatingly explored in "Who's Afraid of Virginia Woolf?" which opened last Saturday night (13) at the Billy Rose Theatre. Having made a reputation as the author of several distinctive off-Broadway one-act plays, Edward Albee has written a first full-length drama that runs more than three hours.

As a waggish first-nighter suggested, this marathon work might have been titled "Who's Afraid of Eugene O'Neill?" or "Long Day's Journey Into Nightmare." The analogy isn't so much for the new play's length as for its compression of locale and action and characters, its slashing domestic warfare, and its inexorable probing into the agonies of contorted love and obsessive terror and guilt. Although it is long and seems it, "Virginia Woolf" would be a difficult play to cut very much, at least without weakening it.

Whether such a dramatic ordeal will be successful may be questionable. Probably it will, and perhaps substantially, although its length, somber tone and the lack of major star names are likely to be limiting factors. But as "Long Day's Journey Into Night" demonstrated, there is a public for even a long and torturing drama if it's good enough.

And "Virginia Woolf" is good, and beautifully done. Even the deliberate, repetitious, cumulative first two acts command attention. As returning off-Broadway explorers have been saying for several years, Albee is a talented writer, and it turns out that he's also a strong writer, a big writer. In this new work he has created a vivid, compelling, upsetting drama spiced with acidly funny lines.

Whether it would be suitable for the road or pictures may be dubious, but there's little question that it will boost the careers of the four actors, Uta Hagen, Arthur Hill, George Grizzard and Melinda Dillon, and prove a potent credit for stager Alan Schneider. It establishes Albee as a gifted playwright, if an unenviable individual.

The title apparently has no specific meaning. It's a sort of impromptu conversational game that grows in significance as the two couples, the middleaged and the young college professors and their wives, spend the after-midnight-to-dawn hours drinking and exposing each other's secret guilts and fears. The key to the brutal marital warfare, when it finally comes, doesn't entirely explain it all.

Whether such characters actually exist is obviously a matter of individual opinion, or philosophic attitude. Evidently young Albee believes they do, and presumably he is writing from personal observation. But while an ordinary playgoer may never have run into such tormented and destructive people, it's difficult not to believe them in the characterizations of "Virginia Woolf." They seem not only real, but horrfying and heartrending.

As the older, embittered couple who carry on a savage game of make-believe to endure the agonies of contorted devotion and venom and despair, Miss Hagen and Arthur Hill give virtuoso performances in exhausing roles, rising to an impressive crescendo in the fireworks and final calm of the third act.

Grizzard reveals both deftness and depth as the young professor who blunders into a situation beyond his control or even comprehension. Miss Dillon, making her first New York appearance, is excellent as his self-effacing wife who turns out to have hidden terrors, too.

Schneider's direction achieves admirable variation and dimension, and William Ritman has designed a living room setting that suggests professional surface and sinister undercurrent. Because of the drama's exhausting length, matinees will be played by an alternate cast comprising Kate Reid, Shepperd Strudwick, Bill Berger and Avra Petrides.

Not everyone will like "Who's Afraid of Virginia Woolf?" but no one who sees it is likely to forget it very quickly. *Hobe.*

Seidman and Son

Theatre Guild, Joel Schenker & Michael Kanin presentation of comedy in three acts (seven scenes), by Elick Moll, based on his own novel. Staged by Carmen Capalbo; scenery, lighting and costumes, William Pitkin; associate producer, Elliot Martin. Stars Sam Levene; features Nancy Wickwire, Frances Chaney, Hy Anzel, Martin Garner, Vincent Gardenia, Mitchell Jason, Stewart Moss, Morgan Sterne. Opened Oct. 15, '62, at the Belasco Theatre, N.Y., $6.90 top weeknights, $7.50 Friday and Saturday nights.

Morris Seidman ..... Sam Levene
Constancia ..... Marian Carr
Sophie Seidman ..... Frances Chaney
Jenny Seidman ..... Alberta Grant
Harold Seidman ..... Stewart Moss
Miss Weintraub's Voice ..... Sunny Harnett
Doreen ..... Diana Muldaur
Janice ..... Janice Carson
Laura Menken ..... Nancy Wickwire
Larry Kogen ..... Morgan Sterne
Rosenzweig ..... Hy Anzel
Mr. Karp ..... Martin Garner
Sidney ..... John Crowther
Wilenski ..... Vincent Gardenia
Leo ..... Alfred Leberfeld
Miss Kelley ..... Audrey Ward
Mr. Magnuson ..... Mitchell Jason
Shelley ..... Sunny Harnett
Tina ..... Mercedes Ospina
Edme ..... Edme Van Dyke
Helen Sowolska ..... Yafa Lerner

"Seidman and Son," which opened last Monday night 15) at the Belasco Theatre, is a combination "Fifth Season" and "Father Knows Best." Father, in this Elick Moll adaptation of his own novel, is played by Sam Levene. It's just the kind of part he plays best—in fact it just about is Sam Levene, so who could play it better?"

This is the kind of show that used to be rated sure-fire box-office. It's a schmaltzy comedy about a wise, warm-hearted, wrily humorous Jewish husband and father, a successful women's dress manufacturer who somehow retains his understanding and composure amid the aggravations of home or in his Seventh Avenue establishment. So will it be box-office? Possibly, although not as much so as it might have, say, 20 years ago.

"Seidman" will appeal to the Levene following, of course, and probably also to the populous garment trade and its associated out-of-town buyer influx, as well as the sizable audience there must be for good old sentimental comedy in the Jewish idiom, with a liberal assortment of laugh lines on rising inflection and with rhetorical question marks.

There's a barely perceptible story line involving mother's mild complaining because father often doesn't come home to dinner and take her to the movies, the son's somewhat restrained rebellion and bid for freedom, and a minor situation when the pretty and lonely dress designer is harried by the firm's wolfish chief salesman. But father knows best, or at least enough to keep a level head and generous nature, so it's all warm and pleasant, if just a little sticky, at the curtain.

Moll knows his characters, of course—who should know them better? His theatrical technique is hardly expert, but serves the modest needs of a slight play. Carmen Capalbo has staged the performance with attention to tremolo emotional effects.

There are agreeable performances by Nancy Wickwire as the designer who's much too attractive to be that lonely. Morgan Sterne as the brash salesman, Frances Chaney as the wife who finally gets her hair out of curlers for the curtain, Stewart Moss as the callow son, and Hy Anzel, Martin Gardner, Vincent Gardenia and Mitchell Jason as assorted characters at the office.

Oh yes, there's also a squad of notably decorative models who parade on and off at intervals in enough of a fashion show to attract the attention of the women out front. William Pitkin has designed the flossy settings of the Seidman dining room and bedroom, the office, a corner of a cafe and the designer's apartment living room. The gowns are from a New York dress house.

"Seidman and Son" is mild but perhaps amusing enough to get by on its special appeal. It could even be the makings of a passable picture. *Hobe.*

Donald Babcock and **David Vaughn,** who formerly appeared in the off-Broadway production of "The Fantasticks," have rejoined the presentation as successors to **Charlie Blackburn** and **John High.**

Road: 'Tchin-Tchin' $31,113, Boston; 'Little Me' $55,189, 'Nowhere' $42,468, 'Lord Pengo' $15,600 for 4, Philly

The road was soft in spots, but generally good last week. Philadelphia was a focal point with a spread of five tryouts, including two musicals and three straight plays. The tuners were "Little Me," which played to big business, and "Nowhere to Go But Up," which did okay. The straight plays included "Fun Couple," which didn't fare too well; "Lord Pengo," which registered a satisfactory take in four performances, and "A Matter of Position," which folded Saturday night (13).

Among the tryouts new to the road list last week was "Calculated Risk," which did nicely in six performances in New Haven. "Fun Couple," which had originally been scheduled to play preview performances in New York this week, is currently in New Haven, having altered its plans when a booking there became possible as a result of the Philly fold of "Position," which was to have been berthed in New Haven this week.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned, the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Beyond the Fringe, Colonial (R-T) (1st wk) ($4.95-$5.95; 1,685; $50,585). Previous week, $76,201, O'Keefe, Toronto.

Opened here Oct. 8 to four endorsements (Guidry, Monitor; Kelly, Globe; Maloney, Traveler; Norton, Record American) and one favorable with reservations (Hughes, Herald).

Last week, $43,049 with TG-ATS subscription.

Tchin-Tchin, Wilbur (D-T) (2d wk) ($4.95-$5.50; 1,241; $37,126) (Anthony Quinn, Margaret Leighton). Previous week, $4,551 for Saturday night (6) opening.

Last week, $31,113.

CHICAGO

Mary, Mary, Blackstone (C-RS) (6th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $35,268 with TG-ATS subscription.

Last week, $33,591.

Sound of Music, Shubert (MD-RS) (48th wk) ($5.95-$6.50; 2,100; $72,000) (Barbara Meister, John Myhers). Previous week, $41,239.

Last week, $41,657.

COLUMBUS

Perfect Setup, Hartman (C-T). (Gene Barry, Angie Dickinson, Jan Sterling). Previous week, $15,621, Geary, San Francisco.

Last week, $4,780 for four performances Thursday-Saturday (11-13). The Thursday performance was played without scenery which was lost enroute from Frisco.

DALLAS

Carnival, State Fair Music Hall (MC-RS) ($4.95; 4,120; $106,000) Anna Maria Alberghetti). Previous week, $40,327 for seven performances, four at the Music Hall, Kansas City, and three in Dallas.

Last week, $69,857.

DETROIT

Step On a Crack, Fisher (D-T) (3d wk) ($4.95; 1,606; $35,000) (Gary Merrill, Donald Madden. Previous week, $21,967.

Last week, $19,745.

LOS ANGELES

Kismet, Philharmonic (MD-RS) (3d wk) ($5.90-$6.75; 2,670; $83,400) (Alfred Drake). Previous week, about $80,000 with Civic Light Opera subscription.

Last week, around $80,500 with CLO subscription.

LOUISVILLE

Mary, Mary (bus-truck), Memorial (C-RS) (Lee Bowman). Previous week, $20,703, six-performance split.

Last week, four-performance house record with TG-ATS subscription of $21,139 for Thursday-Saturday (11-13) stand after playing two guaranteed performances, one Tuesday (9) at the Loew's Victory, Evansville, Ind., and the other Wednesday (10) at Indiana U., Bloomington.

NEW HAVEN

Calculated Risk, Shubert (D-T) ($4.80; 1,650; $33,600) (Joseph Cotten).

Opened here Oct. 9 to one favorable review (Leeney, Register) and one yes-no (Johnson, Journal-Courier).

Last week, about $28,600 for six performances.

OKLAHOMA CITY

My Fair Lady, Auditorium (MC-RS). (Ronald Drake, Caroline Dixon). Previous week, $69,508, Auditorium, Denver.

Last week, $37,694 for seven performances.

PHILADELPHIA

Fun Couple, Forrest (C-T) (2d wk) ($4.80-$5.40; 1,760; $50,726) (Jane Fonda, Bradford Dillman). Previous week, $13,812 for five performances.

Last week, $18,003.

Little Me, Erlanger (MC-T (1st wk) ($6.60-$7.50; 1,894; $69,000) Sid Caesar).

Opened here Oct. 8 to three raves (Gaghan, News; Murdock, Inquirer; Schier, Bulletin).

Last week, $55,189 with TG-ATS subscription.

Lord Pengo, Locust (D-T) (1st wk) ($4.50-$5; 1,349; $41,541) (Charles Boyer).

Opened here last Thursday night (11) to one endorsement (Murdock, Inquirer), one yes, but notice (Gaghan, News) and one pan (Schier, Bulletin).

Last week, about $15,600 for four performances.

Matter of Position, Walnut (C-T) (2d wk) ($4.80-$5.40; 1,349; $40,800) (Mike Nichols). Previous week, $18,544 with TG-ATS subscription.

Last week, $19,442 with TG-ATS subscription. Folded here Saturday night (13).

Nowhere to Go But Up, Shubert (MC-T) ($6.60-$7.50; 1,907; $72,674). Previous week, $9,371 for Saturday night (6) opening which drew one favorable review (Murdock, Inquirer) and two unfavorable (Gaghan, News; Schier, Bulletin).

Last week, $42,468.

ROCHESTER

Shot in the Dark (bus-truck), Masonic (C-RS) (Annie Farge).

Last week, $10,501 for four performances Thursday-Saturday (11-13).

SAN FRANCISCO

Oliver, Curran (MD-T) (3d wk) ($6.25-$6.50; 1,758; $65,000) (Clive Revill, Georgia Brown). Previous week, $62,389 with CLO subscription.

Last week, $62,841 with CLO subscription.

SEATTLE

Come Blow Your Horn, Moore (C-RS). Previous week, $13,300, Atkinson, New York.

Last week, over $14,000.

WASHINGTON

Mr. President, National (MC-T) (3d wk) ($5.50-$7.90; 1,673; $68,464) (Robert Ryan, Nanette Fabray). Previous week, $69,164 with TG-ATS subscription.

Last week, $69,596 with TG-ATS subscription.

Scheduled B'way Preems

Step on a Crack, Barrymore (10-17-62).
Mr. President, St. James (10-20-62).
Fun Couple, Lyceum (10-22-62).
Night Life, Atkinson (10-23-62).
Perfect Setup, Cort (10-24-62).
Tchin-Tchin, Plymouth (10-25-62).
Beyond Fringe, Golden (10-27-62).
Calculated Risk, Ambass. (10-31-62).
Nowhere to Go, Winter Gard. (11-10-62).
Foo Hsing Theatre, Longacre (11-12-62).
D'Oyly Carte, Center (11-13-62).
Little Me, Lunt-Fontanne (11-17-62).
Lord Pengo, Royale (11-19-62).
Never Too Late, Playhouse (11-27-62).
Moby Dick, Booth (11-28-62).
Harold, Longacre (11-29-62).
Counting House, Biltmore (12-13-62).
Oliver, Imperial (12-27-62).
Marcel Marceau, City Center (1-1-63).
School Scandal, Majestic (1-24-63).
Hot Spot, Shubert (3-2-63).
Tevarich, Broadway (3-7-63).

Bits of London

London, Oct. 16.

Errol John has taken over the title role in "Othello" and **Esmond Knight** is now playing Antonio in "The Merchant of Venice" in the Old Vic repertory, following the recent death of **Mogens Wieth,** who was acting the parts.

U.S. producer **Paul Lewis** has commissioned **Jack Davies** and **Michael Pertwee** to write a musical based on the "Raffles" stories.

Linnit & Dunfee will present "All Square," a new revue by **Alan Melville.**

Touring Shows

(Figures cover Oct. 14-28)

Beyond the Fringe (tryout)—Colonial, Boston (Oct. 15-20, moves to N.Y.).
Calculated Risk (tryout)—Walnut, Philly (Oct. 15-27).
Caretaker—Sombrero, Phoeni. (Oct. 16-21); Biltmore, L.A. (Oct. 22-27).
Carnival (2d Co.)—State Fair, Dallas, (Oct. 14-21); American, St. L. (Oct. 23-27).
Carnival (bus-truck)—Bushnell, Hartford (Oct. 19-20); mostly one-niters (Oct. 22-27).
Come Blow Your Horn—Geary, S.F. (Oct. 15-27).
D'Oyly Carte Opera Co.—Bushnell, Hartford (Oct. 14); National, Washington (Oct. 15-27).
Far Country—Playhouse, Wilmington (Oct. 24-27).
Fun Couple (tryout)—Shubert, New Haven (Oct. 15-20, moves to N.Y.).
Hostage—American, St. L. (Oct. 15-20); Shubert, Cincy (Oct. 22-27).
Kismet—Philharmonic, L.A. (Oct. 15-27).
Little Me (tryout)—Erlanger, Philly (Oct. 15-27).
Lord Pengo (tryout)—Locust, Philly (Oct. 15-20); Fisher, Det. (Oct. 22-27).
Mary, Mary (2d Co.)—Blackstone, Chi (Oct. 15-27).
Mary, Mary (bus-truck)—Hartman, Columbus (Oct. 15-20); Split-week stands (Oct. 22-27).
My Fair Lady—Orpheum, Madison, Wis. (Oct. 16-20); Pabst, Milwaukee (Oct. 23-27).
Never Too Late (tryout)—Shubert, New Haven (Oct. 24-27).
Nowhere to Go But Up (tryout)—Shubert, Philly (Oct. 15-27).
Oliver (tryout)—Curran, S.F. (Oct. 15-27).
Perfect Setup (tryout)—Hanna, Cleve (Oct. 15-20, moves to N.Y.).
Playboy of the Western World—Her Majesty's, Montreal (Oct. 15-20); Royal Alexandra, Toronto (Oct. 24-27).
Program for Two Players—Fisher, Det. (Oct. 15-20); mostly one-niters (Oct. 22-27).
Shot in the Dark—Playhouse, Wilmington (Oct. 17-20); Nixon, Pitt. (Oct. 22-27).
Shot in the Dark (bus-truck)—Mostly one-niters (Oct. 15-28).
Sound of Music (2d Co.)—Shubert, Chi (Oct. 15-27).
Sound of Music (bus-truck)—Split-week stands (Oct. 15-27).
Tchin-Tchin (tryout)—Wilbur, Boston (Oct. 15-20, moves to N.Y.).

Off-Broadway Shows

(Figures denote opening dates)

Angels of Anadarko, York (10-10-62).
Anything Goes, Orpheum (5-15-62).
B. Fenstermaker, Sher. Sq. (9-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Digging Apples, Wash. Sq. (9-27-62).
Fantasticks, Sullivan St. (5-3-60).
Hanley plays, Cherry Lane (10-1-62).
Hostage, One Sheridan Sq. (12-12-61).
Man Is Man, Living Theatre (9-18-62).
Man's a Man, Masque (9-19-62).
O Say, Provincetown (10-8-62).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Sweet Miani, Players (9-25-62).
Whisper God's Ear, Cricket (10-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED LAST WEEK

Sweet Miani, Players (9-25-62); closed last Saturday (13) after 22 performances.

SCHEDULED OPENINGS

Love of Two Hours; Actors (10-26-62).
Anvil, Maidman (10-30-62).
P.S. 193, Fourth Street (10-30-62).
Intimate Relations, Merm'd (11-1-62).
Living Room, Gramercy Arts (11-7-62).
We're Civilized, Jan Hus (11-8-62).
Cherry Orchard, Theatre 4 (11-14-62).

LONDON SHOWS

(Figures denote opening dates)

Anna Russell, St. Martin's (10-11-62).
Beyond Fringe, Fortune (5-10-62).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Brecht on Brecht, Royal Ct. (9-11-62).
Chips With, Vaudeville (4-27-62).
Do Something, Royal E. (9-13-62).
Doctors of Philosophy, Arts (10-2-62); early evening performances.
End of Day, Arts (10-16-62); late night performances.
Escape Eden, Lyric, H'smith (10-3-62).
Every Night, Palladium (6-1-62).
Fiorello, Piccadilly (10-8-62).
Gentlemen Prefer, Princes (8-20-62).
Lock Daughters, Her Majesty's (5-17-62).
Minstrels, Vic. Palace (5-25-62).
Miss Pell, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drur. Lane (4-30-58).
New Men, Strand (9-6-62).
Oliver, New. (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Wynd. (6-13-62).
Photo Finish, Saville (4-25-62).
Premise, Comedy (7-26-62).
Private; Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldywich (12-15-60).
Rock-A-Bye, Phoenix (10-16-62).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62).
Sound of Music, Palace (3-18-61).
Stop the World, Queens (7-20-61).
Talking to You, Duke York's (10-3-62).

CLOSED

Plough & Stars, Mermaid (9-25-62); closed last Saturday (13) after limited 33-performance engagement.
Talking to You, Duke York's (10-3-62); closed last Saturday (13) after 12 performances.
Black Nativity, Phoenix (8-14-62); closed last Saturday (13) after limited 80 performance engagement.

SCHEDULED OPENINGS

Eastward Ho!, Mermaid (10-17-62).
Kill 2 Birds, St. Martin's (10-25-62).
What a Crazy World, Royal E. (10-30-62).
Happy Days, Royal Court (11-1-62).
Cheap Bunch Flowers, Arts (11-12-62).
Witch of Edmonton, Mermaid (11-21-62).

B'way Bullish; 'Camelot' Hot $60,009, 'Milk' $41,400, 'Come on Strong' $21,825, 'Stop,' 'Strings,' 'Forum,' 'Succeed' SRO

Business rocketed for most Broadway shows last week. The rise in receipts passed the $10,000 mark for three musicals and there were four capacity entries, "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "No Strings" and the newcomer, "Stop the World—I Want to Get Off."

The number of productions on the boards climbs to 19 this week with the opening Monday night (15) of "Seidman and Son," the debut tonight (Wed.) of "Step on a Crack" and the preem Saturday (20) of "Mr. President."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (4th wk; 28 p) ($6.90-$7.50; 840; $33,500). Previous week, $16,716.

Last week, $17,892.

Camelot, Majestic (MC) (97th wk; 777 p) ($9.40; 1,626; $84,000) (William Squire, Janet Pavek, Arthur Treacher). Previous week, $49,961. Treacher joined the cast last week in the role which Laurie Main took over from Robert Coote and which was played the previous stanza by understudy Byron Webster. The costarring lineup will change Oct. 23 when Kathryn Grayson succeeds Miss Pavek.

Last week, $60,009.

***Carnival,** Imperial (MC) (79th wk; 628 p) ($8.60; 1,428; $68,299). Previous week, $34,596.

Last week, $41,682.

Come on Strong, Morosco (D) (2d wk; 12 p) ($6.90-$7.50; 999; $41,960) (Carroll Baker, Van Johnson). Previous week, $19,195 for four performances and two previews.

Last week, $21,825.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (23d wk; 183 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $63,681.

Last week, $65,752.

How to Succeed in Business Without Really Trying, 46th St. (MC) (53d wk; 417 p) ($9.60; 1,342; $66,615). Previous week, $67,468.

Last week, $67,529.

***I Can Get It For You Wholesale,** Broadway (MC) (30th wk; 236 p) ($8.60; 1,900; $73,000) (Lillian Roth). Previous week, $32,445.

Last week, $39,886.

Man for All Seasons, ANTA (D) (47th wk; 373 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $32,574.

Last week, $38,309.

Mary, Mary, Hayes (C) (84th wk; 668 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $34,997.

Last week, $41,224.

***Milk and Honey,** Beck (MC) (53d wk; 423 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, $31,254.

Last week, $41,400.

No Strings, Broadhurst (MC) (31st wk; 244 p) ($9.20; 1,214; $62,037). Previous week, $54,981.

Last week, $62,257.

Sound of Music, Lunt-Fontanne (MD) (146th wk; 1,164 p) ($9.60; 1,407; $75,000) (Nancy Dussault). Previous week, $44,695. Moves Nov. 5 to the Hellinger Theatre.

Last week, $55,345.

Stop the World—I Want to Get Off, Shubert (MC) (2d wk; 13 p) ($8.60; 1,461; $60,000) (Anthony Newley). Previous week, $44,702 for five performances and one preview.

Last week, $60,365.

Take Her, She's Mine, Biltmore (C) (43d wk; 340 p) ($6.90-$7.50; 936; $40,180) (Art Carney). Previous week, $26,048.

Last week, $31,092. Exits Dec. 8 to tour with Tom Ewell succeeding Carney as star.

Thousand Clowns, O'Neill (C) (28th wk; 220 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $28,206.

Last week, $32,112.

Who's Afraid of Virginia Woolf? Rose (D) (1st wk; 1 p) ($6.90-$7.50; 1,162; $46,045) (Uta Hagen, Arthur Hill, George Grizzard).

Opened last Saturday night (13) to four endorsements (Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times; Watts, Post), one qualified approval (Nadel, World-Telegram) and two unfavorable reviews (Chapman, News; Colenian, Mirror).

Last week, $19,623 for opening performance and five previews.

Openings This Week

Seidman and Son, Belasco (C) ($6.90-$7.50; 967; $40.108) (Sam Levene).

Theatre Guild Productions, Joel Schenker and Michael Kanin presentation of Elick Moll's adaptation of his novel. Capitalized at $125,000 with provision for 20% overcall; opened last Monday night (15).

Step on a Crack, Barrymore (D) ($6.90-$7.50; 1,067; $42,000) (Gary Merrill, Donald Madden).

Roger L. Stevens and Herbert Swope Jr. presentation of play by Bernard Evslin. Capitalized at $125,000 with provision for 20% overcall; opens tonight (Wed.).

Mr. President, St. James (MC) ($9.60; 1,615; $77,339) (Robert Ryan, Nanette Fabray).

Leland Hayward presentation of musical with music and lyrics by Irving Berlin and book by Howard Lindsay and Russel Crouse. Capitalized at around $400,000; opens next Saturday night (20).

Other Theatres

Ambassador, Atkinson, Booth, Cort, 54th St. Golden, Hellinger, Longacre, Lyceum, Music Box, Playhouse, Plymouth, Royale, Winter Garden.

London's Arts Offering Sunday and Late Shows

London, Oct. 16.

The New Arts Theatre Club has begun a new policy under the managing directorship of Kenneth Rive. It has resumed Sunday night shows and beginning last night (Tues.) and will offer late-night shows, starting at 10:30 p.m. The initial offering is Jack McGowran in "End of Day," devised from the works of Samuel Beckett.

The Theatre Club will switch to films on Mondays, the first to be "Senelita," with Claudia Cardinale. It is being given four late-night showings from last Thursday (11) and thereafter will be shown every Monday continuously from 1:30 p.m.

Plans are also in preparation for music recitals, are exhibits and a resumption of monthly club suppers. The first guest of honor will be John Trevelyan, secretary of the British Board of Film Censors.

The new entertainment plans coincide with a complete facelift throughout the premises.

Sked 'Sister' Preem, Dallas

The new season at the Dallas Theatre Center will include the preem of "Sister," by Glenn Allen Smith. Also scheduled for the 1962-63 semester is a production of "Julius Caesar."

The regular season was preceded by a presentation of "The Women."

Shows Abroad

Escape from Eden

London, Oct. 5.

Dunbar Productions presentation of a three act (six scenes) comedy, by Graeme Campbell. Staged by the author; decor, Henry Bardon; lighting, Robert Ornbo. Features Vivienne Bennett, Geoffrey Tetlow, Madeline Blakenet, Donald Webster, Martin King, Margaret Bold, Earl Green, Kim. Opened Oct. 4, '62, at the Lyric, Hammersmith, London; $2.17 top.

Sarah Jensen ..... Vivienne Bennett
Johann Sebastian Jensen ..... Jeoffrey Tetlow
Elizabeth Schumann Jensen ..... Madeline Blakeney
Tom Jensen ..... Donald Webster
William Coyle ..... Martin King
Bridget Jensen ..... Margaret Boyd
Barrie Douglas ..... Earl Green
Kim ..... Himself

The Lyric, Hammersmith, was dark last summer, but has reopened with a first play by Graeme Campbell, which is also the first presentation by Dunbar Productions. The author, who describes his work as "a savage comedy," may well write better plays in the future. It's odds on that he'll never write a worse one.

The action takes place on a remote cattle station in New Zealand and the comedy turns out to be a hybrid of moods, with cliche ridden dialog and naive characters. Somewhere a serious play seems to be struggling to get out and, in fact, some of the serious moments are absorbing.

The best of the humor seems to be unintentional and the climax to the second act is a collector's item that had the thin audience rolling in the aisles. It is impossible to believe that this was the intention of either author or cast.

Campbell has assembled odd characters. Mother is a shallow ninny, an ex-classical pianist striving pretentiously to cling to her English ideas of refinement. Father is a stolid, dull dog, more interested in his cattle than his family.

Son is a mother's boy who turns out predictably to be a homosexual. Daughter prefers the cattle sheds to the kitchen and is worried about a marriage that is being contrived between her and a respectable, gauche neighbor. Grandma is a nut.

Into this uneasy household strolls a goodlooking guitar playing young hobo who is practically adopted by the family. He is lonely, insecure, narcissistic and amoral. The native daughter and the even more naive son both fall in love with the stranger and there are signs that mama is not averse to him either. Stranger attempts to seduce daughter, son attempts to seduce stranger.

It is this mess of homosexuality and virginity that provides the incredible second-act climax. In the third act everybody drifts away, leaving mother to her piano playing, father to his cattle and grandma pottering around inconsequentially.

A different director might have pulled the play into some shape, but it is all too plodding and superficial to hold interest. Earl Green as the cause of all the trouble, Madeline Blakeney as the daughter and Vivienne Bennett as the stupid mother, survive best in their efforts to grip the audience, but it is all uphill work. Henry Bardon has provided an adequate set. "Escape From Eden" is in for a limited season and cannot hope for a transfer. *Rich.*

Talking To You

London, Oct. 5.

Anna Deere Wiman presentation of a double bill of one act plays by William Saroyan. Staged by Arthur Storch; decor, Peter Rice; music, Elliot Kaplan; lighting, Michael Northen. Features Terence de Marney, Harry Towb, Johnny Sekka, Alexis Kanner, Rex Garner and Robert Henderson. Opened Oct. 4, '62, at the Duke of York's Theatre, London; $3 top.

TALKING TO YOU

The Cook ..... Andreas Markos
The Tiger ..... Terence De Marney
Blackstone Boulevard ..... Johnny Sekka
Paul ..... Graham Payne
Fancy Boy ..... Nigel Hawthorne
Maggie ..... Thelma Holt
Policeman ..... Jock McGregor

ACROSS THE BOARD ON TOMORROW MORNING

Tomas Pope ..... Harry Towb
John Collier ..... Terence De Marney
Helen ..... Loelia Kidd
Hunt Markes ..... Alexis Kanner
Peggy ..... Madeline Burgess
Lars ..... Ann Hamilton
R. J. Pope ..... Robert Henderson
Paul ..... Dimitris Andreas
Punch ..... Andreas Markos
Sam ..... Nigel Hawthorne
Fritz ..... Rex Garner
Rhoda ..... Thelma Holt
Callboy ..... Derek Fuke

Some 20 years after they were first staged in New York, these two plays have been brought to the West End, but it's doubtful whether they will be around long. Anna Deere Wiman's managerial enterprise is unlikely to be financially rewarded.

With rare exceptions (and there is one currently around town), a program of one-act plays is a tough theatrical proposition, but it's made all the more difficult in this case because Saroyan's playlets appear to be beyond the mental reach of most theatregoers. There is, undoubtedly, something of a message in the second of the two, "Across the Board on Tomorrow Morning," but that is open to individual interpretation. However, both plays are superbly staged by Arthur Storch, and first-rate casts have been recruited for them.

"Talking To You," which provides the overall title for the show, is set in a derelict basement room, apparently occupied by a blind man answering to the name of Tiger. He seems to run open house, and among his companions is a Negro boxer called Blackstone Boulevard and a Mexican guitar player, known as the Crow. There is also a deaf boy, picked up off the streets, and the blind man's brother, who is given the choice name of Fancy Dan.

The boxer is about to have his first fight, but he loves all mankind and doesn't want to hurt his opponent, so understandably is on the receiving end of a k.o. Fancy Dan apparently has a criminal record, and inexplicably in the final scene, a midget policeman enters, stands on a table and shoots at the boxer instead of the wanted man.

Though the plot is non-existant and the author's intention is elusive, there is impressive acting, particularly from Terence De Marney as the Tiger, and Johnny Sekka as the Negro. Graham Payne makes a touching character of the bewildered deaf boy.

In "Across the Board" the scene changes to a restaurant in East 52nd Street, N. Y. As the curtain rises there are no diners, so the waiter and the proprietor talk to the audience. This is a familiar device, but not very satisfactory in this case.

When the customers do start rolling in they are an odd bunch, including a neurotic, who insists on serving a meal to the waiter, a wealthy gent with fetching blonde, and a woman on her own, who tries to keep herself to herself.

There is not much cohesion to the dialog, but somewhere along the line Saroyan, bearing in mind this play was written many years ago, shows a prophetic awareness of the prospect of world destruction, but there isn't much theatrical tension or excitement.

In this case, too, the performances are all good. Harry Towb is pleasantly confident as the waiter, Terence De Marney gives a polished performance as the proprietor and Ann Hamilton is a blonde looker. Dimitris Andreas and Andreas Markos provide contrasting relief as a couple of Puerto Rican kitchen hands, and Alexis Kanner is suitably tensed up as the neurotic. *Myro.*

Peer Gynt

London, Sept. 27.

Old Vic revival of a drama in five acts by Henrik Ibsen. Staged by Michael Elliott; decor and costumes, Richard Negri; music, George Hall; movement, Litz Pisk; lighting, Richard Pilbrow. Stars Leo McKern; features Catherine Lacey, Dilys Hamlett, Adrienne Corri, Esmond Knight and Wilfrid Lawson. Opened Sept. 26, '62, at the Old Vic, London; $3 top.

Peer Gynt ..... Leo McKern
Aase ..... Catherine Lacey
Women ..... Ida Goldapple, Brenda McGuinne
Bridegroom ..... Trevor Peacock
Groom's Mother ..... Stella Lewin
Groom's Father ..... Anthony Morton
Aslak ..... Brian Coburn
Solveig ..... Dilys Hamlett
Solveig's Mother ..... Phillada Sewell
Solveig's Father ..... Fulton Mackay
Helga ..... June Dartnall
Ingrid ..... Adrienne Corri
Farmer at Heggstad ..... Esmond Knight
Peasant girls ..... Irene Hamilton, Anna Middleton, Judi Bloom
Green-Clad One ..... Adrienne Corri
Old Man of the Mountains ..... Esmond Knight
Oldest Troll ..... Russell Hunter
The Boyg ..... Leo McKern
Kari ..... Ida Goldapple
Ugly Child ..... Francis Attard
Master Cotton ..... Anthony Morton
M. Ballon ..... Vernon Dobtcheff
Herr von Eberkopf ..... Esmond Knight
Trumpeterstraale ..... James Maxwell
Overseer ..... Jeffry Wickham
Thief ..... Endre Muller
Receiver ..... Patrick Kavanagh
Anitra ..... Adrienne Corri
Memnon ..... Endre Muller
Begriffenfeldt ..... James Maxwell
Huhu ..... James Kerry
Fellah ..... Fulton Mackay
Hussein ..... Russell Hunter
Captain ..... Eric Thompson
Cook ..... Anthony Morton
Boatswain ..... James Kerry
Steersman ..... Eric Flynn
Strange Passenger ..... Vernon Dobtcheff
Priest ..... Fulton Mackay
Auctioneer ..... Robert Hewitt
Parish Officer ..... Russell Hunter
Thin Person ..... David William
Button Moulder ..... Wilfrid Lawson

Michael Elliott, the new director of the Old Vic, has made a smash start for the 1962-63 season with his revival of Ibsen's "Peer Gynt" in a new translation by Michael Meyer. It's a mammoth effort, running four hours, with only two brief intervals, and it's done with verve, polish and fluency.

The Old Vic's stage has been remodeled, and a new arch-effect adds color to the effective and inspired decor by Richard Negri. He deserves an additional accolade

(Continued on page 58)

Stock Review

We, Comrades Three

Ann Arbor, Oct. 11.

Univ. of Michigan Professional Theatre Program presentation of Assn. of Producing Artists production of verse drama in two acts, adapted by Richard Baldridge from the works of Walt Whitman. Staged by Ellis Rabb; designed by Ann Roth. Opened Oct. 10, '62, at the Lydia Mendelssohn Theatre of Univ. of Michigan, Ann Arbor.

Walt Whitman ..... Will Geer
Mother ..... Cavada Humphrey
Young Walt ..... Clayton Corzatte
Walt ..... Russell Gold
Young Woma ..... Rosemary Harris

No plot, no suspense, no point adds up to no play for "We, Comrades Three," a drama adapted from the works of Walt Whitman by Richard Baldridge. The premiere of the play, which in reality is a costumed and staged poetry recital, was presented by the Assn. of Producing Artists at the Lydia Mendelssohn Theatre on the campus of the Univ. of Michigan.

The failure can be traced to two major errors by the playwright. He has not edited his material nearly enough, and has failed to do the necessary creative work to make the material theatrical.

What Baldridge has done was to take pages and pages of Whitman's fiery words on the Civil War and the Reconstruction period and put them unchanged into the mouths of the performers. That is too much for the ears to absorb.

The listener feels a constant nagging need to have the words repeated or to have a chance to refer to the printed page so he can reread key phrases in order to bring about understanding. Perhaps, the playright felt this too, for he had one of the characters say, "I, too, am untranslatable."

Baldridge, the playwright-in-residence for the university's Professional Theatre Program, is a director at the McCarter Theatre at Princeton Univ. He served as associate director for this two-act play, which has been directed by Ellis Rabb, at the APA.

The action revolves around an aged Walt Whitman, played by Will Geer, who seems to be reliving his life simultaneously as an old man, a 40-year-old man, played by Russell Gold, and as a 20-year-old, played by Clayton Corsatte. All three performers are on the stage together most of the time, arguing, wrestling, or moaning from Civil War battle wounds, all at one and the same time. It's all confusing and unreal.

Cavada Humphrey, billed as "The Mother," meaning that she's Columbia, the mother of the U.S. as well as the mother of a wounded soldier and also the "mother" of a house of prostitution in the reconstruction era, Rosemary Harris is the Young Woman, appearing as a virgin, a prostie, then a pure young woman again. The five performances, working against those odds, manage to make one scene come alive, evoking something of the horror and the tragedy of the Civil War.

As director, Rabb resorts to too much running around and flag waving to provide movement that doesn't derive from action within the play. In addition, he has the performers lying on the stage from time to time. That may endear him to actors understandably tired from running or from extremely long speeches, but it prevents the audience from seeing some of the action. Not surprisingly, a number did not return following intermission.

The single set by Ann Roth, utilizing a summer house with screen and shutters at mid-stage, is simple and effective. The costuming is good, as are the recorded sound effects of battle and the voices of various forms of wild life. *Tew.*

Nan Fabray and the Deaf

Washington, Oct. 16.

Nanette Fabray took time off from her starring role in "Mr. President" during its final tryout week at the National Theatre here to visit Galludet College, a Washington institution for the deaf to give encouragement to those with a handicap she has.

Miss Fabray's own deafness is about 100% in the left ear and 50% in the right ear. She wears a hearing aid. "When I sing," she told an assembly of students, "I don't hear the orchestra. When I miss a beat, the conductor has to catch up with me." She added that she danced without hearing the music.

"It's foolish to be ashamed and it's self-destructive," the star said. "We're in the same boat. But remember you can be anything you want to be, can do anything you want to do. I was able to do it, and you can do it."

Miss Fabray was brought to tears when the students performed for her a recitation of the Lord's Prayer to musical accompainment.

Off-Broadway Reviews

O Say Can You See!

Greenville Co. presentation of a new musical comedy, with book and lyrics by Bill Conklin and Bob Miller, music by Jack Holmes. Staged and choreographed by Ray Harrison; book staged by Cynthia Baer; settings, Jack H. Cornwell; costumes, Jane Kip Stevens; lighting, Jules Fisher; musical director, Jack Holmes; arrangements and orchestrations, Lanny Meyers; associate producer, Aaron Goldblatt. Opened Oct. 8, '62, at the Provincetown Playhouse, N.Y.; $4.50 top week nights, $4.90 weekends.

Cast: Jan Chaney, Elmarie Wendel, Nicolas Coster, Paul B. Price, Joel Warfield, Joyce Kerry, T. J. Halligan, Thomas Gaines, Richard Neilson, Sally Ackerman, Sallie Brinsmade, Lee Delmer, Michael Douglas, Jerry Mattison, Marcia Rodd, Carolyn Wilmshurst.

The star-studded, flag-waving musicals produced in Hollywood during World War II are reincarnated in "O Say Can You See!" But although the show succeeds in inducing nostalgia, its entertaining moments are few. It's not as much fun as watching one of the films it spoofs on the television "Late Show."

The references to stagedoor canteens, the Brooklyn Dodgers, and once-famous couples like "Rita and Orson" and "Mickey and Ava," provide chuckles, and it's amusing for a short while to see all the screen stereotypes, replete with pageboy hairdos and sequin snoods, parading across the stage.

The tunes, by Jack Holmes, are reminiscent of the Bing Crosby era. But the book, by Bill Conklin and Bob Miller, is too good-natured, passing up opportunities for sharp satire, and offering little to hold interest.

Most amusing of the generally fine cast is Elmarie Wendell, who blasts out a couple of Betty Hutton-type numbers. Nicolas Coster is good as a picture star who joins the army for publicity purposes, but who proves to be true red-white-and-blue by the final curtain. Paul B. Price as a Dodger fan and Jan Chaney as the blonde heroine are right, and Joyce Kerry was inspired casting as the villainess—she looks just like Ann Miller, MGM dancing star of the period.

Ray Harrison does a creditable job of staging, and the Jane Kip Stevens costumes are appropriately atrocious. But despite the best efforts of all concerned, "O Say Can You See!" doesn't quite make it. *Kenn.*

Angels of Anadarko

Jay Chase & Lawrence Weber presentation of a new play by Duke Marks and Herman Goldberg. Staged by Albert Dekker; sets and lighting, Bernard Leon Sachs; costumes, Barbara Rothman. Opened Oct. 10, '62, at the York Theatre, N.Y.; $3.95 top weeknights, $4.50 weekends.

Cast: Michael Kermoyan, Flora Camp, bell, Bob Gentry, Marco St. John, Lisa Marshall, John Buckwalter, Anita Dangler, Barbara Dana.

Although Duke Marks and Herman Goldberg are listed as the authors of "Angels of Anadarko," program credit should have been given to innumerable others. This sorry excuse for a play is a conglomeration of cliches and platitudes used in a hundred plays and pictures, though probably never with worse results.

Angels" seems like a parody of American family dramas. The characters include the kind but uncouth father, the frigid wife, and two sons, one wild but good, the other sexually inhibited and intolerant. Almost inevitably, too, there are the pure-hearted whore, the hot-pants evangelist, and a sweet young thing who deserts the gentlemanly son for the misunderstood one.

The story and situations are hackneyed, the dialog is obvious and laughable, and the acting ranges from poor to ludicrous.

Albert Dekker, currently featured on Broadway in "A Man for All Seasons," makes his New York directorial debut with this play. His staging is not very good, but obviously better than his judgment of scripts. *Kenn.*

Legit Followup

Stop The World—I Want To Get Off

(QUEENS THEATRE, LONDON)

London, Oct. 16.

With Anthony Newley and the other principals of "Stop The World—I Want To Get Off" now operating on Broadway, there's been a fairly clean sweep of the London cast. A return visit reveals that the production, staged by Newley, remains as slick as ever. Though it is an uneven show in its wit, satire and intention, the musical comes over again as fascinating offbeat entertainment, but still in need of cutting.

Tony Tanner has taken over Newley's role and, if memory serves, gives practically a carbon copy of Littlechap. The show suffers no loss in the change of star except, on the night caught, in some of the singing. The "Mumbo Jumbo" ditty, for example, would not be easy to hear for a first-time visitor.

Thelma Ruby, successor to Anna Quayle, seems a mite mature for the role, but her confident attack and range of mimicry carries her through. Janet and Jennifer Allman adequately replace the Baker Twins and there are four shapely newcomers to the one-the-ball seven-piece girl chorus.

There still seems a lot of life in this show, which is now in its 64th week. *Rich.*

Concert Review

Umbrian Festival

(With Pablo Casals)

Umbrian, Sept. 25.

A noteworthy Festival of post-war Italy is the relatively unknown Umbrian Sacred Music Festival which is now in its 17th year (and for the first time has a properly functioning press office which extends invitations to members of the foreign press—in some cases paying their hotel expenses). It presents choral and symphonic groups with Italian and foreign soloists. Most of the performances take place in Perugia with some others in Gubbio and Assisi, hill towns. The Festival opened with a beautiful rendition of a Monterverdi work (Vespro della Beata Vergine) conducted by Andrzey Markowski with the excellent Krakow Philharmonic Orchestra and it closed with the European premiere of Pablo Casals' "El Pessebre" conducted by Casals' himself with the orchestra of the Teatro Fenice of Venice and the "Orfeo Catala" chorus of Barcelona and a group of remarkable Spanish singers, notably basso Raymondo Torres and the excellent soprano Montserrat Cabale whose voice is reminiscent of a Tebaldi in her early days.

Other works were Handel's "Judas Maccabeus" and the performance of the Zuerich Stadtheater of Martinus' "Greek Passion" world premiered last year. Casals' appearance was the highlight. His "Pessebre" is work derivative and imitative of romantic composers of the past century—in fact Casals composed as if the 20th century had not existed. *Goth.*

British playwright **Terence Rattigan** is writing a new play titled "Man and Boy."

An 'Opera Common Market'

Strassburg, Oct. 16.

The "Common Market" of the opera is making great strides here. And it looks as if the international exchange of operas and singers, proposed last spring, is now coming into actuality.

Members of the International Assn. of Opera Directors just met here, with representatives from the leading houses of Britain, Holland, Belgium, France, Italy, Switzerland, Austria, Norway and Germany.

Aim of the group is to exchange operas and stars, so that the works which are popular in one country can be presented across the borders, and especially to introduce little-known operas from new composers.

Eight leading houses of West Germany belong to the Association, with members from Frankfurt, Berlin, Munich and Stuttgart.

It is planned to present German opera groups in France and Norway this season, while English and Italian operas will be offered in Germany.

Also, exchanges will be stepped up within nations. At Wiesbaden, West Germany, there will be performances of the top German opera and ballet groups during the famed May Festival next spring.

Thus it is hoped to further the work of young composers, young opera singers, forthcoming directors and conductors, by giving them the opportunity to appear in different opera houses in various European lands.

Dance Reviews

Uday Shankar Hindu Co.

Coming on the heels of the floor-pounding Ballet Folklorico, Uday Shankar's Hindu troupe of dancers and musicians made a quiet, reflective contrast. More variety and less length of the two terminal presentations would please U.S. audiences more.

Opening was a new dance revealing with artless good humor the new India. It rose at times to Broadway pace and quality. This was "Khada" ("Food") in which the whole company was utilized for a choreographed story about happy peasants living the good peasant life until an educated boy (wearing a sport shirt) returned from the big city to bug them with regimentation and automation. Painting pictures with human bodies, lighting and the music of the background row of seated drummers, strummers, flautist and vocalist, the company had no difficulty in telling the story of the happy villagers (one man does a difficult push-up as a pump arm), their transformation into robots (a section equal to the 'Mack Sennett ballet' of "High Button Shoes," the 'Secretary is Not a Toy' of 'How to Succeed,' or the factory scenes of 'Modern Times'), their rebellion and eventual compromise between the old and new.

Shankar wisely opened with his top offering which was blighted somewhat by the 40 minutes it stretched. Following intermission came "Astra Puja," in which six warriors and the girls they were about to leave behind engaged in a celebration and invocation of their G.I. cutlery. Here, as with two exceptions, the men dominated the stage, as they do in India. The exceptions followed in "Krisna Ni Began Baro" beautifully and gravely danced by Amala Shankar —"the soul of woman calls out to Lord Krishna in her overwhelming love for him" and "Panthadi," a game with imaginary balls, danced by Menna and Kabita, two lovely girls. Latter was imaginative and graphic.

Shankar provided the second highlight of the evening with "Indra," the boss god, imitating the lesser, dancing gods. At 62, Shankar displays the sinuous, supple arms, shoulders and body movements which first captured attention here 30 years ago and retains the inner fire and authority which has made him a world-wide attraction in his field.

The musicians displayed their virtuosity next and here Lakshimi Shankar, the singer, and Soumen Dey, on the flute, were outstanding. Ravi Shankar, probably India's greatest sitar player, did not come this time. *Leve.*

Phakavali of Thailand

Presented one night only (29) in New York, the Hunter College (N.Y.) Playhouse date keeps this troupe of 14 within the confines of its campus orbit bookings and subsidy via the Asia Society. It proved a charming entertainment with more rhythm, joy and musical sock than dance recitals by ethnic imports often provide. There is a climaxing thriller in the form of a duel with vicious swords, suggestive of Mexican machetes. It's as close to lethal as artistry can come.

The girls are extremely pretty and handsomely gowned in silks and satins. A fingernail dance is borrowed from Chinese tradition that long ones prove aristocracy—because leisure is implicit. The tour de force solo is by a girl, Saismorn Shammali, whose wrist and hand control work is sheerly fantastic.

Four native musicians are an integral element. The Siamese versions of both oboe and marimba allow much virtuosity. Everything added up to a definite delight. *Land.*

London 'Fiorello'

Continued from page 53

and the corniest of musical theatre techniques." He felt the show was badly undercast, and that the producer's emphasis "comes down heavy-handedly on the most obvious comedy devices." He opined that the team of Reeves and Blackburn, brought in to provide the funny bits, were "fantastically miscast" and given the feeblest of material.

The Times review, unsigned per office custom, was full of praise, rating it a "musical in the best American tradition. In other words it is an excellent piece of ensemble work: all its components, lyrics, dances and production numbers—flow naturally out of the narrative, and complement one another, and the result displays a professionalism that goes much beyond mere gloss and slickness."

W. A. Darlington of the Daily Telegraph, had praise for Jerry Bock's music and the energetic dancing, and thought the director had got out of his company a "very passable American flavor."

"The latest Broadway lullaby," Philip Hope-Wallace wrote in the Guardian, "comes with a great reputation. If it proved a slight frost the fault was not that of the English cast, except by their being English. However thin their assumed accents might wear, their enthusiasm was never wanting." He was particularly critical of the decor, which he thought was "a mess."

The two London evening papers were also downbeat. Milton Shulman, in the Evening Standard, said the astonishing thing about the show was the power of music and lyrics to crush even the most individuallstic personality into an orthodox mould of tum-te-tum superficiality, adding, "This could have been a musical about a district attorney or a bootlegger or a trade union organizer or a Hollywood tycoon for all the unique information it contained about La Guardia."

Felix Barker, writing in the Evening News, conceded that the show has bursts of vitality, but is a little drab to the eye, adding the comment: "Without being unduly insular, we may, I think, fairly have reservations about this particular American import."

Out-of-town drama critics in New York last week included **Bob Thomas**, from the Coast office of Associated Press; **Frances Melrose**, the Rocky Mountain News, Denver; **Nathan Cohen**, Toronto Star; **Stan Eichelbaum**, San Francisco Examiner, and **Peter Bellamy**, Cleveland Plain Dealer.

Herman Levin New Prez Of League of N.Y. Theatres

Broadway producer Herman Levin, who served as president of the League of N.Y. Theatres several years ago, was elected to the post again last Monday (15) at the organization's annual meeting in the Hotel Astor, N.Y. He succeeds Robert Whitehead as head of the producer and theatre owner organization.

Other officers elected were Herman Shumlin, first vice-president; Robert L. Joseph, second veepee; Herman Bernstein, secretary, and Alfred de Liagre Jr., treasurer. The board of governors comprises A. L. Berman, Arthur Cantor, Alexander H. Cohen, Maurice Evans, David Merrick, Gilbert Miller, Lester Osterman, Edward Padula, Harold S. Prince, Victor Samrock, Joel Schenker, Samuel H. Schwartz and Irene Selznick.

Past presidents of the League who have automatic board membership include Kermit Bloomgarden, Leland Hayward, Louis A. Lotito, Arthur Schwartz and Whitehead. Max Gordon is an ex-officio board member.

N.Y. Crix to Pick Best Regardless

The N. Y. Drama Critics Circle has succumbed to Daily News critic John Chapman's long campaign to designate a best play regardless of its origin. The move was made at the organization's annual meeting in New York yesterday (Tues.). The amendment required to change the Circle award setup was passed by only one vote.

In prior years, the Circle's best play award went to an American work. Now both U. S. and foreign plays are eligible for the citation. If a foreign play is chosen by the Circle, the members, if they so desire, may pick a best American play. Conversely, they may select a best foreign play if the winning selection is of American origin.

The situation regarding musicals remains the same, with the critics exercising their discretion as to whether or not an award is to be made. Yesterday's meeting also included the election of officers, with Thomas Wenning, of Newsweek mag, succeeding Thomas Dash, of Women's Wear, as president. Wenning, who was vice-president, has been succeeded in that post by Howard Taubman, of the N. Y. Times.

Re-elected were Ethel Colby, of the Journal of Commerce, as treasurer, and George Freedley, curator of the N. Y Public Library theatre collection, recording secretary.

John Raitt in 'Oklahoma' For St. P. Opera Season

St. Paul, Oct. 16.

John Raitt, who grossed a record $40,000 for the St. Paul Civic Opera in a single week as star of "Carousel" at the local Auditorium last season, is being brought back this season. His vehicle will be "Oklahoma," the week of Jan. 7.

For the first time the company will separate its season into two segments. In the early fall the offerings will be regular operas—"Otello" and "The Magic Flute." The second half will be devoted to single-week engagements of musical comedies, including "Oklahoma" and two others to be chosen from "West Side Story," "Can-Can," "South Pacific," "Brigadoon," "Bells Are Ringing," "Pajama Game," "Blossom Time," "Annie Get Your Gun" and "Kiss Me Kate."

N. Y. City Opera

The Passion of Jonathan Wade

Opera and libretto by Carlyle Floyd. Staged by Allen Fletcher. Scenery by Will Steven Armstrong. Costumes by Ruth Morley. Conducted by Julius Rudel. World premiere Oct. 11, 1962, at N. Y. City Center; $4.35 top.

Taking off from the truism that new operas tend to suffer from libretto trouble like a kind of predictable malarial afternoon fever, there is this to be said in favor of the theme chosen by composer Carlyle Floyd: the torments and clashes in the carpetbagger era after the Confederate defeat carry their own built-in drama. True, this is no substitute for characterization nor power in the score, as to which "The Passion of Jonathan Wade" has deficiencies.

An immediate association arises with the 1915 12-reel epic of race hatred, "The Birth of a Nation." The opera also presents the Ku Klux Klan, though not to glorify it, as did D. W. Griffith. Included, too, are the high-hatted and bribe-happy illiterate Negro legislators during the Federal occupancy of Columbia, South Carolina, and the swarming sharpers from the North, the vindictive New England reformer, a sort of equality-at-bayonet-point Reverend Davidson, superbly realized by possibly the best actor in opera, Norman Kelley.

The tensions inherent in the situation form the "incipient" suspense against which is played out the love and marriage of the belle (Phyliss Curtin) and the Yankee colonel (Theodor Uppman) and the deterioration of the girl's father (Norman Treigle) whose fine-sounding Dixie "honor" is fouled by his pride of class and skin into ultimate membership in the hooded mob that murders his son-in-law just before the final curtain.

The pace is uneven. Some tedium develops during the final act because Floyd the composer won't allow Floyd the author to get on with the story, the denouement of which is fully primed but needlessly elaborated to make an opera three hours long.

Part of the trouble may be that the diction is too good. Most of the words are fully registered—and probably even the great Italian works could not stand up against the discrepancy between the implication of grandeur and the small potatoes of the prose. Floyd does better than most contemporary opera composers, other than Gian-Carlo Menotti, in creating a story-line that moves, holds substantial conviction and is always stageworthy. But he is no Bruce Catton in making Dixie come alive.

Musically Floyd again justifies subsidy and the hope of American talent. If he stumbles over his own words rather often, his music has a certain sweep and much feeling. The prejudices and loyalties of the various figures, as stated, express emotion inherent in the land of the free for 150 years.

Julius Rudel, head of the N.Y. City Opera, personally conducted. The orchestral side was strong in performance with, interestingly, an unbilled, pensive blonde girl concertmaster. A reservation orchestrally would be that Floyd does not fully rise to big dramatic payoffs, sticking more to the lyric line which occasionally discounts his climaxes.

There was no doubt that the world premiere of this work (controlled by Boosey & Hawkes of London) created an essentially favorable impression. Even at the late hour of 11:15 there was plenty of give in the audience for several solid curtains and a considerable ovation for Floyd.

The two leads had what it takes. Miss Curtin brought the requisite looks with the voice. The Met loaned Theodor Uppman and he sang with much splendor and some matinee idol quality. (Bows were taken in groups and solo, musical comedy style). Norman Treigle, who did so well here in "Louise" was again an heroine's irate pa. He was consistently effective though in his long lament, at the Confederate memorial he was lighted so high the spotlighted shower of saliva narrowly missed comedy.

Among a number of Negro singers who were part of the prevailing vocal excellence Miriam Burton as Nicey was deservedly a top audience favorite. Frank Poretta's recently extensive range of roles at this house was extended to that of a hot-headed Dixiecrat. Into his mouth Floyd has put a snarling theme song. "I need a nigger to clean my boots" which might ultimately rank with Oscar Hammerstein II's "You Have to Be Very Carefully Taught to Hate" and Josh White's "Strange Black Fruit."

Clearly the staging of "Wade" was a major undertaking for the City Opera. The scenery of Will Steven Armstrong and the costumes of Ruth Morley showed care and imagination. Stager Allen Fletcher manipulated his throngs, the scene changes and numerous entrances and exits with a lively sense of theatre.

With the exceptions noted above, "The Passion of Jonathan Wade" is an event of considerable importance in the slow growth of contemporary American opera. *Land.*

Turn Of The Screw

Since Benjamin Britten's "The Turn of the Screw" is an opera with all the joie de vie of an impacted wisdom tooth, it was not surprising that it drew about half the capacity of the City Center as the second offering Oct. 5 of the fall season. The production gives rise to a number of questions: Should a creepy, intimate show be done in tremendous full-stage setting? Or played upstage almost to 56th St.?

If opera in English gets no more understandable diction than here, why not in Welsh, Urdu, or Hungarian? Why must the otherwise admirable Patricia Neway be described in the lines as "young and innocent" — or the sprighly Marija Kova attempt the fiction of a creaky, ancient housekeeper? Miss Neway must be the least temperamental of leading singers if she did not call a strike before going on in the hat she wore.

The Henry James' story is one of the most sophisticated of horror dramas, mainly because no one knows exactly what James meant. The Myfanwy Piper libretto cannot be effectively staged because it is a shallow skim of the original, lacking voltage and build-up. No more effective communication for flesh-crawling than music could be asked for, yet the composer's usual lean scoring is even more restrained in this work. The bones show, and they are not articulated into a frightening skeleton.

Richard Cassilly and Jean Kraft as the wraiths were in good voice, but handicapped by roles wherein they appeared dangerously similar to a pair of well-known Charles Addams characters. As hampered by muddy characterizations and lack of projection when upstage were the two children, Bruce Zahariades and Michele Farr. Richard Krause, a clear-voiced Prologue, was the seventh member of the cast.

The lighting was occasionally tentative and chattering talk, presumably from backstage, was annoying during quieter moments. It was a good idea to provide propmen with black duster coats to make the between-scene changes in the semi-gloom, but why did they wear light-colored pants?

Vocal highlights of the production included the welcoming scene for the Governess (Miss Neway) and the dramatic confrontation of Miss Jesse (Jean Kraft) by the Housekeeper (Miss Kova). *Leve.*

Drive Carefully; School's Out

Toronto, Oct. 16.

Nathan Cohen, drama critic for the Toronto Star, was burned in effigy recently by cast members of "The Hostage" because he called the Brendan Behan comedy "almost entirely lacklustre composition."

Ernest Rawley, manager of the Royal Alexandra, Toronto, where the show is playing, expressed disapproval of the company's action, but Joseph Schaeffer, co-producer, said the presentation "needed the support of Cohen, as Toronto's foremost drama critic, and a yea from him would have helped a great deal at the boxoffice."

Several members of the troupe were pointedly absent when the stunt was pulled off. During the incident, placards were displayed calling Cohen a "lonely no critic," adding, "this distinction deserves extinction."

Henri Caubisens is production stage manager and **Michael Sinclair** stage manager of the "Mary, Mary" company at the Blackstone Theatre, Chicago.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"How to Succeed in Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 46th St. N. Y. 36; JU 6-5555). All parts available for the National and London productions. Mail photos and resumes to Larry Kasha c/o producers or have agent phone him for appointment.

"Kadish" (D). Producer, Ridgely Bullock (Current Productions, Room 1105, 165 W. 46th St., N.Y. 36, MU 8-1906). Available parts: leading man, 40-60, comic character of great range and inventiveness, leading lady, comedy character of depth and great humor; man, leads sidekick, funny little character; femme, Marilyn Monroe type, disillusioned; man, off-beat comedy character. For above parts contact Michael Shurtleff through agents only. Additional parts available for three Negro musicians who can play various instruments and make up improvised, home-made instruments, play Dixie-land style on stage and do comedy and satiric improvisations. Mail photos and resumes to Michael Shurtleff at above address, or phone him at above number or at PL 3-1030.

"Oliver" (MC). Producer, David Merrick (246 W. 44th St., N.Y.; LO 3-7520). Seeking future possible replacements: boys, 7-10, must sing, 54" tall or shorter. Mail photos and resumes or call Casting Department at above address and number.

"On An Open Roof" (D). Producer, Ridgely Bullock (Current Productions, Room 1105, 165 W. 46th St., N.Y. MU. 8-1906). Parts available, leading man, early 30s, strong, romantic; femme, mid 30s-early 40s, European actress with hardly any accent, strong and emotional; character man, early 40s, handsome, with charm and poise; girl, about 7. Contact casting consultant, Michael Shurtleff through agents only.

"Poet" (MC). Producer, Jon R. Hicken (Rolnick Enterprises; 1650 Broadway, N. Y.; LT 1-6168). Available parts: man, 38, over six feet tall, roguish in appearance, well-built baritone, women and whisky minded; femme, 29, about five feet, nine inches tall, attractive, soprano, well spoken; man, 40, milk toast type Columbia professor; femme, 21, beatnik, attractive, soprano, well spoken; man, 40, ex-wrestler from lower east side, tenor, comic relief, owns posh catering house and village bar; man, 24, Spanish gypsy, baritone, plays guitar, roguish looking; chorus of 15 to 20 male and femme singers dancers and assorted types. For audition appointment mail photos and resumes to producer and casting director, Lou Bolton c/o above address.

"Sound of Music" (MD). Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.); casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices, characters. Mail photos and resumes to above address.

"Student Gypsy or Prince of Liederkranz" (MC). Producer, Edward Padula (Padula Productions; 1501 Broadway, N. Y., Suite 2405; OX 5-8170). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

"Traveler Without Luggage" (D). Producer, Norman Twain (40 E. 72d St., N.Y.) Available parts: femme, 40-50, character, noble, elegant; man, lead, about 35, romantic, handsome, strong physically; femme, 50-60, French upper-class mother; man, early 30's, businessman; femme, romantic lead, attractive, French upper-class; character man, tries to please everyone; character man, butler; man, young valet, violent, jealous husband; femme, maid, earthy; man, lawyer; boy, 7-10, precocious, upper-class; femme cook; chauffeur, understudy leading man. All must seem French and of appropiate class. Contact casting consultant, Michael Shurtleff, c/o producer through agents only.

OFF-BROADWAY

"Hazel Flagg" (MC). Producer, Peter Cereghetti (c/o Wellington Hotel, 871 Seventh Ave., N. Y.; PL 8-0810). Part available for leading lady, early 20s, energetic, too much vitality. Mail photos and resumes to producer. Appointment by phone. Do not visit.

"Out Of This World" (MC). Producers, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Bit parts may be non-Equity. ELT casting calls are open to all AEA members regardless of race, creed or color. Equity members bring membership cards. Auditions next Monday (22), 11 a.m.-4 p.m.; next Tuesday (23) and next Wednesday (24), 5-10 p.m. at the ELT Rehearsal Studios (Master Institute, 103d St. & Riverside Drive, N. Y.).

"Premise" (R). Producer, Theodore J. Flicker (154 Bleeker St., N. Y. 12, N. Y.). Available parts for actors and actress experienced in improvisational theatre. Mail photos and resumes to director, George Morrison c/o producer. Do not phone or visit.

OUT OF TOWN

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N.Y., PL 1-1290) & Oliver Smith. Available parts for dancers who sing, for the three leading roles. Mail photos and resumes to Casting Consultants (975 Second Ave., N.Y.) or contact Michael Shurtleff through agents.

BALTIMORE

Relay Players. Director, Gavin Fletcher (21 Holly Rd., Severna Park, Md.; area code 301 647-2088). Parts available for male and femme actors for this repertory company which will open shortly with productins of "Hamlet" and some one-acters by Eugene Ionesco. Mail photos and resumes c/o above address.

MINEOLA, L. I.

Mineola Playhouse. Producer, Lawrence Feldman (c/o Lenny-Debin, 140 W. 58th St., N. Y.; JU 2-0270). Now casting "South Pacific" to open early in November. Auditions tomorrow (Thurs.) for Equity singers: men, at 11 a.m. and femme at 2 p.m. at the Variety Arts Studios (225 W. 46th St., N. Y.). Applicants should bring bathing suits or shorts.

Cabaret

NEW YORK

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for experienced and authentic French music hall performers for a new French revue to open before Xmas. Mail photos and resumes to Ivor D. Balding, c/o above address. Auditions today (Wed.) and tomorrow (Thurs.) for femme dancers, experienced in the Can-Can, from 2-5 p.m. at the club.

Miscellaneous

Riverside Chamber Singers. Director, Alan Baker (321 W. 22d St., N. Y., CH 3-0869). All-AGMA sextet auditioning for a low bass who's an excellent sight reader and has good solo quality. Must be willing to tour for up to four weeks at a time. For audition appointment call David Dodds, NE 9-6718 or TR 3-7736.

Television

"Camera Three" (educational dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address. No duplicates.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of general male and female dramatic talent, c/o above address.

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N.Y.; WA 9-6288). Seeking actors and actresses with experience in improvisational theatre for a children's show which is completely Equity but with no contract. Two legit companies to play off-Broadway and a tv company are sought. Phone producer for appointment at above number; do not visit.

NBC-TV. (30 Rockefeller Plaza, N. Y.; CI 7-8300). Casting director Rick Kelley is accepting photos and resumes of male and femme dramatic performers for several shows. Mail information to him, c/o above address. No duplicates.

Dublin Festival

Continued from page 53

tioning. How come? No one could find the "lift-boy." Who, it turned out, was sitting in a corner puzzling over the script of a new play.

That's the kind of town it is. And that's the kind of festival they run. Once a year, come one come all, here a play there a play—and all *Oirish!*

Probably the best new play of the lot this year was "Stephen D," a dramatization from James Joyce's early writing. It's sure to be seen and heard from again, at least in London and would (if edited and recast a bit) be a bet elsewhere.

A lavish new local musical, "Fursey," was the most expensive and most ambitious effort. It reminds (dimly) of "Brigadoon" and "Finian's Rainbow," but will need major operations to make it palatable outside of Dublin, where it could run profitably a couple of months on local momentum. An impossibly weak score is the problem, though the book and lyrics are fine.

Novel is probably the best word for "Othello," with an American, William Marshall, in the title role and Michael MacLiammor as Iago. It is not the first time that a Negro (remember Paul Robeson) has been cast as the Moor but that introduces some interest. But Marshall, who started his show biz career in the Broadway original showing of "Carmen Jones" as a chorister, and who has been singing in a Paris strippery until recently, hasn't the experience for the part. Nevertheless the show went out immediately on a 10-week tour after its opening five day run at the Fest.

One-Man Vogue

Since the current thing in amusements is the "one man vogue," there were a number of examples of this "art." Siobhan McKenna, who should know better, did an evening of cloying charm, which she should file and forget rapidly. A thing called "An Evening with Brendan Behan" consists of excerpts from that extrovert's earlier scribbling, as read and acted by three gents, one of whom, Charles Roberts, is very good. This needs re-thinking, re-writing and re-staging. Alan Simpson, who directed, is the most talented stager in Ireland, so he probably can fix it. It could be wonderful in London, New York or anywhere else. Jack McGowran, a good actor, did a one-man resume of Sam Beckett's writings—which is a bore.

Agnes Bernelle did "From Bercht to Brecht," all songs, and a good evening. Peter O'Shaughnessy and his wife Shirley Smith did "Courtship Through the Ages," highly polished excerpts from classics, well done but so-what?

Exception to the local plays, were two O'Neill productions (one of them, "A Tough of the Poet," was very well done indeed) and T. S. Eliot's "Murder in the Cathedral," staged in St. Patrick's. These were still local because with local talent. But there was an import of an "American Dance Company," very Martha-Graham, very dull, and a Spanish Gypsy dance co. The latter was pertty good, though needing staging and lighting advice.

Festival Committee says that next year they will import more plays and shows and make the Festival more "international." Please, gents, please. Don't do it. Stay as you are. That's the best thing you've got, the fact that you're on your own.

Shows Abroad

Continued from page 56

Peer Gynt

for his striking costume designs, especially those for the Trolls, the strange people in the mountain, with their hideous masks and tails.

The adventures of Peer Gynt, the shiftless, idle liar, whose daydreams are based on the experiences of others, provides the background for a narrative of motion picture dimensions. After stealing a bride on the eve of her marriage, and seducing the Troll princess, Peer Gynt wanders the world, making a fortune in shipping by transporting natives and selling idols to the Chinese, subsequently finding himself the centre of attraction in a Turkish harem, and later installed as "emperor" of an asylum, before returning to his native Norway.

The kaleidoscopic production, requiring some 40 scene changes, presents Leo McKern with a role of gigantic proportions. He is on stage throughout, and never misses a trick. It is a remarkable portrayal, and his gradual change from a young, barefoot loafer to prosperous tycoon, and eventual old age is effectively carried out.

It is a role which, of necessity, dwarfs the others. Nevertheless, Elliott has recruited first-class talent for the other roles, and the overall effect is outstanding. Catherine Lacey is an impressive mother. Dilys Hamlett has a simple charm as Solveig, the girl who waits all her life for the wanderer to return.

Adrienne Corri delights in three parts, but particularly as Anitra, one of the harem girls. Esmond Knight is standout as King of the Trolls, and there is a superb, though brief, study by Wilfrid Lawson as the Button Moulder, who is waiting to melt the body of Peer Gynt.

Elliott has set himself a high standard with his opening production, which will surely help to lift the Old Vic out of its recent rut. Perhaps the improvement will even be maintained for the remaining four scheduled productions.

Myro.

Shows Out of Town

Continued from page 54

The Establishment

more in the talent of its members than in either the form or content of its sketches, dialogs and songs.

There is a good sketch of a boy and girl whose animal desires on a date are frustrated by the social mores; another on how the British Labor Party might use contemporary advertising techniques; and a crackerjack closing song whose frothy lyric is bitingly counterpointed by a silent film montage of political riots, picket lines, H-Bombs bursting and Her Majesty waving from an open carriage. This is the trenchant stuff. The rest for the most part is merely mischievous, approximately on the level of painting a mustache on a poster of the Queen.

The targets are not unlike those of their U.S. counterparts, scoping the British class system, royalty, race prejudice in the U.K. England's dependence on the U.S. JFK and Jackie, and the ministries of defense and trade. It's amusing, but mostly because the players, John Bird, Eleanor Bron, John Fortune and Jeremy Geidt, are sure-footed in their comedy and carry it off with flair. Fortune and Geidt, in particular, appear to be ready for a bigger stage.

Production values are practically nil, but effective use is made of motion picture and slidefilm projection.

Les.

Little Theatre, N. Y.

Continued from page 53

by the late Winthrop Ames, originally had a seating capacity of 299, which was subsequently increased to about 600 with the addition of a balcony. The building was purchased in 1931 by the Times and has been under lease by ABC for use as a television studio since 1951. The network, which is now paying an annual rental of $37,950, has been notified by the Times that the lease is to be terminated next Sept. 1.

The Little Theatre Corp. proposes to operate the house as a regular legit showcase with a seating capacity of 550. However, the intention is to get maximum use out of the house by also making it available at all times of the day for varied bookings, ranging from poetry readings to fashion shows. Two performances nightly of legit offerings at the house are contemplated, one around 6 o'clock and the other about 9.

In a producing capacity, the corporation intends offering its own presentations at the theatre, either independently or in association with other managements. The firm plans financing the productions through "normal channels of theatrical investment." Productions are to be limited to runs of about 10 weeks, and if an offering is successful the plan is to move it to a larger house.

It's the company's aim to sign actors, directors and others to contracts with the Little Theatre rather than for individual productions. A restuarant and bar are also being considered for the three-story theatre building.

Officers and directors of the corporation, besides Euster, include Leonard B. Moore, executive vice-president; George Segal, production vice-president and director; Richard Osorio, sales promotion v.p.; Leonard Tow, treasurer; William M. Wilson, secretary and director, and Phyllis Paperno, assistant secretary-treasurer.

Euster has been president, director and a principal stockholder of Intervest Enterprises Inc., a New York investment firm. Moore, Tow and Wilson are also from Intervest. Segal is an actor and Miss Paperno has been a Broadway production assistant.

Rudy Toronto, of the Broadway production of "Carnival," assisted director **Peter Glenville** in the staging of a dance sequence for "Tchin-Tchin," now trying out in Boston.

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John Denson Exits N.Y. Trib

As invariably happens in the wake of a high echelon change, N.Y. Herald Tribune staffers are waiting to see who else may follow John Denson, who quit as editor of the John Hay Whitney morning paper last week.

Denson was the man who appointed Seymour Friedin as his foreign news boss and gave Murray Weiss command of metropolitan coverage. In the week since Denson quit, reportedly after a long-running budget fiff with Trib prexy Walter Thayer, no change has occured in these areas.

When Denson walked, Whitney gave the No 1 Trib editorial job to 40-year-old James Gilbert Bellows, who now holds the title of managing editor.

Old Newsweeker Denson was followed in his walkout last Thursday (11) by Freeman Fulbright, his executive editor — national news. He came to the daily over a year ago from Newsweek soon after Denson made the change and was replaced this week at the Tribune by 32-year-old Richard C. Wald, until then the paper's correspondent in London

Reports indicate that shortly before quitting Denson and Thayer both went to see publisher-editor-in-chief Whitney and Denson made it clear that he'd leave if the vote didn't go his way. Evidently crux of the Denson-Thayer dispute was over problems of late-breaking editorial changes which Denson advocated and which evidently cost more money to handle than Thayer and his production department thought necessary.

It is also reported that Denson's insistence on 11th hour remakes, etc., showed up suburban distribution of the ayem paper.

In parting, via a memo posted on the bulletin board to the Trib staff, Denson—who brought some mag layout ideas to Page 1 of the Trib—noted that September circulation figures "will have a cheerful ring" and that the issues under his aegis in October "appear even brighter" regarding circulation.

Sylvia Beach

Sylvia Beach, 75, bookseller, was found dead in her Paris apartment, apparently of a heart attack. The address was the same one she had had for nearly 40 years and was upstairs over the bookshop she established in 1919 which she called Shakespeare & Co. and which, for many years, was the hangout for virtually every important American writer in Europe.

Besides providing a free mail address and message centre, Miss Beach was also instrumental in helping important artists to meet and communicate. Ezra Pound, James Joyce, Gertrude Stein, Scott Fitzgerald and many others of that era were almost daily visitors to the shop, George Antheil lived in an apartment immediately over the shop, etc. But her prime call to fame stems from the fact that she published Joyce's "Ulysses" when no one else dared do so. She printed a bit under 30,000 copies in about a dozen editions and just about broke even on the venture. Then the book was cleared by the American courts and published in a "regular" edition by Random House—but she refused to take any money for the rights, saying it all belonged to Joyce from that point on. "I was neither the mother or father," she explained. "Just the midwife."

Miss Beach opened the shop on a whim after meeting Adrienne Monnier, a Frenchwoman who had a bookshop across the rue de l'Odeon, which was a centre and gathering place for French literati. She (Miss Beach) cabled her parents in the U. S.: "Opening bookshop send money." They did. She opened the shop and began collecting American "names," which she sometimes exchanged with Mlle Monnier. Although the Joyce book was her only admitted publishing venture, she was helpful in finding publishers for many other writers and poets. She closed the shop when the Germans occupied Paris during the war and never reopened it, but retained the apartment. An autobiography, "Shakespeare & Company," was published by Harcourt Brace in 1959, at which time Miss Beach was also decorated with the Legion of Honor by the French Government for her "service to literature."

Fanning's Shift

Lawrence S. Fanning, who has been exec editor of the Chicago Sun-Times since 1959, has moved over in the same capacity to the Chi Daily News, the afternoon sister sheet also owned by Marshall Field Jr. Fanning replaces Thomas H. Collins, an administrative holdover from the John S. Knight regime, who indicated he would move to North Carolina to devote fulltime to writing.

Moving up to Fanning's post at the Sun-Times is Emmett Dedmon, the morning paper's managing editor since 1959 and previously its feature editor. Fanning had joined the Sun-Times in 1955 after 12 years as managing editor of the San Francisco Chronicle.

Possible TV Series

Pulitzer Prizewinning reporter Miriam Ottenberg is the author of "The Federal Investigators" (Prentice Hall, $5.95) which shapes as a possible tv series. The investigative reporter for the Washington Star covers 17 Federal investigating agencies, both known and unknown.

Miss Ottenberg's approach consists in a brief study and history of each agency. Then lucidly and sometimes dramatically she narrates a sample case of the agency. Among the sections of the book which loom as tv possibilities are: the FBI probing espionage; the State Dept. Office of Security following the trial of U. S. Diplomat Irving Scarbeck who released confidential information to the Polish government to protect his mistress; a case of the Internal Revenue Service Alcohol and Tobacco Tax Division which imparts new facts on the Florida murder of Judge Chillingworth. *Mosc.*

S&S' Show Biz Books

Stephen Longstreet's new novel, via Simon & Schuster, "The Flesh Peddlers," accents that the "behind - the - scenes (machinations) about a colossal talent agency the size of MCA, William Morris, etc." is fictitious although there is also the climax of a Congressional (not a Dept. of Justice) investigation.

Lillian and Helen Ross' "The Player" is sparked by such thespic authorities as Cedric Hardwicke, Sophia Loren, Zero Mostel, Joan Crawford, Patty Duke, Kim Stanley, Fredric March, Simone Signoret.

Harold Robbins' new novel, "Where Love Has Gone," which Joseph E. Levine will film as he is doing with "The Carpetbaggers," is a novel about Hollywood from Trident Press, an affiliate of S&S, which is also bringing out a king-size $10 gift edition of "The Lerner & Loewe Song Book," with preface by Alan Jay Lerner and Frederick Loewe. "Pete Martin Calls On . . ." by the ex-Satevepost editor-interviewer, is an anthology of interviews with show biz names.

Book Ballyhoo Via Tapes

Henriette Jelm, who handles west coast public relations for Doubleday, is starting a new type of promotion via radio, tapes and records for her company. She has assigned Dick Strout, Hollywood syndicated radio commentator, to use techniques similar to those he has used to promote Hollywood pictures and personalities, in publicizing Doubleday books and authors. The new type interviews with authors will be distributed over radio stations in the U.S. and Canada.

Strout's first assignments for this series have been Joan Crawford's "Portrait of Joan" with Jane Ardmore, Adela Roger St Johns' "Final Verdict" and Paul Wellman's "Magnificent Destiny."

Elizabethan Theatre

"The Rise of the Common Player," by M. C. Bradbrook (Harvard; $5.25) is a valuable study of theatre and society in Elizabethan England. Book contains some "discoveries" in research; notably correspondence concerning the important early theatre of Leicester's Men (1576). Scholarship throughout is excellent. Author is a Fellow of Girton College, Cambridge, England, known for her volumes on Shakespeare, Ibsen, Malory and T. S. Eliot.

She dedicates this tome to Dame Edith Evans, and to their mutual friend, Judith Wilson. *Rodo.*

Robert Burns a la Russe

Samuel Marshak, 75-year-old Soviet writer and poet, has completed a new Russian translation of the works of Robert Burns, Scot poet, in two volumes. Emrys Hughes, his longtime friend, who is British Member of Parliament for South Ayrshire, learned this in a letter from Marshak's son, a leading scientist in Russia.

Hughes was planning to visit Marshak's home in Moscow this fall, but put it off when the Russian writer fell ill. Latter is now convalescing at Yalta, and Hughes hopes to fly to Moscow soon to see him.

Marshak's translations of Burns, notably "Tam O'Shanter" and of "Death of Doctor Hornbrok," have been hailed on both sides of the Iron Curtain. He has also translated Shakespeare's works and produced a Russian edition of the "Nonsense Rhymes" of Edward Lear.

Morris' Post

William Morris, lately exec ed of Grolier Encyclopedia, will be editor-in-chief of a new "international" encyclopedia, as yet untitled and unpatterned to be published by same house. He was previously long with Grosset & Dunlap.

The Bell Syndicate feature, "Words, Wit and Wisdom," is also produced by Morris.

CHATTER

Who's Who In Advertising is a new bio book being edited by Eldridge Peterson for Haire Publishing Co.

Ray Russell's musicomedy, "Come To Me, My Melancholy Dane," getting a pre-production trailer with a condensation in the forthcoming November issue of Playboy. Mag's digest includes songs and lyrics for Hamlet, Ophelia, Claudius and Polonius. Russell's approach is that since most click musicals of late have been based on books, novels, etc. he recoursed to the most famous of them all, Shakespeare's "Hamlet."

Random House's forthcoming "Clair De Lune," Pierre LaMure's novel about Claude Debussy, has tied in with the Capitol Records' new album of the same name. This year marks Debussy's 100th anniversary. LaMure's novel, based on the composer's life and times, is hailed as analagous to what he did to focusing attention on Toulouse-Lautrec in his successful novel, "Moulin Rouge."

William C. Lengel, editor-in-chief of Fawcett World Library and long an associate and close friend of Theodore Dreiser, has provided the introductions for two of that author's books, "A Gallery of Women" and "12 Men," 75c Premier paperbacks via the Fawcett World Library.

Charles F. Chapman, publisher of Motor Boating, appointed Eugene S. Waggaman Jr. as g.m. of the publication. Waggaman, presently manager of the magazine advertising bureau of Magazine Publishers Assn., was formerly promotion director of Macfadden Publications and an account executive for Pedlar & Ryan.

Fleet Pub.'s entry into short story anthologies includes "Party of Dreamers" by Robert Lowry and "The Surly Sullen Bell" by Russell Kirk.

Erwin A. Single, editor and co-publisher of the N. Y. Staats-Herold, returned last Monday (15) from a six-week business trip to West Germany, Austria and Switzerland.

Publishing Stocks

(As of Oct. 16 closing)

Allyn & Bacon (OC)	24	+1½
American Book (AS)	45	— ½
American Heritage (OC)	7	
Book of Month (N.Y.)	23⅜	— ⅛
Conde Nast (N.Y.)	8	
Cowles Mfg. Co.	10⅛	— ⅛
Crowell Collier (N.Y.)	20¾	—2¼
Curtis Pub. Co. (N.Y.)	7½	+ ¼
Ginn & Co. (N.Y.)	22¾	— ¼
Grolier (OC)	31¾	+ ¾
Grosset & Dunlap (OC)	11½	
Harcourt Brace (N.Y.)	26½	+ ½
Hayden Pub. (OC)	4¼	
Hearst (OC)	24½	— ½
Holt, R&W (N.Y.)	25¾	+ ⅜
L.A. Times-Mirror (OC)	28	— ½
Macfadden Bartell (AS)	17⅛	— ⅛
McCall (N.Y.)	17⅜	— ⅜
McGraw-Hill (N.Y.)	22¾	+ ¼
Meredith Pub. Co. (OC)	21	+ ½
Nat'l Per. Pub. (OC)	8½	— ¼
New Yorker (OC)	81	+1
Pocket Books (OC)	6½	+ ¼
Prentice Hall (AS)	31¾	+ ½
Ran'm House (N.Y.)	10⅜	— ¼
Scott Foresman (OC)	19⅝	
H. W. Sams (OC)	29⅝	
Time Inc. (OC)	69	—1
Western Pub. (OC)	22	
World Pub.	10	

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs.

Unless you are born in a family with a solid biz and like looking in on it once in a while to pick up some cash, it is no fun being a son of a famous father. People don't really expect you to top him and deride you if you don't.

Nathaniel Hawthorne had a son Julian who wasn't a bad novelist but he never won so much as a scarlet A from the critcs. Julian's son in turn never rose above a sports writer (tennis) for the old N. Y. Trib. That was about as far as he could go, even when surrounded by staffers like Grantland Rice, Heywood Broun and W. O. McGeehan.

Subsidized Scribe

Things may turn out differently for Will Fowler. Gene Fowler's youngest son first tried acting rather than buck the younger son tradition and was making $250 a week when he decided, after all, he wanted to be a newspaperman. Gene helped get a job on th old L. A. Examiner and paid him the difference between the Examiner's wage scale and what he had been earning as an actor. Will put in a 10-year hitch on the now extinct examiner during an era when that sheet was hardly more than a Mickey Cohn handbill.

But now he has broken those lowly chains and has cut loose with an astonishingly interesting bio of his Pop and his quixotic and highly liquored career. It is called "The Young Man From Denver," a phrase publisher Hearst (who never took a memory course) used to describe his free-wheeling and frequently loaded star reporter. Doubleday publishes "Young Man" for a modest $3.95 and to those who think there was nothing like the '20s and '30s or Gene Fowler it makes a delightful reading.

One Buck Equals $283

Though I thought Gene had told us all that was worth knowing about himself in his bunch of books, Will Fowler adds plenty of new stuff and even gives new depth on some of his Pop's already published stories. And he writes with surprising detachment, clarity and humor. Did you know, for instance, that one time Gene was the highest paid scriptwriter in Hollywood, paid $1,000 a day on a year's contract? Previously he had been a $3,000-a-week man, when the contract was renewed for six weeks Gene demanded a raise of $3,001. He got it too, though the negotiations cost his agent $1,700 to get the $6 raise.

Though no man is supposed to be a hero to his butler it is obvious Gene Fowler was a hero to his son. Gene's Hollywood cronies were nonconformists, according to Will Fowler, but many of them were anarchists really, heavy drinking, anti-social, ribald and maudlin in their cups.

Their Pitches "Low and Inside"

Their humor in the main was visceral and though Gene in his last years expressed dissenting opinions on the novelists who could not get their prose, their heroes or their heroines out of bed, his own dialog could have been used as contrapuntal exercises for the novelists of today. (Tourist: "Does Lana Turner live here?" Fowler: "Do you think I'd be sitting out here if she did?")

Like the Prodigal Son, however, Gene turned a cleaner windswept corner in his last 10 years and spent his time praising his flowers, his children and grandchildren, his collection of hats, going to Mass daily and struggling to finish "Skyline," his last book.

As "Young Man" is an honest book, certainly as honest as a Hearst-trained writer could write about another Hearst-trained writer, it swoops up rather than avoids all the vulgarities that made the private lives of Hollywood notables caviar to the mob of peasants who overpaid them. It is easy to say that once in such a circle one had no choice except to go along with it and sort of play Boswell to their obscenities, but it was a big enough town to bypass them if one wanted to.

Took Up Boyhood Too Late

In the main these eminents had lived sheltered lives in their boyhood and never reached the dirty conversations of boys until they reached their middle years. Raised among truckdrivers and muleskinners, they would have dropped the humor of bagslingers on reaching manhood, not carried it on as a sole conversation piece till their arteries hardened and death warned them that it was time to clean up their scripts.

Being allowed to partake of their ribald conversation and drink liquor as a teenager, it is astonishing that more of these sons didn't land before judges in juvenile courts. That Will Fowler was an exception is proof that his guardian angel must have been working three shifts a day.

Fifty years ago, such writing as sprinkles "Young Man From Denver," would have been described as befouling your own nest, but today success is measured by what you leave in, not by what you leave out.

I have long thought that the way to write about the first half of this century, and particularly Hollywood's contributions to it, would have been for the writers to write about the personalities as if they had been dead a hundred years and then bury their prose in a time-capsule. That would be real art for art's sake. But few have shared the desires to contribute their footnotes to the historians of the future in this manner.

The Will Fowler Version

Gene Fowler's letters, poems, wisecracks, personal encounters and binges would have lost nothing if embalmed for a century with him. Besides, some still living who had to suffer the space-suits of anonymity could have been named where now they cannot be named without subpenas from their libel lawyers. But of course in such a case Will Fowler never would have had the chance to show whether he could top his Pop as a writer.

He confuses rather than clears a story in the syndrome of Daddy's Gone-A-Hunting. He tells how Gene, alone in Hollywood while his wife Agnes and the children were in the east, got himself involved with a femme picture star and when it looked as if he were going the way of all Babbitts away from home, he said he was pulling out for home via an oiltanker and the Panama Canal. When the ship reached Havana there was his girl-friend waiting for him. She apparently had flown to Cuba and was waiting around for the fugitive from her charms by going sailing with a Cuban. The boat got overturned in a squall and her Havana gondolier got chewed to death by sharks.

Thus by the time Fowler reached that port his private life was open to other sharks. He telephoned his wife, confessing all.

In New York reporters were waiting for the oiler to dock but Fowler flew in later and crossed them up. His wife Agnes handled their embarrassment with what used to be called aplomb but probably would now be covered by the phrase, "So what?"

'Nothing Today For Milkman'

Except in agreeing to the bare outline other versions to the story shift the issue of sex and blackmail to more powerful personalities. In fact the issues in other versions, once understood, practically absolve Gene and in any event call for a great deal of compassion.

The author of "Young Man From Denver" certainly knows how to write a book. His first chapter, written in a small roundhouse, 17 steps below the Fowler villa in Brentwood, which Will and his brother Gene Jr. built for their father, begins with the day Gene died and follows every step of that day as it happened to the living.

It ends on his leaving the house and looking into a milk bottle at the front door, which contained a note saying, "Nothing today."

But in between is a book that even Gene's old friend Westbrook Pegler would find it hard to pan.

Broadway

Dore Schary now a trustee at Brandeis U.

Charles Tobias marks his 40th anni as an ASCAPer which he first joined Oct. 30, 1922.

Songsmith Stanley Miller, quondam MGM publicist, now with Ed Murrow's USIS in Washington.

Joseph Stellini, of Jerry Lewis' plush Los Angeles eatery, planed out to Coast last weekend, after three-week Gotham vacation.

Mary and Ben (Hotel Algonquin) Bodne entertaining the Dave (Maude) Chasens, in from Hollywood for a week of theatregoing.

On leave from "Camelot," Franz Allers flew out Oct. 12 for Munich to conduct videocast, "Made In U.S.A." Returns to "Camelot" pit Oct. 22.

Hermione Gingold, now in "Milk and Honey," moonlighting as narrator for "Slob Story," animated short being put out by Trident Films.

Circuit chief S. H. Fabian named general cochairman for the Greater New York USO fund-raising effort. He'll also head USO's motion picture division.

Eddie Fisher, Sarah Vaughan, Dick Gregory and Gary Merrill to coemcee the $250-a-couple fund-raising dinner Sunday, Oct. 21, at the Tavern-on-the-Green.

Marajan and Michael Chinigo in from their home in Rome en route to visit her ailing mother in the midwest. Chinigo is the special Hearst byliner in the Italian capital.

Helen Hayes chairmaning, and Gus Eyssell, Thomas Hoving, Dina Merrill, Arthur Schwartz and Spyros Skouras cochairmaning the Arts & Entertainment for Rockefeller (Gov. Nelson, that is).

Music publisher Jerry Vogel cited by the Natl. Assn. of Mental Deficiency for his charitable work in connection with supplying candies and kindred comforts for the hospitalized and the indigent.

Ned Alvord's 79th birthday quietly celebrated by the vet theatrical advance man (Ringlings, Shuberts, Herman Levin, A. B. Marcus et al.) at his Los Angeles Elks Club digs, where he has long made his home.

The late Ezio Pinza's daughter, Clelia Pinza, engaged to Richard Goodyear, Yale undergrad, according to her mother's announcement from Stamford, Conn., where she resides. A June 16 wedding is planned.

Hollywood agent Irving Paul Lazar has to be back on the Coast this week so he went to Washington for the final performance of "Mr. President" since he couldn't stay on for its Broadway preem this coming Saturday.

Former Hearst star correspondent Frank Gervasi, and later the head of the Eric Johnston office in Rome, now lecturing in the U.S., where he is permanently domiciled. Gervasi is also writing some of Gov. Rockefeller's campaign speeches.

Comedienne Cynda Glenn, longtime star of the Folies Bergere in Paris, is "seeing America for a change" on an extensive leisurely motor trip through the U.S., Canada and Mexico (where she is currently), since coming into a sizeable inheritance.

Mike Stern back to Rome on business for a week and due to return to set ballyhoo plans for his autobiog, "An American in Rome" (where he is long resident), which Geis will publish. Vet newspaperman brought over the completed manuscript.

Barney Balaban named recipient of the Clarence K. Whitehill Award in recognition of his humanitarianism. This award was established by the people of Searsdale, N.Y., and will be presented at an Oct. 24 dinner fostered by the Federation of Jewish Philanthropies.

Harry Belafonte, inaugural star of the new Americana's Royal Box nitery, will also headline the April In Paris ball next Friday (26) in place of Maurice Chevalier who was called back to Paris last week. Belafonte's new book, "Songs Belafonte Sings," just brought out by Duell, Sloan & Pearce.

First of the new season Mayfair supper dances tees off tomorrow (Thurs.) in the Trianon Room of the Sheraton East, to Ted Straeter's music. Anthony Newley, coauthor and star of "Stop the World," is the g. of h. Charles Columbus, ex-name ballroomologist, now runs the Mayfair events.

exhibiting her one-woman art show at the Janet Nessler Gallery until the 27th. She has previously exhibited in L.A. and N.Y. galleries and also at the L.A. Art Assn. Miss Svet is represented at Brandeis U., Fairleigh Dickinson U., L.A. City Hall and in many private collections.

London music publisher Reg Connelly convalescing following surgery (but now okay) at his country home, Bramsdene, Brudenell Av., Canford Cliffs, Dorset, England. Head of the extensive Campbell - Connelly (and music publishing subsidiaries) complex is a frequent London-N.Y.-L.A. commuter and had only recently returned to England when the operation became necessary.

Edward Franklin Albee's impact with his first full-length play, "Who's Afraid of Virginia Woolf?," spotlights anew that he was adopted by the Reed A. Albees when he was two weeks old in 1928 but that he has been estranged from them since 1960 when he left their well-to-do Larchmont ho[illegible] a writing career. He is named for the late E. F. Albee, th[illegible]th-Albee circuit vaudeville tycoon.

Eddie Fisher hosted a midnight supper at Luchow's for newlyweds Joey Forman and his bride, the singer Jeannine Caire, who were married last Sunday (7) in Philly. Foreman's hometown. Comedian Foreman was to have opened with "Fisher at the Winter Garden," but couldn't because of the wedding date. Incidentally, a box-office snafu at the WG in selling tickets for last Wednesday's matinee, caused refunds and disappointments despite the ads heralding only Sat.-Sun. mats.

Far East showman Run Run Shaw came in like a whirlwind last week for six days of powwows with film biz execs before taking off to Dallas for the Neiman-Marcus "Oriental Fortnight" fashion, film and arts show. Shaw is official delegate of the Asian entrepreneurs. He returns to his Hong Kong base via London. "Oriental Fortnight" teed off yesterday (Tues.) with the Dallas preem of Akira Kurosawa's "Yojimbo" at the Coronet Theatre for benefit of the Dallas Civic Opera Guild at $10 top.

Originally Dick Halliday, producer-husband of Mary Martin, bought the Dwight Taylor biog of his melodrama producer-father, Charles Taylor, as a vehicle for a legit musical. Now he's made a deal for Cecelia Taylor's biog of their mother, Laurette Taylor, the legit star ("Glass Menagerie" etc.), in order to beef up the femme part of the libretto, since Miss Martin will star therein. Attorney Howard Reinheimer and Harold Freedman (Brandt & Brandt) for Taylor worked out the legal details for a split of the libretto royalties.

Zurich

By George Mezoefi
(32, *Florastrasse*; 34-70-32)

"Lolita" (Seven Arts-MGM) a sellout hit at ABC Zurich and Broadway Geneva.

American mezzosoprano Grace Bumbry garnered good reviews in the Stadttheatre Basle production of Gluck's "Orpheus and Eurydice."

Jules Dassin, Melina Mercouri and Otto Preminger stopped over in Zurich to drumbeat upcoming releases with the local press, former two for "Phaedra" (UA) and the latter "Advise and Consent" (Col).

B. E. Bensinger, prez of Brunswick Corp. of Chicago, met the press in Zurich re the investment planned by Brunswick's bowling division in Europe. He was accompanied by execs Myron D. Karlin, S. P. Jacobson, Arthur R. Cahill and Gustave A. Zelnick, latter headquartering in Zurich as v.p. for Continental Europe.

Yank films among Zurich season-opening bookings this year include "West Side Story" and "Phaedra," both from United Artists, "Barabbas" (Col), "Cape Fear" (U-I) and "Lolita" (MGM). Other prize bookings include: France's "Monkey in Winter" (a Metro release here) and "Jules and Jim," plus, coming up shortly, Italy's "Divorce, Italian Style."

Although Herbert Graf's request for premature (Nov. 12) release from his contract as Zurich opera chief has been accepted, he will continue as head of the school (International Opera Centre) he founded here last year, till the end of the current season. The Centre's second year started Sept. 20, with 15 students from the U.S., Germany and Switzerland. Vet singer Dusolina Giannini has accepted a teaching assignment as of this season.

London

(*HYDe Park* 4561/2/3)

Lionel Blair opened a season at the Colony last Monday (15) with a quartet of dancers.

Irving Allen opened the Playboy Club, Barnet, with a trio of gala celebrations last week.

Anna Deere Wiman sailed for N. Y. on the Queen Mary last week, and will be away for about three months.

Bill Hutchinson, art director to Charles H. Schneer, now in N. Y. scouting locations for "Village That Wandered."

Fernandel in last week for London locations on "Journey to Biarritz," in which British actress Anna Massey has a lead role.

Harold Davison, who has played a prominent role in Anglo-U.S. talent exchanges, off on a routine visit to N. Y. later this month.

London Film Fest opened last night (Tues.) with the French entry, "Le Caporal Epingle," which was shown also in Berlin earlier in the year.

Colan McArthur, head of Rank's overseas distribution division, off to the Beirut Film Fest, at which two of his company's releases, "Tiara Tahiti" and "Life for Ruth," are being screened.

Martin Stevens, exec assistant to the managing director of the Rank Organization's ad film division, has been elevated to group marketing director, co-ordinating participation in trade fairs and exhibitions.

4½ Hrs. From B'way

By Walter Winchell
(*Formerly of Texas Guinan's*)

Most beautiful portrait ever is Jon Whitcomb's Cosmopolitan mag cover of Marilyn Monroe. It was Sherm's Cub Room favorite. He gave it to us to give to Joe.

Baseball's best golfers take on (hefty bets on the side) movie, stage and tv golfanatics in Palm Springs 18th to 21st. Desi Arnaz putting them all up at his posh Indian Wells Inn.

More memories: Mark Hopkins Hotel stars Anson Weeks' crew. In '31 when we emceed the Lucky Strike NBC program, the intro was: "And now to Anson Weeks. On with the dancin' Anson."

Candlestick Park pressbox: the Jimmy Stewarts of H'wood and Fort Knox couldn't wait for the 3-day rains to stop and were among many celebs who jetted home before game 6. Stewart, who never suffered investing in wildcat oil ventures, says his initial try in Eire flopped.

Anecdotes about literary and journalistic giants (Mencken, Nathan, Hammond, VARIETY founder Sime, Fitzgerald, O'Hara and Woollcott) went over big with Stanford U. student body. Our 32-minute gab (plus 15 minutes of Q. & A. (all political) may mean we've found a new (to us) branch of show biz—the lecture circuit. (Bennett Cerf look out.)

Bimbo's 365 was the pet of the idle Mantle, Yogi and other Yanks. Patti Moore & Ben Lessey (22 years a team) toyed with the crowd. They started the act here when "diss muzt be da plaize" was Slapsie's. Jacques Gleason was in that cast. Gali-Gali on Bimbo's breezy bill) has the best act of his long showbiz career. Rarely lays off. We first caught him at the old Versailles on E. 50th Street over 30 years ago.

Army of sports-pagers feasted at this wet burg's two most popular places: the Blue Fox and Ernie's. (Colony - Pavillon - Stork - Chambord cuisine). Lou Lurie, Frisco's favorite filanthropist, toastmastered Columbus Day affair at the Mark at which we orated. Theme: the many Italo greats who made U. S. greater. The invite to make the principal speech before Italo - American groups certified that the "Untouchables" narrator was forgiven. Many doctors, lawyers, lawmakers and eminents in the crowd said: "We ne'er miss it."

Paris

By Gene Moskowitz
(66 *Ave. Breteuil*; *SUF* 59.20)

Moseyev Ballet due at Palais Des Sports in November.

Next Argentine Film Fest at Mara Del Plata to be held March 13 to 23.

Singers Jacqueline Francois and Charles Trenet due for Russo singing tours soon.

Jean Herman's medium length pic on two real delinquents, "Good For Civil Life," forbidden by censors.

Legit, film, vaude and music people have declared a sort of co-operative modus vivendi in re tele competition problems. These facets will act together on tv troubles.

Bernard Jenny Co., a legit group, doing three plays of the late Paul Claudel alternately at the Vieux Colombier. Plays are "The Hostage," "The Hard Bread" and "The Humiliated Father."

Line Renaud preparing to exit as star of Casino De Paris revue now in its third year. She is slated to do a pocket edition of it in Las Vegas early next year. Her successor has not been picked as yet by Henri Varna.

Marc Camplotti hit the jackpot with his romantic legit farce, "Boeing Boeing" (now in second year here), on the road, in London and due for N.Y. Paramount plans a pic version with Dean Martin and Shirley MacLaine, with Hal Wallis producing.

State-run Radiodiffusion-Television Francaise finishing 15-minute vidpic segs called, "French In the World" as teaching aids for the lingo. Private company, Tele-Hachette, also has a teaching series of called "France As If You Were There." Both use stories to teach.

Las Vegas

By Forrest Duke
(*DUdley* 4-4141)

Riviera will enlarge its showroom, which is largest on the Strip.

Lenny Ross appearing at Rustic Inn, new supper club in North Las Vegas.

Capitol Records negotiating contract with Sands lounge singing star Danny Costello.

Bob Sims, expatriate Texan who's now the regular piano pilot in the Flamingo lounge, will remarry his ex-wife Delores.

Sam Boss, former co-owner of El Rancho Vegas, joined the Thunderbird as veep and will be boss of hotel's Bev Hills office.

Eddie Jackson explains why he bought a home here and put his Encino house up for sale. Wife Jeannie's arthritis doesn't pain her in the desert.

Among locals doing bits in Peter Lawford's Chrislaw production, "Johnny Cool," which was on location for two days here, Silver Slipper's Hank Henry, Sparky Kaye, Danny Jacobs, Eddie Innes; Dunes host Billy Snyder.

Philadelphia

By Jerry Gaghan
(319 *N. 18th St.*; *LOcust* 4-4848)

Vet dance instructor Penny Davis entering the travel biz as a sideline.

Back from the Coast, Reno & Palmer comedy unit, now stars Louis Jordan.

Nitery accordionist and pianist Walt Jeffries, in Jefferson Hospital, recupping from heart attack.

Alfred Ross, drummer with the combo in the "Fun Couple." (Forrest), donated his 95th pint of blood to the Red Cross.

Two local wartime entertainment groups, Art Jackson's unit and Melody and Madness, held a reunion (6) for Brother Harvey, former comedian-singer Hub Essey. Essey joined the Maryknoll Missionary Society 15 years ago and was sent to South America. This is his first return to U.S.

Palm Springs

By A. P. Scully
(*Tel. FA* 4-1828)

Patti and Barbara Lyon shilling for wine fest at Riviera hotel.

Eddie Kafafian replaced George Shaw as Chi Chi's pub relations contact.

Sylvia Copeland and Eddie Beal's band opened Hilltop Room's new season.

Kay Francis Wheat preemed the Hotel President's Senate lounge room opening.

Renato and Virginia Trio started Desi Arnaz's Indian Wells hotel on its 62d season, with the Dezz in attendance.

Gloria Greer, daughter of late songsmith Anatole Friedland, doing a column in Riverside Enterprise called, "Stars on the Desert."

Phil Regan and Jo returned to catch the Chi Chi opening and had Dave MacDonald, steel's labor chief, as their guest among party of 10.

Lee Christopher, new women's ed of Desert Sun, publicly burning because County Marco of San Francisco called the Palm Springs dames a desert wasteland.

Hollywood

Meredith Willson recuping at home after surgery.

Margie McNally, former Miss Rheingold, pacted by Metro.

Barbara Eden obtained release from her 20th-Fox contract.

Jack Cummings in Tokyo to scout locations for Metro's "Alien Seed."

Steve Brooks, former Hollywood flack, new owner of Desert Isle Motel, Palm Sprngs.

Norman Greer joined Rogers & Cowan praisery, taking Dot Records account with him.

Nick Castle to choreograph a routine for Frank Sinatra and Tony Bill in "Come Blow Your Horn."

Harold F. Kress, Metro pactee, loaned to George Stevens as supervising film editor on "Greatest Story Ever Told."

Teet Carle joined Cleary-Strauss-Irwin & Goodman praisery, replacing Dick Carter who exited to form own flackery.

Frank Cooper on swing of London, Paris and Rome for agency clients and to initiate opening of offices in various capitals.

Molly Picon, on leave from legit "Milk and Honey," for role in "Come Blow Your Horn," will tour with "Milk" after first of year.

Doris Vidor appointed chairman of women's committee for America-Israel Cultural Foundation's annual spread Oct. 29 at Beverly Hilton.

Chicago

(*DElaware* 7-4984)

Encore Theatre opens its third fall season with "Most Happy Fella" on Oct. 26 in its former strippery spot on north Clark St.

Jeanne Arnold of the cast of "Happy Medium" and Carol Rosenthal of the American Conservatory teamed up for a new singing school.

Cosmopolitan Insurance Co. purchased the old Pantheon Theatre (at one time B&K) building on Sheridan Road and will remodel it for offices.

Gene Barrett replaced Bill Callahan as g.m. of Edgewater Beach Hotel as an aftermath of the sale of this hostelry. Callahan will take over another Hotel Corp. of America inn.

Forrest Tucker, Kim Sisters, Robert Clary, Lee Phillip and Dick Biondi will be on hand for the Grand Army of the Republic benefit Thursday (19) night at Aragon Ballroom.

"Lawrence of Arabia" unit publicist John Woolfenden and Mrs. Woolfenden in ahead of the pic for press luncheon at Ambassador Hotel. Film opens on hardticket in January at the Cinestage.

Daily News telecritic Terry Turner speaks on the current state of the medium Oct. 17 before the Roosevelt U. alumni. Sun-Times aisle-sitter Glenna Syse does the same for the legit theatre on Oct. 31, and the Tribune's book editor Robert Cromie, speaks Nov. 14.

Rome

By Robert F. Hawkins
(*Stampa Estera*; *Tel.* 675906)

Jimmy Savo Art Centre inaugurated at his castle about 100 miles from Rome.

Tony Prantera to N.Y. in November to prep dinner for Gourmet Society before returning to his Hostaria dall'Orso.

Don Marino Barreto Jr. packing them into Grotte del Piccione nitery in first return visit to spot which first launched him.

Luce Institute invited scribes here to visit equipment in St. Peters designed to enable lensing of full-length feature documentary of Ecumenical Council.

Nonee Sen in to scout new Italo pix for Shaw Bros. In-and-out: RCA's Frank Folsom, Robert Wagner, Shirley Knight to Tokyo; Carl Foreman to Paris after winding "Victors" location; Hildegarde Kness due from Yugoslavia and "Catherine, of Russia"; Jeffrey Hunter due back from "Gold for Caesars" locations: Dean Hayskell; Anatole Litvak to o.o. dubbing on "Third Dimension"; Gerard Blain here for pic work; John Ringling North, Igor Moiseiev here with his company; Monica Vitti and Rossano Brazzi back from Sorrento on "Hare and Tortoise" location; James Mason in from Sicily where in "Beta Som"; and Frank Wolff skied in from Athens to prep leading role in "Verona Trial."

Met Reopens

Continued from page 1

on Oct. 15 (Monday), gave the Met its earliest-ever inaugural, two weeks ahead of the usual date. "Chenier" is a molasses-slow piece of musical hokum about the French revolution whose set pieces and vocal opportunities are paced too far apart for excitement. It provided the kind of performance in which the claque attracted more attention than the singers in whose causes the calculated delirium erupted.

It was Eileen Farrell's year to be the gala opening diva. On the whole she did well, though uneven. Franco Corelli as Chenier did some standup belting which was "operatic" but he seemed pale and lacking in stage presence at other moments. That second act duel which gets him into a jam was pretty unconvincing as staged by Dino Yannopoulos and executed by the tenor.

Meanwhile at the boxoffice there was $99,207 in hand to make the evening count in this, one of the final, years at the old, yellow-brick stand. As to the cost of admission in the prospective $40,000,000 shrine at Lincoln Center nobody will say because nobody can now know.

Intuition senses that the present season may be an artistic peak of the Rudolf Bing regime. Apparently his 13th season is being planned with care and imagination to cleanse public memory of the 1961 "cancellation" valse macabre. In a repertory of 23 works this season (26 weeks, longest ever), the Met will present five new productions, of which the Feb. 21 "La Sonnabula" with Joan Sutherland, promises greatness.

Inevitably this fall's first night brought comparisons with Philharmonic Hall. Not for the high admission trend ($100 at the latter) but because Philharmonic Hall's commodious foyers and promenades made the Met's passageways seem narrow indeed and its upholstery shabby by contrast. In theory the Met is supposed to move by 1965 but surprise should lift no eyebrows if it's 1966 or even 1967.

As to whether, or to what extent, Monday's gathering of prima donas and other characters constitutes an upper class audience, presumed solvency to one side, there is the small piquancy of "Andre Chenier" being one long lyrical hiss at aristocracy. Of course the lyrics were muffled in the typical non-diction of opera, but even so the audience would hardly have been self-conscious. They reserved their self-conscious moments for the photographers, as usual.

'Glan' Telecast

Continued from page 1

cessive drinking, and not of coffee, was being done on camera. FCC inquiry, in fact, was prompted by a viewer's complaint.

In response to the FCC inquiry about the show, WNEW said that panelists were under the tension of adlibbing for two hours, but otherwise performed according to normal routine. It was pointed out that because it was the preem show, WNEW-TV set up a buffet and bar in the studio for the friends of the panelists before the show was taped. The station emphatically denied that the show was in any way a boozing party.

With Susskind as host, the panelists on that show included Jackie Gleason, Joe E. Lewis, the late Ernie Kovacs, Toots Shor, Marya Mannes, Richard Gehman and Leonore Lemmon.

'Mr. Prez'

Continued from page 2

fore the St. James opening, with opportunity for additional work.

The basic problem with the version of "Mr. President" which opened here was that it fell dead with the first act curtain. Act I concerned the final weeks the U.S President spent in office. Act II was involved with his life as an ex-President. Can an ex-President be as interesting as a President? Happily ever.

Considerable electric stagecraft has been shot into the second act, with new dances and rewritten songs, fresh staging and a shortened and changed ending. It is far more exciting. And while an ex-President may still have less appeal as a character, the zip and zing of potent production numbers take the attention away from deficiencies in the plot.

There will obviously be some who think the new ending is too, too red, white & blue. There was one suggestion that the only thing missing was a final act of patriotism by star Robert Ryan. He could rip off his shirt to display the U.S. Constitution tatooed on his chest.

But if the final plot lines "be flag waving," as the final Irving Berlin song lyric goes, "do you know of a better flag to wave?"

Rosel Hyde

Continued from page 21

is wrong in this fair land."

Broadcasting gets shoved outside the traditional American concept of freedom of expression with the excuse that frequencies are publicly owned, Hyde noted.

"I think this argument," he declared, "tends to overlook the fact that the frequencies as such would be useless without substantial investments in plant, and the still larger investments and risks involved in the production of a product whose value in the market is generally fleeting and always subject to many uncertainties.

"It seems to me," he continued, "that the argument that the Government must intervene in program matters because the frequencies belong to the public is an illogical combination of opposing concepts. Wouldn't it be more reasonable to urge that the right of choice should go with ownership?"

Bob Hope

Continued from page 2

and Hope to join George M. Cohan and Irving Berlin as the only civilian medal recipients in history was the appropriation to the Bureau of the Mint. A tantrum by Rep. Clarence Cannon (D-Mo.) over the bill's real or imagined slights threatened to wall up an already stir-crazy Congress indefinitely. In deference to Cannon and to impatience, the bill was pigeonholed.

Frederick Tate, assistant Mint director, disagreed with Congressional sources who said the Mint could strike the medals with funds on hand. Said Tate, "no money, no medals."

Bob Hope House

Cincinnati, Oct. 16.

In recognition of his contributions to child welfare, among other humanitarian benefits, Bob Hope has been honored by the naming of a halfway home here for wayward boys as the Bob Hope House.

The home, to accommodate 20 boys from 16 to 18 years old, will be dedicated Oct. 29. Hope will be in England at the time, but his welcoming message will come from a three-minute tv program. But he will pay a visit later on, with expressed expectation of "getting a rate on a room there."

Uncles Unlimited, a group of professional and business men, are backers of the home.

London 'Premise'

Continued from page 1

the reasons for the ban and the Lord Chamberlain's office suggested that he should write and apologize to the Lord Chamberlain. This Donaldson declined to do, explaining, "The Lord Chamberlain and his staff are merely servants of the Queen and that any apology would be more fittingly sent direct to Her Majesty."

The sketch was immediately dropped from the revue, however. In Britain, no material may be performed publicly on a legit stage until it has been approved by the Lord Chamberlain's office, and subsequent alterations are not permitted.

(At the insistence of the Lord Chamberlain, a sketch about President Kennedy was eliminated from "The Premise" prior to the opening, despite a cabled clearance of the material from the White House. —Ed.)

Downing's Collection

Continued from page 2

and John Lacy acting editions.

Among the most important items are Downing's own scripts used in the productions of plays by Tennessee Williams and Robert E. Sherwood, productions directed by Elia Kazan, and plays starring the Alfred Lunts. Artifacts of theatrical production include scene designs, stage plans, technical drawings, and costume sketches which Downing collected as production stage manager in recent years.

Stage "props" include medals worn by Sir Laurence Olivier and Sir Michael Redgrave and other leading men in various Broadway productions, 1940-1960.

Apart from the extensive Downing library on the history, theory and practice of the legitimate stage, motion pictures, vaudeville, circus, magic, music, the dance, puppetry and television, the collection contains numerous inscribed photographs of theatrical personalities. An extensive series of photos by Carl Van Vechten, with his annotations, is included.

The 10,000 items of the collection also include manuscripts, letters, autographs, programs, scrapbooks and sheet music. There are 85 scripts of plays in typescript which bear extensive markings by directors on stage managers, including Downing's own scripts for important Broadway productions.

Downing has served as stage manager for 25 productions, including such Pulitzer Prizewinners as "Cat on a Hot Tin Roof," "A Streetcar Named Desire," "There Shall Be No Night," and "J.B." He has been associated with outstanding figures of the American theatre — performers, playwrights, producers and directors—since the '30s. He is also a playwright and director.

In the current issue of Drama Survey, Downing describes the evolution of the stage manager in the American theatre, and tells how he became one. "I was 15 years old when I became a professional actor in tent shows and aboard a showboat in the middlewest," he recalls. "When I was in my early 20s, the Lunts rescued me from Federal Theatre in Chicago, and brought me to New York. They turned me into a stage manager."

Downing learned his craft from the Lunts' "master stage manager," George Greenberg, while working as an actor and technician for "Idiot's Delight," "Amphitryon 38," "The Sea Gull," "The Taming of the Shrew," and "There Shall Be No Night."

Commenting on the importance of the Downing Collection to the program of the College of Fine Arts, Dr. Frederick J. Hunter, curator of the Hoblitzelle Theatre Arts Library and associate professor of drama said: "I am especially pleased that this extensive collection is now a part of our Theatre Arts Library in that it will supply so much resource material for research in theatre and drama."

Dr. Harry Ransom, Chancellor of the University System, who arranged the acquisition of the Downing Collection, said that this addition is a major step in the program to build a distinguished research center in the arts for Texas.

NAB Grass Roots

Continued from page 21

Washington front, in effect exhorted owners not to ask what their Washington Lobby can do for them but what they can do for their Washington lobby.

Tv especially is having image problems in D.C., the NAB lobbyist said. "They allege a complete breakdown in public morality, an insatiable greed for money on the part of station owners, absence of aesthetic quality of the programs (a euphemism for the "wasteland") and numerous other shortcomings," Comstock balefully said.

And on the other hand, he continued, "almost universally they urge a need for more regulation, which salutary event, they say, has been forestalled by an omnipotent broadcasting lobby in Washington."

Comstock never explicitly mentioned the anonymous little "theys" running around Washington sticking thorns in the industry's side. But as far as the omnipotent lobby, it just isn't so, said its boss.

But the effect of the attacks and criticism of the industry is what should worry the owners. And closing the full circle, this is why owners should jump into politics.

Said Comstock, "a Congressional liaison will give stature to NAB as spokesman for people who count in his (a Congressman's) district. By keeping close legislative contact, we shall engender a deeper understanding and sympathy in Congress for the problems and aspirations of broadcasting."

Seattle's Finale

Continued from page 1

through Friday (12) was 8,863,243, with a ound 800,000 advance sale tickets still unused.

Fair closed around 9:30 p.m. Friday (12) because of storm, but even with bad weather attendance was 40,724. Top day so far Saturday, Oct. 6, with 110,639, breaking 106,860 record set Sept. 15, both far ahead of any summer day attendance.

The Olympic Hotel's Marin Room will continue using top acts after the World's Fair closes—first definite sign that volume and quality of entertainment here during the fair have had an upgrading effect on local show biz.

Somethin' Smith & the Redheads, who opened the Marine Room under new policy last May, are in for Oct. 15-Nov. 24 stand along with jazz harpist Lloyd Lindroth. Jonah Jones combo, Marilyn Maye and the Sammy Tucker Trio wound three-week stay Oct. 13. The Sinners, featuring Pat Yankee, are set for Nov. 5-24.

Ex MCAites

Continued from page 2

Music Corp. of America. Wasserman is president of MCA; Barnett was president of the now defunct subsidiary MCA Artists Ltd.

In a second suit, former employees Larry Gengo, Eric Shepard and Norman Weiss are suing Miller, Stein and Weisl, as trustees for the fund created by MCA Artists Ltd., one of the MCA subsidiaries.

Just how much is involved is not known. The Trust Fund was valued at $35,000,000 about a year ago. However, it's believed to have shrunk since then because of the decline in the value of MCA stock.

Suits claim that when employment was terminated and all employees had to resign by July 27, it created a condition whereby they should have been given all their monies, since they left the company through no fault of their own.

Pilkington

Continued from page 22

warned, if every show was planned "in isolation" and judged by its selling power for advertisers "based on the sheer number of viewers whose switches are turned on." He believed tv itself didn't mold society but it would be foolish to claim it had no influence at all. Every broadcaster, he said, must work on the assumption that tv has an influence of which he must take account. "When he brings tv into millions of homes, he must surely assume some effect."

His committees probed ownership of tvers and based its consideration on possible damage to broadcasting "and the dangers for democracy inherent in a situation where television was helping to bring about a reduction in the number of competing newspapers while not being a certain competitor with its owners itself." Lauding all tv news, he saw danger in potential abuse of news shows on stations owned by newspapers.

Gate-Crashers

Continued from page 1

Carson's debut NBC "Tonight" show.

A week later, Ronald Melstein, hailing from The Bronx, N.Y., intruded on the CBS "What's My Line?" show, and presented himself to everybody's surprise as "the second mystery guest." The gendarmes gave him the heave-ho also.

Berman has an agent and Jerry Lewis supposedly is interested in filming his gatecrashing saga as the latterday "One-Eye" Connelly, a notorious sports event gatecrasher of a quarter-century ago.

Nitery Owners

Continued from page 1

owner of the Crescendo in Hollywood, said that the fear of an expense account crackdown would probably hurt business more than the new laws themselves. First order of business was to recommend that the ANCA tell all the tax advisory services that they should not unduly frighten their clients into curbing their swindle sheets. Norman reported that a closer look at the tax [illegible] shows that there is much room for business entertainment if it is fairly reported.

The Prohibitionists were mentioned only in passing in the open meeting, but the operators privately said that the antibooze folk were the closest thing to the classic "small group of willful men—and women." Owners from the various states said that the drys were among the most active opponents of all types of nitery operations. As the owner of a southwestern club put it: "If we lobbied as effectively as the Prohibitionists, we'd be in good shape."

Talent and their agents got a brief but thorough working over at Monday's session. Enrico Banducci, of San Francisco's hungry i, tartly said that the agents were trying to strangle the business. Other members chimed that the whole marquee lure approach to the nitery business was outmoded and impossible in the light of name act money demands.

David Branower, a former club owner and now a Coast producer and agent, suggested that the clubs concentrate less on publicizing name acts and more on selling the club as a place to go. He advocated a stronger pitch for parties, meetings and conventions.

The assembled nitery ops concurred in that a great untapped potential for business lay in the younger set. Bill Newkirk, ANCA secretary and owner of the Tidelands in Houston, said that he had had success with teenage matinees and with urging acts to take on college and high school concerts dates while they were in town. The owners were also urged to take advantage of the prom season by booking acts that would attract the youngsters.

In other discussions, Oscar Marienthal, owner of the London House, Mister Kelly's and the Happy Medium in Chi and host for the meeting, related his experiences with his two successful revues at the Happy Medium, and there was also a brief session on the availability, calibre and cost of foreign talent.

The meeting at one point digressed into a discussion of the public image of the night club today. Banducci maintained that the term "night club" has had a negative connotation since the days of the speakeasies. A committee was appointed to explore the possibility of a new name for ANCA which would omit the night club tag.

Vallee's Rebuke

Continued from page 2

those possessing this gift are the highest paid persons in the entertainment world . . ."

'I Was Worth It'

Citing his own stints before service personnel in Hawaii were paid for out of military recreation funds, Vallee said he thought the servicemen felt him well worth the price.

Said Yale to Brown: "Let not envy unjustified as yours rear its head without just cause and reason. Or, as someone has just remarked: Were you trying to get your name in the news?"

Widnall has repeated on the House floor that he has no objection to barrels of loot for performers on commercials, in Las Vegas, on tv, records or motion pictures, but his gripe is against the same scale being paid out of Uncle Sam's pocket, especially when many performers also work free for the USO.

In his reply letter to Vallee, Widnall enlisted President Kennedy and Poet Robert Frost in his cause. He quoted Kennedy's inaugural text, "'Ask not what your country can do for you, but what you can do for your country'". And he pointed to Frost's request for artist and poet equality. This is what he is proposing, Widnall wrote.

OBITUARIES

TOD BROWNING

Tod Browning, 82, veteran director who specialized in such horror films as "The Unholy Three" and "Dracula" and was associated with the late Lon Chaney in many of his top films, died in Hollywood Oct. 6 as he was recuping from a cancer operation.

Entering silent films in 1917 after having toured the world with such various companies as "Mutt and Jeff" and "World of Mirth," he became identified with horror and mystic pix and for years was a top Metro director.

Among his other best-known films were "The Unknown," "Road to Mandalay," "Hypnotist," "Blackbird" and "The Mystic." "West of Zanzibar," with Chaney, who also starred in "Unholy Three," was probably Browning's most successful production. He also wrote and directed several films for Universal, later returning to Metro where he did "Freaks" and "Mark of the Vampire."

Browning, who retired in 1942, was one of five honorary life members of the Directors Guild of America.

In Memory
M. L. MALEVINSKY
October 17, 1932

LULU McCONNELL

Lulu McConnell, 80, former vaudevillian who appeared with such stars as Eddie Cantor, George Jessel, Lillian Russell and Anna Held and whose voice was known to millions as a member of the radio panel show, "It Pays To Be Ignorant," was found dead Oct. 9 in the Hollywood home of a friend. She had been suffering from cancer for years.

A native of Kansas City, Mo., Miss McConnell joined a legit stock company at age 17, then went into vaudeville. At the Alhambra Theatre, N.Y., in 1910 she reportedly had stage fright and lost her voice. It was then that she made her "nail file delivery"—a raspy voice—that established her as a comedienne.

She had featured roles in "Poor Little Ritz Girl" and is credited with taking Jack Oakie out of the chorus in "Peggy Ann," in which she starred, to launch his eventual career in Hollywood. In radio she appeared with Gertrude Niesen and Isham Jones.

She was married to Grant Simpson, also in vaudeville.

VIVIAN BEAUMONT ALLEN

Mrs. Vivian Beaumont Allen, a philanthropist, died Oct. 10 in New York. She died without seeing her largest gift, a repertory theatre in Lincoln Center for the Performing Arts, completed. The theatre is scheduled to open in

JIM BENDER

April, 1964 and will be named the Vivian Beaumont Theatre. She had donated $3,000,000 to the construction of the 1,100-seat theatre in May, 1958.

Her daughter survives.

NEAL O'HARA

Neal O'Hara, 69, columnist in the Boston Traveler for nearly 39 years, died at Massachusetts General Hospital Oct. 4. O'Hara, whose column bore the title of "Take It From Me," joined the newspaper from the old Boston Post, after being a correspondent at Harvard. He was a graduate of the class of 1915.

Known in the theatrical and sports world as well as in politics, he had covered many events with the late Will Rogers. He also had a career as a toastmaster and afterdinner speaker. For years he was responsible for many of the hilarious skits that the Clover Club of Boston turned out.

His beat was the humorous side of life, and he numbered among his many intimates in the show biz world, the late Fred Allen. Often together, they poked fun at many a national figure. In a report to his Harvard class of 1950, on its 35th anni, he wrote: "Oh, well, as Fred Allen recently told me, 'This nation now is being run by a man who couldn't even sell a pair of suspenders. No wonder the country is losing its pants.'" His witty observations were part of the Boston journalistic scene for nearly half a century.

Syndicated columnist for the Boston Traveler also at one time was syndicated by the old N.Y. World. His daily pillar, "Take It From Me," first appeared Feb. 11, 1924.

O'Hara was active in show biz circles for awhile as a material writer for comedians. At one time he wrote for Billy Glason a former performer who for many years has conducted a gag-writing service for performers. He also contributed to VARIETY's anniversary issue.

Because of his success as a comedy writer, O'Hara tried a brief fling at performing in the belief that if he could write lines, he could also deliver them. He found out differently and retired from that field after his first date at Keith's, Boston.

Surviving are his wife, daughter, a son, three stepchildren seven grandchildren, and a sister.

GASTON LAURYSSEN

Gaston Lauryssen, 64, general manager of the Carlton House, N. Y., and president of its operating corporation, the Ritz Carlton Co., as well as president of the Hotel Assn. of New York, died in New York Oct. 15 after a brief illness. He was a hotelman, mainly in New York for more than 40 years. He started after his graduation from the U. of Ghent as a busboy at the Pennsylvania (now the Statler-Hilton), N.Y.

Born in Belgium, Lauryssen came to the U. S. as a guest of the late Ellsworth Statler, of the Statler chain. When refused an executive job, he took the busboy job and worked himself up to an executive capacity in that inn. He moved to the front office of the Ritz Carlton Hotel in 1925, became an executive of the St. Moritz Hotel in 1937 and served at the St. Regis for five years. He volunteered for the U. S. Marines and was discharged as a major in 1945.

Lauryssen resumed his hotel career as manager of the Arrowhead Spring Hotel, San Bernardino, Calif. He restored the hotel to civilian use after its use as a naval hospital. He also managed the Bel Air Hotel, Beverly Hills, and the Boca Raton hotel in Florida.

Lauryssen returned to the Ritz Carlton Hotel in 1952 as v.p. and general manager. He was named president in 1958.

Survived by wife and brother. Burial to take place in Arlington National Cemetery.

ROLLO TIMPONI
October 31, 1961
Eugene and Betty Timponi

MAX WOLFF

Max Wolff, 71, formerly head of the purchasing department of Metro-Goldwyn-Mayer and a producer of benefit shows for numerous organizations, died Oct. 13 in New York.

He headed the purchasing dept. at Metro for more than 30 years, before his retirement several years ago. He was known for his staging of theatrical performances in Madison Square Garden for organizations affiliated with the Police Department and different religious secular groups. For many years he produced the "Night of Stars," the annual production to assist the United Jewish Appeal of Greater New York.

His wife, two daughters, brother and five sisters survive.

GRACE KINGSLEY

Grace Kingsley, 89, Hollywood's first columnist who started chitchat about film personalities for the Los Angeles Times in 1911, died Oct. 8 in Hollywood. For years she conducted a column under the heading, "Stella the Star-gazer."

Surviving is a niece, former actress Grace Gordon.

JOAN MORGAN

Joan Morgan McKay, 43, actress and former wife of actor Scott McKay, died Oct. 11 in New York in what police described as "an apparent suicide from a possible overdose of an unknown drug, possibly sleeping pills."

She came from Memphis, Tenn., and hit her acting stride in 1949 as Billie Dawn in the road company version of the Broadway production "Born Yesterday," which starred Judy Holiday.

MERRILL SCHEFFLER

Merrill "Duke" Scheffler, 62, pianist and longtime member of Local 8 of the Milwaukee Musicians Assn., died recently of a heart attack in that city. A native of Milwaukee, he played in theatres during the silent screen era. He also fronted his own pit band at the Empress burlesque theatre from 1927 to 1950.

Surviving are his wife, two daughters, son, Clifton, a musician; a brother and sister.

E. S. ETTINGER

E. S. (Ed) Ettinger, 76, retired film publicist and brother of film columnist Louella Parsons, died of a heart attack Oct. 9 in Hollywood. Prior to going to the Coast 25 years ago, he was a business exec in the east. He was forced to close his public relations office three years ago due to poor health.

Also surviving are his wife, son, Edwin Jr., public relations director of Disneyland; and a daughter.

GEORGE R. BRADER

George R. Brader, 59, treasurer of Local 174 of the Motion Picture Projectionists union, died Oct. 3 in Milwaukee. A projectionist in Milwaukee film theatres since 1930, he was boothman at the Telenews Theatre for 10 years and for the last six years was at the Strand Theatre.

Surviving are his wife, son and a sister.

RUDOLPH H. CARMAN

Rudolph H. Carman, 76, veteran trombonist and alto horn player, died Sept. 6 following a heart attack in Lake Worth, Fla. A native of Havana, Ill., he played on the oldtime Mississippi river showboats before coming to Milwaukee where he joined Local 8 of the Musicians' Assn. there.

His wife and two daughters survive.

LELAND F. FULLER

Leland F. Fuller, 63, longtime 20th-Fox art director, died in Hollywood, Oct. 9 after a long illness. He joined 20th in 1930 and remained there until the time of his death.

Among his credits were "Heaven Can Wait," "Laura," "Sitting Pretty" and "Guadalcanal Diary."

His wife and son survive.

HARRY BRAUSCH

Harry Brausch, 65, vocalist with a combo billed as Max & His Merrymakers, died of a heart attack Sept. 29 while working with the band at George Devines' Million Dollar Ballroom in Milwaukee. In the 1920s he sang under the tag of Harry Edwards and fronted his own orchestra.

His daughter survives.

GEORGE R. HILL

George R. Hill, 57, illustrator and cartoonist, who formerly did work for Warner Brothers, Paramount and Universal, died Oct. 2 in Long Branch, N. J.

He had worked on the cartoon series of Popeye, Bugs Bunny, Betty Boop, Porky Pig, Daffy Duck, Little Lulu and Elmer Fudd.

His mother survives.

REGINALD CADMAN

Reginald Cadman, 61, former Universal branch manager in Los Angeles, died there of a heart ailment Oct. 4. He retired in 1954 after a heart attack.

His wife and three daughters survive.

LAWRENCE E. McDONALD

Lawrence E. McDonald, 40, announcer for WLS and previously WGN in Chicago, died of a heart attack Oct. 8 in that city.

Wife, two daughters, son and mother survive.

MAX C. FREEDMAN

Max C. Freedman, 69, songwriter and onetime radio performer, died Oct. 8 in Philadelphia. A native of that city, he wrote more than a dozen pop tunes including "Sioux City Sue" and "Rock Around the Clock."

His wife and three sisters survive.

KENNETH H. MEANS

Kenneth H. Means, 58, former manager of the Kuhio Theatre, Waikiki, died Oct. 4 in Honolulu. He managed theatres in Los Angeles, San Francisco, Cleveland and Medford, Ore., before joining Hawaii's Consolidated Amusement Co. in the early 1920s.

His mother and brother survive.

NANETTE KUTNER

Nanette Kutner, 56, a freelance magazine writer, died Oct. 8 in New York. She had at one time been a pressagent for George White's "Scandals," and also wrote radio scripts.

Dr. Edwin A. Seidman, 66, retired urologist, who died Oct. 10 at his Newark home, besides being a diplomate of the American Urological Society was a vaude and picture theatre pianist during his college days, and later wrote the special lyrics and music for hospital and medical shows produced by the medicos.

Mrs. Bertram (Gloria) Hegeman, 40, wife of a veepee of Rockefeller Center, was found dead Oct. 11 in a fire at their North Tarrytown (N.Y.) split-level home in the fashionable Philipse Manor sector. The Westchester Country d.a.'s office is investigating; Mrs. Hegeman had been under medical care.

Charles Humphries, 76, financial secretary of Local 307, Philadelphia Moving Picture Machine Operators, died Oct. 2 in Philadelphia. He was chief operator of the Stanley Theatre, with which he had been associated over 30 years.

John A. Wiley, 78, former actor who appeared in such silent films as "The Covered Wagon" and "The Winning of Barbara Worth," died Sept. 30 in San Antonio. Two sisters, a brother and a son survive.

Delbert Norton, owner and operator of Norton's Combined Shows, died Oct. 2 of heart attack on the midway when show was playing Eastern New Mexico Fair in Roswell, N.M.

Elsie Revner, Shakespearean actress and water-color artists, died Oct. 6 in New York. Her daughter, Katherine Revner, actress and a radio director for CBS, survives.

Mother, 74, of Mrs' Philip (Lillian) Gerard, publicist and wife of the Universal Pictures' p.r. director, died Oct. 9 at her Croydon Hotel (N.Y.) apartment of a heart attack.

Mrs. Edith W. Snowden, 68, former silent film actress, known professionally as Edith Evans, died Oct. 12 in Madison, N. J. Her husband and two sons survive.

James A. Burks, 72, pioneer projectionist who worked at the old Queen Theatre, Tyler, Tex., died Sept. 29 in Dallas. Two brothers and a sister survive.

Peter Sharpe, 64, manager of the Broadway Cinema, Bantyre, Scotland, died there recently.

George Troy, 58, chairman of Channel Television, died Oct. 3 in Jersey, Channel Islands.

Tommy Marshall, 69, vaude and legit actor, died recently in Newcastle, Eng.

Father, 76, of Frances Kaye, pressagent, died Sept. 29 in Roosevelt, N.J.

Father, 58, of singer Gloria Grey, died of heart attack Sept. 23 in Hollywood.

Mother, 63, of Allan Bruce, tv and concert singer, died recently in Glasgow.

Zoila del Angel, 34, singer, committed suicide Sept. 17 in Mexico City.

MARRIAGES

Diana Bruce to Ray Harryhausen, London, Oct. 6. He is associated producer and visual effects technician on "Jason and The Golden Fleece."

Janet M. Savageau to Brian C. Harwood, Waterbury, Vt. Sept. 29. He's staffer of radio station WDEV there.

Hazel Dixon to Geoffrey Mudd, Torquay, Eng., Sept. 30. He is one of the Mudlarks vocal trio.

Sybil Johns to Anthony Snelling, Yaverland, Eng., recently. Bride is a concert soprano; he owns the Rivoli cinema, Sandown, Eng.

Isabel Findlay to Edward Sutherland, Blairgowrie, Scotland, Sept. 26. He's a cinema manager.

Marsha Davis to Robert Shatkin, Oct. 14, New York. She's with Rockhill Productions Inc.

Janine Caire to Joey Forman, Oct. 7, Philadelphia. He a comedian; she's a singer.

Phyllis Hankin to Maurice Kurtz, West New York, N.J., Sept. 25. He is a veteran theatrical agent; bride was his secretary for past 13 years.

Alice Hamparian to Charles Kasbarian, New York, Oct. 14. Bride is with CBS-TV network sales department.

June L. Walker to David Rogers, New York, Oct. 14. Bride is an actress-comedienne; he's a lyricist-author.

Chloe Elrod to Walter I. Gould, Las Vegas, Oct. 5. Bride is Hollywood film agent; groom a writer.

BIRTHS

Mr. and Mrs. Richard Pilbrow, son, London, Sept. 28. Father is a theatre lighting consultant.

Mr. and Mrs. Jack Piler, son, London, Sept. 27. Father is a show biz reporter with the Daily Herald.

Mr. and Mrs. Stan Dale, son, Chicago, Oct. 6. Father is WLS newscaster there.

Mr. and Mrs. John Gilpin, daughter, London, Oct. 9. Father is a ballet dancer and artistic director of the London Festival Ballet.

Mr. and Mrs. Bert Block, daughter, New York, Oct. 8. Mother is jazz pianist Barbara Carroll; father is prexy of International Talent Associates.

Mr. and Mrs. Ed Michel, daughter, New York, Oct. 7. Father is head of international productions at Bill Grauer Productions.

Mr. and Mrs. Leonard Sues, daughter, Forest Hills, N.Y., Oct. 2. Father is the maestro-musician.

Mr. and Mrs. Constantin Hanian, son, New York, Oct. 10. Mother is Rosemary Fuhrmann, dancer.

Mr. and Mrs. Gary Stindt, daughter, Sept. 28, Berlin, their third. He is the NBC News film chief in Germany.

Mr. and Mrs. Harry Harrison, daughter, N.Y., Oct. 5. Father is a WMCA, N.Y., deejay.

Mr. and Mrs. Philip S. Goodman, son, Oct. 10, New York. Father is a film-tv director and writer.

Mr. and Mrs. Fleming Johnson, son, Sept 29, Chicago. Mother is agent Elbe Swanson.

Mr. and Mrs. Richard Michaels, daughter, Van Nuys, Cal., Oct. 1. Mother is actress Toby Michaels; groom's a writer-script supervisor.

Michele Morgan

Continued from page 2

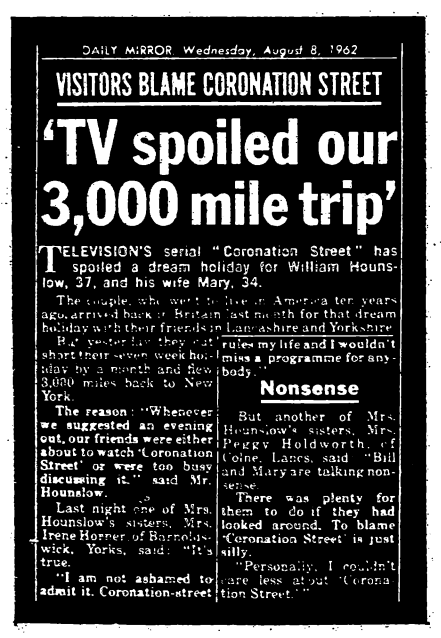
it be a choice one. As yet, however, nothing's cooking for her to resume work in America.

Her acting career, entirely in films, started in 1937, and she reached Hollywood three years later. Her last pic here was "The Chase," a United Artists meller opposite Robert Cummings, and which introduced Steve Cochran. Of Miss Morgan's performance, the VARIETY review noted she "registers nicely."

Her favorite role was in the French "Proud and Beautiful," shot in Mexico with the late Gerard Phillipe and released this side a few seasons back by Kingsley-International.

Since returning to France she lives in Paris), she has made numerous French pix, some of them coproductions, and recently completed "Landru," the French bluebeard yarn which, like "Crime," will play here via Joe E. Levine's Embassy Pictures, opening next year. At about the same time she is scheduled to commence work back home in "Les Autres Jours" (The Other Days), described as a dramatic love story that turns on several marital crises.

Granada drives American visitors out of England with a television show



DAILY MIRROR, Wednesday, August 8, 1962

VISITORS BLAME CORONATION STREET

'TV spoiled our 3,000 mile trip'

TELEVISION'S serial "Coronation Street" has spoiled a dream holiday for William Hounslow, 37, and his wife Mary, 34.

The couple, who went to live in America ten years ago, arrived back in Britain last month for that dream holiday with their friends in Lancashire and Yorkshire.

But yesterday they cut short their seven week holiday by a month and flew 3,000 miles back to New York.

The reason: "Whenever we suggested an evening out, our friends were either about to watch 'Coronation Street' or were too busy discussing it," said Mr. Hounslow.

Last night one of Mrs. Hounslow's sisters, Mrs. Irene Horner of Barnoldswick, Yorks, said: "It's true.

"I am not ashamed to admit it. Coronation-street rules my life and I wouldn't miss a programme for anybody."

Nonsense

But another of Mrs. Hounslow's sisters, Mrs. Peggy Holdworth, of Colne, Lancs, said: "Bill and Mary are talking nonsense.

There was plenty for them to do if they had looked around. To blame 'Coronation Street' is just silly.

"Personally, I couldn't care less about 'Coronation Street.'"

Mr. and Mrs. Wm. Hounslow of New York City cut short their English holiday because of the ITV programme, *Coronation Street.* When interviewed at Manchester Airport, Mr. Hounslow declared: "*That* programme appears to have taken control of our friends and relatives. Whenever we suggested an evening out, they were either about to watch *Coronation Street* or were too busy discussing it." Farfetched?

"It's true," confirms Mrs. Hounslow's sister, with whom they were staying, "I'm not ashamed to admit it. *Coronation Street* rules my life and I wouldn't miss it for *anybody*."

The *Affaire Coronation Street* delighted the English Press who covered it widely. "You picked the right moment to leave it," editorialized the *London Daily Mail*'s Peter Black, in an open letter to the Hounslows, "if you stayed, it would probably have got you too."

For additional information on the television serial that hooked an empire (it's available to stations in America and the world over) call Granada's h.q. Accepted, 509 Madison Avenue, MU 8-1126, or write: Paddy Crookshank.

GRANADA TV NETWORK, ENGLAND

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LOOKS LIKE A TV COMEDY YEAR

Seattle Fair Winds 6-Months' Run In Black; Gate Passes 9,600,000 Mark

By DON REED

Seattle, Oct. 23.

The Seattle World's Fair wound up a tremendously successful six months' run Sunday (21), with 123,169 payees bringing final week gate to a record 350,000 and total attendance past the 9,600,000 mark. Saturday attendance of 128,721 was biggest single day during entire run.

Fair is definitely in the black, management saying it is the first world's fair in U.S. history to be profitable in a onetime run, in this case, only six months.

There are still bills to pay, tax questions to be settled with Uncle Sam and a few lawsuits to be decided. Liquidation of assets of the fair corporation already is in motion. Among assets is the monorail, which cost $4,200,000 to install (postfair value not fixed).

The fair owns the monorail, but the fair or its successor will not take possession until next April 21 under the agreement with Alweg Inc. Other assets include about $400,000 worth of equipment, much of which will be sold at auction.

The traditional elements of a fair — whether world's, state or county — apparently were those that paid off at the Seattle Expo. To itemize: food, rides, games of chance and souvenirs.

Science Show's Lure

In Seattle, in keeping with the times and the Fair's theme, it seems a new element was added—science—with the Federal Science Pavilion racking up the biggest attendance of any single attraction on the grounds, more than 6,000,000, and the Space Needle and Eye of the Needle restaurant, both private operations, paying off tremendously. Both will be around for years to come. Indications are

(Continued on page 86)

Calif. Governor Will Aid Film Production, Assuming Nixon Loses

Hollywood, Oct. 23.

Governor Edmund G. (Pat) Brown took time out from his race with former Vice President Richard M. Nixon in California gubernatorial sweepstakes to discuss the problems of "runaway" production with reps of International Alliance of Theatrical Stage Employes locals and came out with this statement: "*We'll get more business here, I promise you.*"

Brown made the assertion while visiting set of Billy Wilder-Mirisch Co.'s "Irma La Douce" last week, when he promised, "after the campaign I'll sit down and work with you to try to work something out in Hollywood."

He praised producer Harold Mirisch for lensing Paris-set "Irma" in Hollywood.

JFK's Big TV Audience

Great interest in President Kennedy's address to the nation on the critical Cuban situation Monday (22) night was evidenced in the New York overnight Nielsens, which showed that 70.7 of the tv sets were tuned in for the Presidential message, which ran from 7 to 7:30 p.m.

The network breakdown ran this way: NBC-TV, 25.8; CBS-TV, 22.3; and WABC-TV, 5.5.

NBC Tunnelcast Put Off Because Of Cuban Crisis

NBC-TV "in view of the critical international situation," has postponed its controversial documentary, "The Tunnel," dealing with the digging of a tunnel under the Berlin wall and its use by escaping East Germans.

The NBC-TV move came the day after President Kennedy's address to the nation on the explosive Cuban situation. Web's postponement of the telecast, slated for Oct. 31, also came after pointed State Department criticism, the theme of which took a dim view of NBC-TV's payment to three of the tunnel diggers, of the possibility of reprisals in East Germany to relatives or friends of escapees, of doing a show such as "The Tunnel" in light of the critical Berlin situation.

NBC-TV in its announcement of postponement of "The Tunnel" telecast made a point of saying that "at no time has the State Department asked NBC to refrain from broadcast of 'The Tunnel' program. The decision of telecasting the show in view of the

(Continued on page 46)

YOUNG EXECUTIVES AT LAST GET A TUMBLE

Darryl F. Zanuck-Seymour Poe team is obviously working towards 21st-Century-Fox. Poe, the global veep, stated Monday (22) that the company is immediately starting to build "a corps of at least 100 potential young executives who will represent the company's future manpower reservoir." The men, all of whom will be under 30, will serve in various capacities throughout 20th's operations "as a second line of defense with an eye to assuming top executive responsibilities in years to come."

While a business background is

(Continued on page 24)

LUCY A SMASH ALL OVER AGAIN

By GEORGE ROSEN

The Big One's still coming up—that is, the first major, all-encompassing National Nielsen report which will include the entire '62-'63 schedule and the one which has had Madison Ave. champing at the bit. Pending its arrival the coast-to-coast Nielsens for the period ending Oct. 7 have now been posted—reflecting initial sampling of new entries—and the significant news of the season is that the comedy shows, of all the program categories, will make it big.

With the initial Top 10 National Nielsens already posted, eight of them are laugh shows, whether situation comedy, straight comedy or of the comedy-variety format. Most of them are out of the CBS shop. (Last major trend in tv were the westerns. They're now virtually kaput.)

It looks like the closest approximation to a smash among the new entries this season is the Lucille Ball half-hour Monday night show on CBS. By virtue of past performance, this perhaps doesn't come as too great a surpise, and if its present tempo is maintained, it will be Lucy all over again as the Nielsen pacesetter. And looming as the "sleeper" of the season is "Beverly Hillbillies" on CBS.

Meanwhile the early reaction to such entries as the Jackie Gleason

(Continued on page 46)

Soviets Balk At 'Top 10' Tune Swap

Washington, Oct. 23.

Russians have yet to hear the sound of America's Top 10 tunes. Under a deal cooked up by WWDC Radio and Radio Moscow, the D.C. station promised to play the Top 10 Soviet tunes if the Kremlin station would follow suit.

WWDC says it has kept its end of the bargain, but charges the Russians with reneging on the deal.

The Washington station sent Radio Moscow 20 more tunes along with a letter to Premier Nikita Khruschchev, saying it has stopped playing Russian tunes until Reds reverse their no play policy.

WWDC has been monitoring Radio Moscow instead of demanding on site inspections.

Funereal Humor

Despite the implicit horrors, American humor was at work at press time. One gag, vis-a-vis the new world peril, is that if Darryl Zanuck should film World War III, he would call it:

"The Shortest Day."

Hurricanes: Ella Misses, Della Hits in Integrated Cocoa Beach

By RIFT FOURNIER

Cocoa Beach, Oct. 23.

The Cape Canaveral area known as Missile Land USA to its boosters, including the Cocoa Beach Chamber of Commerce, had another interesting week. Some things that were scheduled to happen didn't, some things that were expected to happen did not occur, and something happened that no one believed could happen here.

The Minuteman missile misfired causing great concern to those involved; and the Ranger missile firing to the moon was postponed for the second time and finally got off on its third try. Hurricane Ella blew out to sea at the last moment giving all along the Florida coast, from Palm Beach to Cape Canaveral, cause for great relief. And another storm, which VARIETY (Oct. 3) gave credence for its potential danger, also blew out like Ella, leaving in its not-to-be-realized wake only some high wind which did little damage, comparatively speaking.

That storm was songstress Della Reese's scheduled appearance at the Starlite Motel on the Cocoa Beach nitery-motelery strip.

What happened that no one believed could happen here, as a result of Hurricane Della? Cocoa Beach was integrated without incident. Not only did Negroes enjoy Miss Reese's show in integrated surroundings but they journeyed across the street to the heretofore

(Continued on page 86)

Chevalier at Palace

The Palace Theatre, N.Y., may get Maurice Chevalier early next year. Broadway producer Alexander H. Cohen plans bringing the vet French entertainer to Broadway in his one-man show for a four-week engagement beginning Jan. 22. A theatre hasn't been set yet, but Cohen says it'll most probably be the Palace.

The presentation, which will include songs and monologs, may play some out-of-town dates. Musical accompaniment will be provided by either a trio or quintet.

'Fringe' a Unique B'way Entry—In Black at Preem

"Beyond the Fringe" will have the rare distinction of being in the black when it opens on Broadway next Saturday night (27). That accomplishment, particularly impressive in light of existing economic conditions in legit, reflects the bangup business registered by the British revue during a six-and-a-half week warmup period in Washington, Toronto and Boston.

"Fringe," produced by Alexander H. Cohen for his "Nine O'Clock Theatre" series at the Golden Theatre, N. Y., recovered its production cost of around $62,000 on the tryout tour. The presentation, which has a capitalization of $100,000 and can break even on

(Continued on page 86)

SWING TO TITLE TUNES GAINS IN B'WAY LEGIT

Broadway legit's swing to title tunes is continuing with "Never Too Late." Song, written by Jerry Bock and Sheldon Harnick, is pegged on the Summer Arthur Long comedy which opens at New York's Playhouse Theatre Nov. 27.

The comedy is being directed by George Abbott who was tied with the songwriting team on the legituners "Fiorello" and "Tenderloin."

Tommy Valando's Sunbeam Music will publish the song. First disking will be by Joe Quinjano on the Columbia label.

Other legiters with title tunes so far this season have been "Come On Strong" by Sammy Cahn and Jimmy Van Heusen and "The Fun Couple" by Albert Hague and Arnold B. Horwitt.

Riddle May End Vegas Dunes' $7,500 Giveaway Gimmick as 'Undignified'

Las Vegas, Oct. 23.

When Dunes prexy Major Riddle was asked by VARIETY if he plans to continue dropping money on patrons at each show as was done at last week's preem of "Gotta Get To Vegas," where $7,500 in real paper bills were showered from the ceiling, he said.

"We don't really know yet. It's a good idea, and when the word gets around it will help pack the room—however, it has its drawbacks. The people here at the first show didn't know anything about the real money, because the first 'bills' to float down were stage money which advertised the show.

"Then they noticed the real money mixed in with the phoney. Some ringsiders leaped up on the stage just to grab a couple of dollar bills—so this thing could cause a stampede, and it just wouldn't be dignified. We're going to try it for a few nights and see what happens."

Riddle hinted that if the nightly windfalls continue, the amount involved will be somewhat less than the first performance's $7,500.

Somebody Finally Praises Critics, Including 'Variety's' in New Haven

(Text below is an excerpt from a longer talk on other topics of theatrical interest recently delivered in Boston by the founder of the Theatre Guild. The occasion was the New England Theatre Conference's showman-of-the-year award to Lawrence Langner "for service rendered to the American theatre." Linday & Crouse were last year's recipients; Joshua Logan in 1960. Langner stressed the value of critics in helping guide and shape an out-of-town break-in, prior to Broadway. Privately, VARIETY's Harold M. Bone is unforgettable to Langner individually and the Theatre Guild and all concerned generally because the New Haven man was alone in championing "Oklahoma" in face of almost everybody else).

BY LAWRENCE LANGNER

Fine critics have contributed to the development of the theatre all over the world, and nowhere is this more true than in the United States where brilliant men all over the country have leavened the theatre with the knowledge and the enthusiasm which they bring to their work. This is not so easy when you realize that only one or two out of every 10 plays they criticize are worthwhile.

I would like to tell you people in the neighborhood of Boston that

(Continued on page 86)

Danny Kaye Baton's Nat'l Symph to $105,000 Tune

Washington, Oct. 23.

Danny Kaye conducted the National Symphony last week to the tune of $105,600. Tickling the ribs of Washington's high society, he led the symphony with 24 batons and as much informality.

The performance at Constitution Hall, with a $25 topper, and the ball at the Sheraton-Park grossed about $60,000 and $45,000, respectively, for National Symphony's Sustaining Fund.

Both events were attended by New Frontiersmen and Republicans alike. Kaye shared his table with Federal Communications Commission chairman Newton Minow and columnist Art Buchwald.

Mrs. John F. Kennedy was patroness for the ball but neither she nor the President was present. Their box at Constitution hall was sold to Mr. and Mrs. Herbert May.

MORRIS' BRUSSELS SPROUT

Paris, Oct. 23.

Stephen Morris, longtime assistant to Douglas Schneider, U.S. Cultural chief here, has been promoted, effective immediately, taking over the No. 1 culture post in Brussells.

Morris, a friend of many in show biz, is a brother of New York's Newbold Morris, politico-socialite with many show biz ties.

LAMBS GAMBOL (APR. 6) HAILS ALL-MAN WAYNE

John Wayne is to be guest of honor at the annual Lambs Club gambol, set for New York's Waldorf-Astoria next April 6. The 1963 outing will mark for the second year in a row the spotlighting of a Hollywood, rather than a Broadway, personality. The 1962 focus was upon Fred Astaire.

Program note from the Lambs cites Wayne as a "symbol of virile masculinity."

Grand ballroom of the Waldorf was chosen because it was felt the 400-seat Edwin Burke Memorial Theatre wouldn't be large enough.

Guy With a Beef: George Maharis

Pittsburgh, Oct. 23.

George Maharis, in town for record promotion, was a very angry young man in his two interviews with Pitt tv columnists. While talking with Win Fanning of the Post-Gazette, he stated flatly that he was through with "Route 66" and that his future lay in feature films. He said that the producers of the series were unreasonable in their attitude to him after he returned to work after his recent attack of hepatitis. He even told Fanning that he was given benzedrine to get him through a performance and that he had to work 15 hours on his first day back to work.

He had mellowed a little during his interview with Fred Remington of the Press and hedged by saying, "The way I feel today, it's very doubtful that I'll be doing the show next year. I have to protect my future. If I keep going at the present pace, I'm a fool. Even if you have $4,000,000 in the bank, you can't buy another liver."

U.S.-Brit. Travel Off 1%, First Drop in 10 Years

London, Oct. 23.

Although the 1,824,000 visitors to the U.K. last year repped a rise of 9% in tourist traffic, the total number of visitors from the U.S. fell by 1% to 424,000. This is the first drop in cross-Atlantic visitors to this country in more than 10 years, says the annual report of the British Travel & Holiday Association:

Combined, overseas visitors spent a total of $574,000,000 in the U.K. during 1961, a hike of more than $47,500,000. Discussing the fall in American tourists, the report notes that total Yank spending on travel last year was higher than in the previous year—but not in Europe.



DARRYL F. ZANUCK

Producer of "THE LONGEST DAY"

"In the final analysis, the test of a picture is public acceptance at the box-office.

"The huge worldwide grosses for 'THE LONGEST DAY' now confirm the artistry, foresight and production wizardry of the redoubtable Mr. Zanuck.

"I am indeed honored to be featured in this glorious film.

—PAUL ANKA.

Spingold Theatre Of Brandeis At Graduate Level

By GUY LIVINGSTON

Waltham, Mass., Oct. 23.

A $2,500,000 gift in memory of a film home office executive will take form of a university theatre of exceptional design, a fluted, pie shaped structure with a housing sprouting out of its center. This will be the Arts Center at Brandeis University in Waltham, Mass., underwritten by Mrs. Frances Spingold, widow of the late Nate B. Spingold, who was vice president and director of Columbia Pictures Corp., and his estate. Construction will start in the late spring. Nate B. and Frances Spingold Theatre Arts Center, as it will be known, will introduce fresh concepts in performing and teaching facilities as well as theatrical architecture.

Designed by Max Abramovitz, the architect for Philharmonic Hall in the new Lincoln Center,

(Continued on page 86)

Israeli Govt. Frown K.O.'s Orch's German Bookings

Paris, Oct. 24.

The Paris-based impresario of the Ramat-Gan Chamber Orchestra has been notified by Israeli authorities that he must cancel six concerts scheduled for the group in West Germany during November. The orchestra's schedule calls for about 20 performances in France, Switzerland, Italy and Austria which, apparently, are okay although, says the imp, if he cannot find substitute dates for the German visit, the entire six-week tour may be endangered. Meantime the orchestra, which had previously okayed the full scheduled without, apparently, consulting its government, is en route here.

The situation is similar to one which arose last year when Israel's ballet company, Inbal, came to Europe for what it hoped would be an eight-week tour. When the Israeli government nixed visits to

(Continued on page 86)

Humorist

Arthur Kober

discourses on Video Emceeship in a bright piece

'Thank You For Being Such A Good Sport!'

* * *

another bright Editorial Feature in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles.

Young Talent's Break-Through: Elvis

[SANDRA DEE GIVES HIM CREDIT]

Boston, Oct. 23.

Elvis Presley may go down in showbiz history as a "before," because a "before," and not to be confused with a "circa" (about), is just what he represents to the present crop of young filmstars. And we have the word of tall, blonde, sveltely slim, 95 pounds, Sandra Dee, wife of another young film recording personality, Bobby Darin, on this matter.

"I don't remember before Elvis Presley," the 20 year old film personality who's now in the top 10, up with Doris Day and Rock Hudson, "pretty good company," said in her Boston visit at the Ritz Tuesday (10) to drum up some excitement for her new film, "If A Man Answers," due at the Memorial Nov. 21.

"Since Elvis," said the former model, "youth—teenagers, if you will, have been given a chance in pictures. Elvis was the breakthrough."

Newest London Club 'The Playboy' Features Gambling 20 Miles Out

London, Oct. 23.

Film producer Irving Allen is head of a syndicate which has launched London's newest nightspot and gaming casino, known as the Playboy, on the Barnet Bypass, close to the Elstree film studios and some 20 miles from the heart of town. The former Barn club has been remodelled and refurbished to provide the amenities for a country club atmosphere designed to satisfy the needs of the spending public.

One unique feature of the new enterprise is that it's about to go public. Allen is offering some of his own stock, along with around $300,000 worth of loan stock, and the offer will be based on the expected earnings of the club. It's estimated that close to $700,000 has been spent on remodelling the

(Continued on page 86)

FACES MURDER RAP IN YARBROUGH DEATH

Hollywood, Oct. 23.

Actor Robert Richards is skedded to be arraigned Nov. 1 on a charge of having murdered his roommate, tv writer-producer-director James Yarbrough. Yarbrough died Aug. 31 after having been rushed to a hospital from home the pair shared, of what Dr. Harold Kade, deputy county autopsy surgeon, described as "clogging of the breathing passage with blood."

Richards called an ambulance, telling police he had found his friend suffering from an overdose of barbiturates. Coroner Theodore Curphy in a formal medical opinion said that Yarbrough's death was due to an overdose of drugs, but Municipal Judge Ernestine Stahlhut accepted autopsy surgeon's opinion and ordered Richards bound over for trial.

Report London's 'Dorch' for Sale

The Dorchester Hotel (long one of London's top hotels, with a strong Yank customer pull) is on the market. Several offers for the property have been made to the current owners (the MacAlpine family, who built the hostelry in 1928) and although there are two bids for the property from Americans, understanding is that the new owners, when chosen, will be British. This for sentimental reasons. London hotel-men fear that there may be some other top hotels changing hands soon because of alleged "over-building." The Hiltons, the Knotts, the Hotel Corp. of America have moved into the London picture of late and this, London hotelmen fear, may lead to a "price war."

The Dorchester price, it is un-

(Continued on page 24)

Louis Nizer's Impact At Saints & Sinners Fete

One of Les Kramer's sketches for the Instantaneous Lambs Club Stock Co., who usually perform the blackouts that punctuate every Circus Saints & Sinners fete, was kidding-on-the-square. It had to do with the court waiting for Louis Nizer, who was yesterday's (Tues.) "fall guy," because he was busy (a) making a speech elsewhere, (b) conferring with a client, (c) writing a book. That's just what happened—Nizer had to ask postponement of the Fruehauf trial in order not to disappoint the SRO 1,200 attendees (at $10 a head) at the Waldorf-Astoria.

Amidst the ribaldry and ribbing, the literateness of the afternoon, on the heels of the historic JFK speech the night before, was capped by "roastmaster" Tex O'Rourke who, in turn, was topped by the honored guest.

Nizer, who needs no further testimonials to his oratory as an after-dinner speaker or persuasiveness in a court, left a profound impression. Without being too esoteric, this was also a quasi-significant oc-

(Continued on page 24)

10.24

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KID-CENTS & FIGHT-VIDEO SENSE

Poe a Booster for UA 'Showcase'

Though 20th-Fox global sales veep Seymour Poe is "sympathetic in principle" to the United Artists Premiere Showcase plan of day-dating Broadway firstruns with up to 14 or 15 other theatres throughout the N. Y. metropolitan area, he hasn't yet made any firm decision to send 20th product out this way.

The exec says he is "very strongly inclined" towards the showcase idea, believing that by making firstrun "A" pix available where the public can most easily see them, exhibs as well as distribs and producers thereby gain revenue not being earned otherwise.

However, he believes that the "ideal" showcase situation would be for the big Loew's and RKO circuits to participate (which they are not now doing with the UA plan), thus making available big key houses throughout the city which would contribute to the maximum success of the day-dating procedure.

David Raphel's New 20th Post

Poe Also Designates Andre Levy as Continental Comptroller — No Foreign Sales Chief Yet Found

David Raphel, who has held a variety of posts with 20th-Fox in Europe, most recently as home-office rep for continental Europe, is being named to the newly created position of continental division manager. The action is one of the first results of worldwide sales veep Seymour Poe's recently concluded three-week o.o. of 20th offices in London, Paris and Rome.

At the same time, another vet 20th rep in Europe, Andre Levy, is being named continental comptroller. Both Raphel and Levy headquarter in Paris.

Poe is expected to followup his European looksee with a similar trip to South Africa, Australia and New Zealand shortly after the first of the year, with a trip to Latin American offices to come later in 1963.

Meanwhile, it's understood that although Poe hasn't yet found anyone to become operating head of the company's foreign sales division, he has not abandoned the idea. If and when he finds the right man, Poe will sign him on. He doesn't feel that the situation is "desperate," but would like someone to relieve him of a portion of the day-to-day chores in foreign operations.

As the foreign chain of command is now set up, Manny Silverstone, headquartered in the New York homeoffice and acting as administrative assistant to Poe on overseas operations, is the funnel through which all foreign affairs are directed by the veep.

Columbia's Net $2,242,000 Versus Deficit Last Year

Columbia Pictures is back in the picture in a large way, based on the latest financial report. This showed that operations for the fiscal year ended last June 30 brought net eanings of $2,242,000, or $1.33 per share, compared with a net operational loss of $1,405,000 for fiscal 1961.

To be added to the new year's profit is $403,000 from the sale of studio property, bringing the total profit for fiscal 1962 to $1.60 per share, or $2,655,000.

This represents the major turning point (at least, for the time being) in Col's modern-day financial history. The company went into the red with continuance of production of secondary features some years back when the industry generally was changing to large-scale filmmaking. Col clearly did not make out.

The new regime under president Abe Schneider, exec v.p. Leo Jaffe, 1st v.p. Mike Frankovich, et al., stressed tall-money production investments in theatricals plus enhancement of Screen Gems, the television subsidiary. The segue in large part, though, was to alignments with indie producers in the theatrical field and lowered studio charges.

Sounds like the entire program has paid off.

TRUCKDRIVER'S SON IN 'ALL WAY HOME'

Knoxville, Tenn., Oct. 23.

Michael Kearney, 7-year-old son of a Verona, N. J. truckdriver has been chosen to play the role of Rufas in the Paramount production, "All the Way Home."

Newcomer will play the boy whose experiences were used to build the theme for the James Agee novel "A Death In the Family." Major roles go to Jean Simmons and Robert Preston.

Under direction of Alex Segal, a good portion of the film is being shot in the Knoxville area. More than 100 locals are being used in the tcpuri.e

British Pix (& TV) Writers Join Yanks At N.Y. Meetings

Hollywood, Oct. 23.

Writers Guild of America execs, from both L.A. and N.Y. offices will have a first joint meeting with WGA's new affiliate, the British Screen and TV Writers Guild, in N.Y. Nov. 10-12.

President David Davidson discloses that highlight will be a Nov. 12 luncheon for 200 national and global dignitaries will be present, with Prof. Arthur Schlesinger Jr., member of President Kennedy's advisory staff, to be the toastmaster. Invites to speak have been sent U.S. UN Ambassador Adlai Stevenson, the Earl of Home, British envoy to the UN, Gov. Rockefeller and Mayor Wagner of N.Y. (*Authors League of America held a somewhat similiar Authors & Dramatists Assembly in New York three years ago.*)

Discussions between American and British writers will cover a wide range of subjects, including better working conditions and coin; encourage friendly relations with other writer groups (Australia has already made inquiries).

(Continued on page 20)

DOCUMENTARY AWARDS: (1) ITALY, (2) FRANCE

Madrid, Oct. 16.

Italy took top honors at the fourth International Festival of Hispano-American documentary films when Ennio Lorenzin's "Un Luogo Appartato" (An Isolated Spot) was awarded the golden trophy at Bilbao. France was runner-up in silver with "Le The a la Mente" (Mint Tea), directed by Pierre Kafian.

Festival scope was broadened this year with the debut presentation of industrial films. In this category, the Argentine entry "Acero" (Steel) won top honors.

Festival sponsors are the Ministry of Information's film dept. and the Spanish-American Cultural Institute.

READE RATIONALE ON 6-12 TRADE

By VINCENT CANBY

It's bad enough to lose potential adult theatre patronage to television, but to give up kid patronage, too, may well eventually be fatal, says distributor-exhib Walter Reade Jr., whose Continental Distributing is currently lining up buyers for what is probably the only kiddie-oriented series of theatrical pix on the U.S. market today. That's the Children's Adventures Series, feature films and serials made originally in Great Britain by the Children's Film Foundation.

Reade, in his role as exhib, originally imported one series of eight features, plus an eight-chapter serial, to hypo biz at his own theatres and to provide suitable material for kiddie shows, in short supply this side ever since the demise of the Motion Picture Assn. of America's Children's Film Library.

The experiment went over so well that he subsequently contracted to distribute two of the series in the States via his Continental Distributing Inc., an organization that has made its mark with the release of intelligent adult features on the order of "Room at the Top," "Saturday Night and Sunday Morning" and "Taste of Honey."

"I'm not saying I don't have a selfish interest in the financial success of this venture," Reade said in New York last week. "However," he added, I really would be happy if we just break even."

His interest is two-fold: to have available children's films that can be supported by interested teachers' and civic groups, which are inclined to be most vocal about

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the rise of sex and six in today's films, and to do something towards establishing the filmgoing habit in youngsters whom Hollywood has apparently seen fit to abandon to the small screen.

The fact that television, especially in the Saturday morning and afternoon hours, abounds with kiddie material, makes the selling of such a theatrical series just that much more difficult, but Reade, and his coordinator for the series, Al Sherman, do not believe it to be impossible.

For one thing, they believe their series to be unique. Each series,

(Continued on page 84)

Latex (Stanley) Buys Balance of Shares To Control Petersburg Co.

International Latex, the expansionist Stanley Warner subsidiary, has acquired the remaining 50% stock in Physicians Products Co. of Petersburg, Va., and has merged it with IL's ethical drug division, Tailby Mason.

Latter's name will give way to the Physicians Products identification.

Humorist-Comedian

Jack Douglas

has authored another zany piece

Don't Put Down Snakes

* * *

one of the many bright Features in the upcoming

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Plus other statistical and date-filled charts and articles.

Jerry Lewis Sneers at 'Sophisticates'; Sees Film Industry Gone 'Adul't As Against Logic of a Family Media

By DALE OLSON

Hollywood, Oct. 23.

"Sophisticate," according to Webster, means "to deprive of genuineness, or simplicity; to disillusion; to make worldly-wise." According to Jerry Lewis, there are only about 20 "sophisticates" in the world and "I don't make pictures for them." Comedian-producer-director-writer virtually closed the set of his current Paramount production "The Nutty Professor" for two hours to tell VARIETY exactly who he does make pictures for and why and also to reveal a number of the motivations of his work which have resulted in a record of 27 winners and no losers. "Professor" is hopefully his 28th.

Essentially, it's a question of merchandising, activity in which Lewis is actively involved by personal tieups that use his image in every conceivable product aimed to sell his films. However, the performer feels it goes beyond that, to a point of "merchandising for Hollywood." He feels that pictures must be made and then sold to attract a wide audience, "to give them something other than the routine of their own lives." For this reason, Lewis advises a national ad campaign under which "the motion picture industry must take out ads in every national newspaper, saying 'We apologize, we made a mistake, we have allowed our own people to use the industry to their personal gain and we're going to try to make it better. We're sorry we are making pictures with adults only signs and

(Continued on page 20)

BLIND, TURNS EXHIB WITH MOTHER'S HELP

Madisonville, Tex., Oct. 23.

Lloyd Stone has opened his new Pam Theatre here. He turned to exhibition following the loss of his eyesight. The theatre is named after his seeing eye dog.

His mother will assist in the operation of the Pam; Arch Bordman will do the buying and booking.

Par's Coin In Bronston Circus Film With Wayne

Intelligence around Manhattan has it that Paramount is guaranteeing Samuel Bronston in the area of $2,500,000 for the Western Hemisphere rights to an upcoming production from Bronston about the international circus.

It's said to be a complex deal—but the $2,500,000 is the base figure and will change (but not too much) on the basis of final negative costs, grosses and net profits.

As per custom, Bronston will make the picture with financing guaranteed from various global distributors who, in turn, take the territorial releasing rights. The biggest chunk is coming from Par, and that's for sure. Its also established that Par, in this maneuver, is ante-ing up the greatest amount of money in its modern history for limited rights to a produtcion from an "outsider."

John Wayne is penciled in as star of the circus picture (final title unset) and rumors were around that Par would pay his salary in addition to the $2,500,000 guarantee. This was denied by officials close to the situation.

INBAL DANCERS SET FOR 'GREATEST STORY'

Tel Aviv, Oct.23.

The Inbal dance group left last week for Hollywood to participate in George Stevens' "The Greatest Story Ever Told." Stevens signed the group for three months with an option for three more. Choreography for the dancers will be done by Sara Levi-Tanai, founder and director of the group.

Being a relatively large organization, 30 members, the group has had economic difficulties, despite widespread critical acclaim and economic aid from the America-Israel Cultural Foundation. Because of their deeply-held religious convictions, there was considerable anxiety about whether the group should appear in a picture about the life of Jesus. They therefore solicited opinion from various Jewish organizations in Los Angeles and elsewhere in the States, and when the reports were favorable, citing the picture as an historical epic, approval was granted.

The Inbal group toured the U.S. a few years ago under the Sol Hurok banner. Dancers will again make a U.S. tour following completion of the picture.

Norman Elson to Asia; In Quest of Features

Norman Elson, president of Guild Enterprises, which operates three art theatres in New York, left yesterday (Tues.) for an extended Far East tour.

He's on the prowl for more product such as "The Island," Japanese import, which is current at his Guild Theatre, Manhattan.

'Longest Day' In Spillover to 3d Paris Theatre

Because of the turnaway business done by Darryl F. Zanuck's "The Longest Day" at two theatres in Paris, 20th-Fox is now negotiating for a third Paris house to take to take care of the overflow.

Negotiations are going on with Gaumont, operator of the Ambassade and the Richelieu, where the picture already is ensconsed, for another theatre. In this third house, showings would be continuous but seats would be sold on a reserved basis, though not hard-ticket.

According to a 20th homeoffice exec, a problem at the Ambassade and Richelieu, where film also is shown on a continuous basis, is that patrons are not leaving after having seen the pic through once.

GERMANS FACE FRENCH WARSAW GHETTO FILM

Mannheim, Oct. 23.

Frederic Rossif's (French) full-length documentary. "Le temps du Ghetto," which depicts the horrors in the Warsaw ghetto during the Nazi occupation, was on official entry at the 11th International Mannheim Film Week (Oct. 15-20). This film was submitted to the Venice Festival this year but the festival committee there turned it down fearing it could insult the Germans.

The fact that "Ghetto" was given a chance to run at the Mannheim festival was appreciated by both German and foreign press people. In fact, it spoke for this German film festival in particular and the Germans in general. "Ghetto" utilizes never seen footage from SS archives that were confiscated in Poland after 1945. It made a deep impression on those who say it and was praised for its objective treatment of a gruesome chapter of German history.

Wm. Shelton Heads 20th's New Art Film Subsid, Still Without Name; Will Acquire, Coproduce Product

Plans for the formation of 20th-Fox subsidiary for the distribution of specialized product were being rapidly advanced this week with the appointment of William Shelton, indie distrib, to head up the operation. Shelton Monday (22) was installed in his own office at the h.o., which will also be homebase for the artie—exploitation org.

The legalistics involved in naming the new firm haven't yet been completed, but several possibilities are being considered, including Century Films.

Scope of the firm is likely to be considerably broader than was originally understood. It's expected that in addition to acquiring class product, both foreign and domestic, already completed, Shelton will be making preproduction distribution deals, as well as coproduction deals. In this latter connection, there is a strong possibility that 20th may seek partnership in a continental production company in Europe, a la the Metro-Titanus firm in Italy.

By this move, 20th thus becomes the first of the former "Big Five" of the Hollywood producer-distrib-exhib combines (dissolved by divorcement) to organize its own artie subsid. Neither United Artists, which has its Loper artie subsid, nor Columbia, which has followed up its artie arrangement with Kingsley International with Richard Davis' new Davis-Royal Films, was ever a theatre owner.)

A Growing Way

In addition to being a logical followup of the increasing success of imported features in the U. S. market, the new 20th company also reflects the increasingly popular practice of the major U. S. distribs of picking up foreign product for local distribution abroad. Now having a vehicle for the han-

(Continued on page 20)

Gotta Be True

Bette Davis on "Here's Hollywood" over NBC-TV remarked, "the prayer, desire and hope of the press of the nation" was that she and Joan Crawford "pull each other's hair" in making "Whatever Happened to Baby Jane."

"I am a pro and she is a pro," explained Miss Davis, "and we never had a problem." It might have been different if "a male star and a female star" were appearing in a picture, but "two women have too much pride to quarrel."

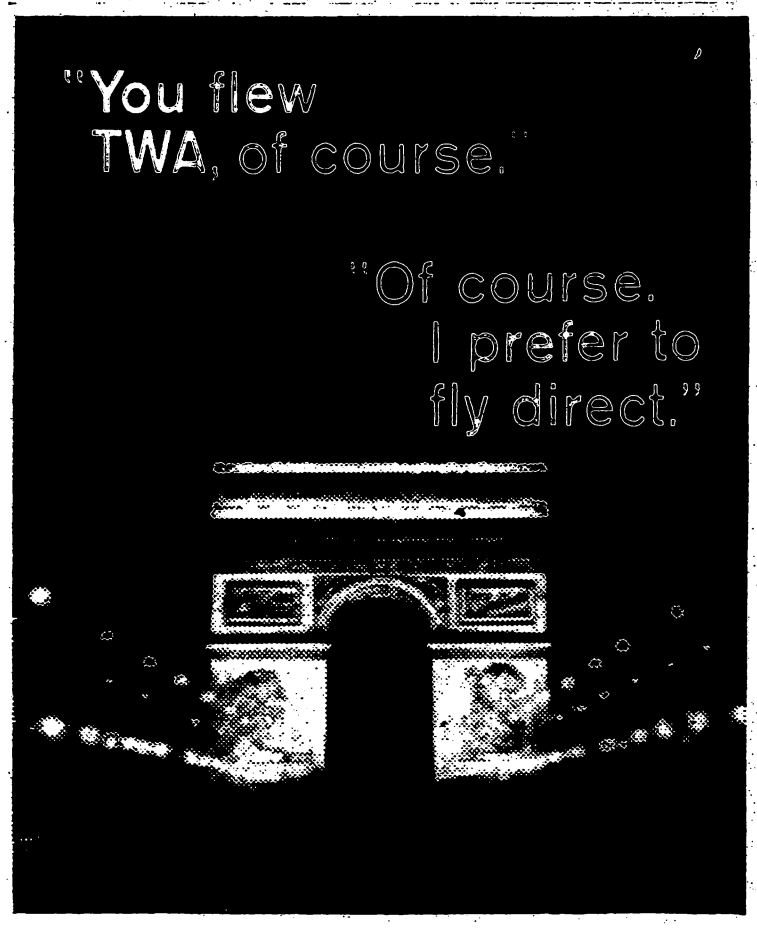
Youngstein Co. Picks Long Tag

Youngstein-Pickman-Simonelli triumvirate of a "new" show business enterprise is to use as its launching pad a corporation already established. It was disclosed this week that Television Industries, heretofore engaged in the licensing of theatrical pictures to television, is to be the nucleus of a new corporation named Entertainment Industries Inc., of which Max E. Youngstein is to be president, Jerry Pickman exec v.p. and Charles Simonelli v.p.

All three will have stock participations and, in effect, will run the show. New theatrical production will be the first order of business but all in all it's to be a diversified (within amusements) operation, encompassing theatricals, tv distribution, legit rights, music publishing, records.

At first glance it looks like Television Industries is a corporate

(Continued on page 84)



Who doesn't? Flying direct saves time, and TWA flies direct (no change of plane) from New York to twelve of the most popular cities abroad. TWA also has direct jets from San Francisco, Los Angeles and Chicago to London, Paris and Rome. Even if TWA didn't fly direct, people would still prefer TWA for Royal Ambassador First Class service that treats *you* like a royal ambassador. Your travel agent or nearest TWA office can give you other good reasons for flying TWA to Europe and beyond.

Nationwide Worldwide depend on TWA

Brazil-Shot 'Sugar Loaf' With R. Fleming, Bhaskar

Initial film venture of Martin B. Cohen and Buddy Kaye, "Sugar Loaf," billed as a romantic comedy, is now slated to roll in Brazil Feb. 3 as a coproduction with Producoes Cinematografcas, S.A.

Cohen's previous identification has been legit production ("Christine"). Kaye is a songsmith, currently on the charts with "Speedy Gonzales."

Set for the pic are Rhonda Fleming and Bhaskar, latter the dancer-actor from India.

Film Actors Lab To Prime Talent In Camera Tricks

Hollywood, Oct. 23.

Industry support of the newly-formed Film Actors Lab, unique group banded together to prepare actors and directors for camera technique, has been indicated by addition of four new guest directors donating their time for the sessions. New group are Robert Butler, Tom Gries, Ted Post and Herb Strock, with agreements for future sessions also in from Kirk Douglas, George Englund, Michael Gordon and Bud Yorkin.

Group joins Producers Studio head Fred Jordan in aiding the Lab. Jordan has given all studio facilities to the Lab for meetings, with only costs imposed for rental of an office and telephone expenses. Group, for Tuesday and Thursday meetings, are allowed use of stages and standing sets not in use in which they can recreate actual filming conditions on which to work. Additionally, Charles Austin, of Mitchell Camera Co., has offered to donate all necessary camera equipment when they add cinematographers and other film production personnel to the group.

Lab was formed by Tony Miller, with Stacy Harris as associate director; Patricia George, exec secretary, and Tracy Morgan, public

(Continued on page 22)

'Lots of Work Ahead'; Zanuck Stay at 20th-Fox No Short Waltz-Around

London, Oct. 23.

In his recent press conference here, 20th-Fox prexy Darryl F. Zanuck gave his first indication that he may well be staying on in his present post for something longer than the 18 months to which he committed himself last July.

Zanuck told the press that, as he sees it, he has "two or three years of work ahead of me," though he neither intends to be "a permanent president or a permanent fixture as a president."

Then he added: "After all, I may change my mind . . . everyone says they do not want to run again, and they always do."

L.A. to N.Y.

Bill Asher
Pat Boone
Steve Cochran
Paul Davis
Bob Fellows
Larry Finley
L. Wolfe Gilbert
Samuel Goldwyn
Billy Gordon
Stacy Graham
John Hopkins
Marty Ingels
Glynis Johns
Henry Jaffe
Mike Kellin
Shirley Knight
William Lanteau
Jerry K. Levine
Delbert Mann
Jerry Paris
Roy Rowland
Sol. C. Siegel
James Stewart
Larry Storch
Dick Van Hessen
Jules Weill
Mort Werner
Max E. Youngstein

N.Y. to L.A.

Dave Chasen
Will Fowler
Joseph E. Levine
Ann-Margret
Mark Rydell

Again Hollywood Passes Up Frisco

Hollywood, Oct. 23.

Frank Perry's indie pic, "Lisa and David," which won director the Venice Film Festival's new director award, will be the sole U.S. entry in competition in the San Francisco International Film Festival, Oct. 31-Nov. 13. The only film fest of any pretension in the U.S. will once again, be bypassed by the country's major filmmakers.

The list of features entered in competition for the Fest, a total of 23 representing 18 countries, includes, for the most part, pictures that have been shown and taken prizes at the major 1962 European fests, as listed below:

Argentina: "Three Times Anna"
Brazil: "Keeper of Promises"
"The No-Good Ones"
Bulgaria: "Sun and Shadow"
Czechoslovakia: "Baron Munchausen"
France: "Therese Desqueyroux"
"America, The Unexpected"
Greece: "Aegean Tragedy"
India: (1) "Folk Tales of the River Bend"
(2) "Waves After Waves"
Italy: "Disorder"
Japan: "Immortal Love"
Mexico: (1) "Smiles of the City"
(2) "Tlayucan"
Poland: "The Past"
Rumania: "A Bomb Was Stolen"
South Korea "The Evergreen"
Thailand: "Embrace of Fate"
USSR: (1) "Ivan's Childhood"
(2) "Nine Days of One Year"
U.S.: "Lisa and David"
West Germany: "Hamlet"
Yugoslavia: "Dance in the Rain"

Congress of Exhibs Coin in 'Peking'; $675,000 Figure Lacks Confirmation

Hollywood, Oct. 23.

American Congress of Exhibitors is involved in the financing of Samuel Bronston's "55 Days to Peking," it was confirmed by Allied Artists prexy Steve Broidy. AA is putting up part of the coin for the Bronston film, in return for which it receives western hemispheric distribution rights, and exhibs are also involved as bankrollers.

It's believed to be the first time C. of E. has actually put coin into a film, although the group has talked about doing this for years.

Report was that C. of E. financial involvement adds up to $675,000. When Broidy was asked about this, he declined to confirm or deny, saying the extent of the trade org's participation was a confidential matter. Charlton Heston and Ava Gardner star in the film.

Spillane Turns Actor

Hollywood, Oct. 23.

Mickey Spillane, creator of character, will limn Mike Hammer in Colorama Productions' "The Girl Hunters," based on new Spillane tome.

Roy Rowland will direct the Robert Fellows production.

Metaphysics Pic: It's Peale's Biog

Producer Frank Ross obviously believes in the power of positive filmmaking. The man who made a killing with the screen version of Lloyd Douglas' "The Robe," is now about to embark on "The Norman Vincent Peale Story," a film bio of the Protestant psycho-metaphysical clergyman (Marble Collegiate Church, Manhattan) whose "Power of Positive Thinking" and other books are among the all-time U.S. bestsellers.

How does he think such an "inspirational" subject will go in today's market? Ross says he believes there is a vast audience for it in the U.S.—as indicated by Peale's own popularity as an author and public speaker—though selling the picture abroad may be a somewhat knottier problem. The idea will be to budget the picture (at approximately $1,000,000) so that it can recoup in the State-side market alone if need be. He "certainly is not going to sensationalize" an ad campaign for it, which wouldn't attract the "pseudo-sophisticates" anyway.

"Peale," which is to go into production this winter, will be the first picture under a three-pic deal the producer has with United Artists.

Europe to U.S.

Donald Albery
Franz Allers
Louis Brandt
Peter Bridge
Alexander H. Cohen
Harold Davidson
James Gilbert
Kenneth S. Giniger
Sydney Grace
Bernard Hollowood
Peter Katz
Anatole Litvak
Frederick Loewe
Betty Madigan
Marcello Mastroianni
S. J. Perelman
George Ross
W. David Savoy
Sam Schneider
Brian Sendall
Leonard Sillman
Howard Thomas
Peter Ustinov
Jerome Whyte
Darryl F. Zanuck

Allied Artists Borrowed From Its Own Echelon; Giroux Biggest Owner

Additional illumination on Allied Artists deficit for the year, previously reported, is contained in the company's proxy statement to shareholders in connection with the annual meeting slated for Nov. 14 on the Coast.

Noted in the course of the current fiscal year is that the company borrowed a total of $150,000 from three of its executives, including prexy Steve Broidy. Each loan bears a yearly interest rate of 6%.

(Continued on page 22)

U.S. to Europe

Sanford Abrahams
Richard Davis
Dick Doerschuk
D. Jorges Gersene
Max Laemmle
Michele Morgan
Gerard Oury
Mo Rothman
Michael Stern
Bobby Vee

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MCA'S ECONOMIC COMMUNITY

Amusements Fared Okay at 87th

By LES CARPENTER

Washington, Oct. 23.

These are the days when Republicans and Democrats everywhere are in a fierce argument over the accomplishments (or lack of them) of the recently adjourned 87th session of Congress.

But as far as show biz issues are concerned, when they are isolated and looked at alone, it was an eventful session.

Here are the highlights of the 1962 session in activity of major interest to the entertainment industry:

UHF Television

—UHF television, always a phlegmatic weakling, got a stiff dose of B-12 with enactment of the all-channel bill. Subsequent action by the Federal Communications Commission set the stage for the 1965 line of receivers and all of them manufactured thereafter to be equipped to receive all UHF as well as VHF channels.

Copyright Interim

—A new law freezes copyrights slated for final expiration on or after Sept. 19 until Dec. 31, 1965. This is designed to protect works which would otherwise go into public domain until Congress has time to overhaul the out of date copyright act. The Sept. 19 date is the day President Kennedy signed the stopgap extension into law.

Communications Satellites

—It stirred considerable controversy in the Senate, but Congress finally passed a law to create a combination public-private corporation to own, manage and operate communications satellites. It will set machinery in motion for global television and other revolutionary concepts in communication.

Disk Theft A Crime

—Disk counterfeiting became a crime, subject to a one year prison term or a $1,000 fine or both under a longsought bill which was voted into law.

Probe of AGVA

—Several weeks of hearings before the Senate Permanent Investigating Subcommittee, headed by Sen. John L. McClellan (D-Ark.), spotlighted nationally questionable conduct by some of the higher officers of the American Guild of Variety Artists. The subcommittee ordered the union to "clean up or face the consequences." A number of steps have already been taken.

Expense Accounts

—The 1962 tax bill at one point threatened to clamp down tightly on expense account deductions, a step which would have been harmful economically throughout the entertainment industry. But as finally enacted, the new law maintains the old status quo in expense accounts for tax purposes. The law does put a fresh bite on performers and others who take up foreign residences to escape U.S. taxes. But no move was taken with a material effect on runaway practices in films and other industries.

No Bluenoses for D.C.

—An anti-obscenity law affecting the District of Columbia which easily could have brought film censorship here (it exists in both bordering states, Maryland and Virginia) was vetoed by President Kennedy. Broadcasters in Washington also feared it would result in censorship of radio and tv programs.

Jukebox Disappointment

—Efforts failed again to enact a jukebox bill repealing the 1909 exemption of coin operated machines from the payment of performance royalties. Rep. Emmanuel Celler (D-N.Y.) had fashioned a compromise bill which appeared to have a chance, but it was lost in the shuffle.

Re Sex-and-Violence

—Dodd-gooders continued the probe of the harmful effect of tv sex and violence programs on juves. It was a public relations black eye for tv networks. A report on the findings of the Senate subcommittee under the chairmanship of Sen. Thomas Dodd (D-Conn.) will be issued later this fall, and it is certain to bring a pile of unfavorable clippings into network offices.

Cultural Subsidy

—For the first time ever, a bill to subsidize the performing arts was approved by a Senate committee, although it died without further Congressional action. The measure by Sen. Jacob Javits (R-N.Y.) would authorize a $10,000,000 annual federal dole to cultural pursuits.

Bob Hope, Forever!

—Congress again voted to confer its highest honor, a special gold medal, on Bob Hope, but again adjourned without providing the $2,500 appropriation to finance the medal. The money is a cinch to be approved early next year, however.

Congress Passes But Kennedy Vetoes Censorship Law for Capitol District

Washington, Oct. 23.

President Kennedy has sided with the Motion Picture Assn. of America and the American Civil Liberties Union and vetoed a strong District of Columbia censorship bill.

While the bill was basically aimed at obscene literature sold in D.C., it carried provisions for police to close theatres for a year and seize projection equipment and obscene films.

In his veto message Kennedy said "grave constitutional and other considerations" compelled him to nix the bill.

Congress, which is the only law making body for the District, passed the bill earlier this month after two years of hassling.

MPAA urged Kennedy to veto the bill saying the $50-$500 fines for exhibs have the "effect of restraining that speech which cannot be Constitutionally restrained."

ACLU in its protest to the President said the bill "gives every policeman in the Nation's Capital the untrammeled authority physically to disrupt and close down any newspaper, broadcasting station, motion picture or live theatre."

The President said the 1961 Supreme Court decision in Marcus vs. Search Warrant "seems clearly to make the search and seizure provisions of this bill unconstitutional."

Kennedy proposed the next Congress write a censorship bill for D.C. to "obtain an enforceable law which will achieve the worthy objectives which prompted the bill before me."

Tolchin to Loew's Board

Arthur M. Tolchin, since January assistant to Loew's Theatres prexy Laurence A. Tisch, has been elected to the circuit's board.

Tolchin has been in the Loew's organization for 25 years, formerly as exec v.p. of the broadcasting division.

RACKMIL DETAILS FIRST OBJECTIVES

By JACK PITMAN

Its consent decree official last week (18), with signature by the Federal Court in Los Angeles, usual reticent Music Corp. of America furnished some added clarification of functions within the regrouped MCA family that now embraces Revue Productions, Universal Pictures and Decca Records. (Not to mention Columbia Savings & Loan in Colorado.)

To the big question of film activity, responsibilities are unchanged—all theatrical screen production continues at Universal under studio head Edward Muhl, and vidfilm remains the exclusive sphere of Revue under prexy Taft Schreiber.

The further word, as issued in New York by MCA vicechairman (and U-Decca prez) Milton R. Rackmil, is that feature production is expected to increase, but always consistent with boxoffice values. Rackmil's statement that "we're not interested in quantity for its own sake" serves to reaffirm the previous operational philosophy at Universal under his leadership. Credo is not to be tampered with.

Exec orated that "this is the beginning of a new era in the entertainment business." Ordinarily that's ornamental palaver, but on this occasion not to be discounted. Partly because of MCA's bluechip status with its reputation for a Midas touch, but partly also because of other upbeat indicators in

(Continued on page 22)

Knoxville to Hollywood: Stand-In You Can Have; 3 Walk on Paramount

Knoxville, Tenn., Oct. 23.

Stand-in assignments for the stars in the Paramount pix "All The Way Home" are proving unpopular with local people. Three Knoxvillians were hired last week for stand-in jobs. In eight days all of them quit the production which is being filmed here.

Former U. of Tennessee basketball coach, John Sines, booked as stand-in for star Robert Preston, was the first to resign. "Any ape could do that job. I just couldn't afford to stay there for $75 a week," Sines said.

Mrs. Earl T. Henry, local housewife, was stand-in for actress Jean Simmons. Told she would have to work Saturday, the day of the Alabama-Tennessee football game, she gave up her job.

A third stand-in was young Michael Dennard, a five-year-old, who was working as a replacement for child discovery Michael Kearney. His parents gave the long hours as the reason for his departure.

Replacements were readily available on the local scene. Filming of the picture, based on the novel "A Death in the Family," is expected to be completed in the Knoxville area by October 28. David Susskind, who is producing the motion picture with Paramount, is in charge of direction.

TV Watcher

Jules Archer

waxes lachrymose in

A Bad Case of Heimweh

* * *

one of the many Editorial Features in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles.

Unafraid of Kenya's Independence, Ross to Produce 'Mister Moses' There

A Hollywood Festival

Hollywood, Oct. 23.

Film colony here which has until now resisted a film festival for the U.S. and failed to cooperate with the one in San Francisco will as of 1963 have an international fete here in Hollywood. Screen Producers Guild will be the auspices. Co-chairmen lining it up are Walter Mirisch and John Houseman.

SPG has approached State Dept. for its and U.S. Information Agency's aid.

Second of three features Frank Ross will produce for United Artists is "Mister Moses," a Max Catto novel set in present-day Africa. This has to do with an adventurer who finds himself responsible for moving a native tribe out of the path af a dam which is being constructed. That is scheduled for production next fall in Kenya.

When interviewed in New York last week, Ross was just off the plane from a tour of East and South Africa in search of "Moses" locations. Despite reports to the contrary, he found Kenya the ideal spot in all respects and will shoot there. The tales, spread by the likes of Robert Ruark ("Something of Value." "Uhuru") to the effect that chaos will follow Kenya's independence from the British next year, are exaggerated and little sort of slanderous, Ross feels. There is, he thinks, a genuine fear and concern among the wealthier white residents of Kenya who are going to lose their most-favored position via independence, and they have been responsible for many of the terrifying predictions. His on-the-spot tour convinced Ross that the transition of power will be orderly, and that, in fact, the new government will go out of its way to cooperate on his venture.

"Mister Moses," he says, is strictly an adventure story and will make no attempt to comment on the emergence of modern Africa and its manifold problems. Ross gives the impression that he thinks it would be presumptuous for him to try and make such a comment. Which is not to say that "Moses" will be patronizing or prolonging the myth of the "funny looking black people," he says. The heritage and dignity of the native tribe depicted in the film will be shown with compassion and understanding. To make sure of this, he showed his script to reps of the now independent Tanganyika government and received their approval.

Ross plans to shoot "Moses" in Kenya in its entirety, which will be his first experience in doing a film abroad, though he did some location work for "Kings Go Forth" in the south of France. As yet, he hasn't lined up top names for either "Peale" or "Moses."

Dept. of Justice Eyes Films & TV; MCA Phase Finis

Hollywood, Oct. 23.

Concurrent investigations into a number of phases of the motion picture and television industries are being conducted on the q.t. by the Dept. of Justice's Anti-Trust division, it was learned here following the discharge of the special Federal Grand Jury impaneled last Nov. 20 to hear evidence in the Music Corp. of America case. Grand jury, discharged by Federal Judge Harry C. Westover on recommendation of the U.S. Attorney's office, returned a "no true bill," meaning the jury found no grounds for criminal prosecution against MCA.

It's understood some of the investigations may dwarf the MCA case in importance, MCA-U.S. dispute was resolved with a consent decree last Thursday in Federal Court.

Final chapter to the MCA case was written on Friday, when on a motion by Chief Asst. U.S. Attorney James Moriarty, Judge Westover discharged the jurors. Previously, Moriarty and Leonard Posner, Anti-Trust division attorney who handled the MCA case, both had lauded the jury highly for its work, and Judge Westover joined in the chorus of praise to the jurors.

The Government attorneys said this grand jury had worked an average of four days a week, as compared to grand juries working one day a week in a recent N.Y. case. Said Posner: "This is the finest grand jury I've ever worked with." He told the court "after a review of the evidence, they have reached the stage where they feel they no longer have matters to pursue."

After dismissal of the jury, Posner said the grand jury felt satisfied that the U.S.-MCA consent decree "had achieved the purposes of the investigation." Discharge of the jury eliminates the last dangling thread—any possible criminal prosecution of MCA.

(Continued on page 22)

MILT LEVINS SCRAMS TRADE

Four Weeks as Par Booker Enough For Salesman

Albany, Oct. 23.

Milt Levins' stay with Paramount as booker, after being called off the road, lasted only four weeks. He resigned effective Friday (19), to join a paint and wallpaper contracting company in Fairfax, Va.

A Paramount salesman 18 months—before that position was eliminated—Levins had been in motion picture trade for 15 years. He came to Albany with Warner Bros., from Jacksonville, Fla., as a booker, then advanced to office manager. Later Levins toiled for Columbia and for United Artists, in the office and on the road.

Paramount, which once maintained a large exchange on Film-row and then a smaller one in the business section, is now down to two staffers—a booker and a secretary.

Cass, Detroit, to Films; Smerling Mum on Cost, Gear, Policy; Gives Name

Detroit, Oct. 23.

Downtown Cass Theatre, operated as a legit house since it was opened in 1926, will be converted into an all purpose film theatre at a cost of about $250,000, per Sheldon Smerling, prexy of Beacon Enterprises Inc. It will be renamed The Summit.

Purchase price of the 1,482-seat house, until now owned by the estate of the late Edward D. Stair, was not disclosed by Smerling. Also, he would not state what projection equipment would be installed.

Smerling operates the Music Hall here, the Boston Theatre in Boston, the Claridge in Montclair, N.J., Imperial in Montreal and Orpheum in San Francisco. Each of these theatres show Cinerama attractions.

The Summit probably will have about 1,200 seats when remodeling is completed. No opening date has been set. The Summit will be under the supervision of Frank Upton, Eastern Division manager for Cindedome Theatres, Inc., a division of Beacon Enterprises.

No stage productions had been booked so far into the Cass, a legiter which has been dark more often than it has been open in the past few seasons. Detroit now has two legit houses, both operated by the Nederlander family, the Fisher and the Shubert. Also available to the Nederlanders is their Riviera, a large film house which has been used to stage musicals.

The War Lover

Lack of sharp focus on title character strips otherwise okay filmization of John Hersey's novel of appeal for discriminating audience. But still good action market entry.

Hollywood, Oct. 10.

Columbia Pictures release of Arthur Hornblow Jr. production. Stars Steve McQueen, Robert Wagner, Shirley Anne Field. Directed by Philip Leacock. Screenplay, Howard Koch, from novel by John Hersey; camera, Bob Huke; editor, Gordon Hales; music, Richard Addinsell; asst. director, Basil Rayburn. Reviewed at studio, Oct. 10, '62. Running time, **105 MINS.**

Buzz Rickson	Steve McQueen
Ed Belland	Robert Wagner
Daphne	Shirley Anne Field
Lynch	Gary Cockrell
Junior Seiler	Michael Crawford
Brindt	Bill Edwards
Lamb	Chuck Julian
Hanrown	Robert Easton
Frien	Al Waxman
Farr	Bom Busby
Bragliani	George Sperdakos
Haverstraw	Bob Kanter
Emmet	Jerry Stovin
Vogt	Edward Bishop
Muzika	Richard Leech
Randall	Bernard Braden
Woodman	Sean Kelly
Braddock	Charles De Temple
Sully	Neil McCallum
Singer	Viera
Street Girl	Justine Lord
Hazel	Louise Dunn
Vicar	Arthur Hewlett

Arthur Hornblow's production of John Hersey's "The War Lover" is accomplished in all respects save one. Lamentably, that one flaw happens to be a major one: lack of proper clarification of or penetration into the character referred to by the title. This single conspicuous shortcoming strips the film of its potential "prestige picture" appeal for more discerning, demanding audiences, leaving it to be claimed by less choosy buffs of the war picture. Since its action scenes have been meticulously and expertly mounted, an air of authenticity pervades the film that, coupled with its earnest, skillful performances, gives the Columbia release some promise as a contender for the action market buck.

Fuzziness of the central character drains Howard Koch's screenplay of emotional impact. The scenario seems reluctant to come to grips with the issue of this character's unique personality—a "war lover" whose exaggerated shell of heroic masculinity covers up a psychopathic inability to love or enjoy normal relationships with women. The film tends to dodge this psychological facet every time it is approached, often leaving the audience suspended and groping for clear understanding of the character. The story transpires in 1943 England and focuses on B-17 bombing raids over Germany, with the title character (Steve McQueen) a pilot of one of the planes.

That the central character emerges more of an unappealing symbol than a sympathetic flesh-and-blood portrait is no fault of McQueen, who plays with vigor and authority, although occasionally with too much eyeball emotion. Robert Wagner and Shirley Anne Field share the film's secondary, but interesting, romantic story. Wagner, a rapidly improving actor, does quite well and the English Miss Field has a fresh, natural quality rarely found in the ranks of young leading ladies in Hollywood—where the perfect features of physical beauty tend to be overemphasized. Supporting work is strong, notably that of Gary Cockrell, Michael Crawford and Jerry Stovin.

Outside of his failure to focus more lucidly and attentively on the central issue, director Philip Leacock has done a sound job. Scenes of the bombing raids and accompanying aerial incidents are adroitly and authentically executed through the meshing, imaginative teamwork of Bob Huke's photography, Gordon Hales' editing, Bill Andrews' art direction, the Ron Taylor-Skeets Kelly aerial camerawork and the Norman Bolland-Red Law sound, all under Leacock's careful surveillance. Composer Richard Addinsell's theme is affecting and the film's incidental music is the music of the time.

Tube.

Two For The Seesaw
(PANAVISION)

Good b.o. looms for this translation of the hit Broadway play in spite of film's tendency to expose its talky, listless aura.

Hollywood, Oct. 15.

United Artists release of Walter Mirisch production. Stars Robert Mitchum, Shirley MacLaine. Directed by Robert Wise. Screenplay, Isobel Lennart, based on play by William Gibson; camera, Ted McCord; editor, Stuart Gilmore; music, Andre Previn; assistant director, Jerome M. Siegel. Reviewed at Academy Awards Theatre, Oct. 15, '62. Running time, **119 MINS.**

Jerry Ryan	Robert Mitchum
Gittel Mosca	Shirley MacLaine
Taubman	Edmon Ryan
Sophie	Elisabeth Fraser
Oscar	Eddie Firestone
Mr. Jacoby	Billy Gray

The multitudes who haven't yet seen William Gibson's "Two for the Seesaw" figure to respond as favorably to the screen version as playgoers did for the stage version. The play does lose something in translation, but the loss is apt to be sensed only by those able or prone to draw such comparisons. Spearheaded by Shirley MacLaine's enactment of Gittel Mosca, a portrayal that is sure to be talked about, the Walter Mirisch production for United Artists shapes up as a good boxoffice prospect.

There is a fundamental torpor about "Seesaw" that is less troublesome on stage than it is on screen, a medium of motion that exaggerates its absence, that emphasizes the slightest hint of listlessness. On film, it drags. It drags in spite of the charm, insight, with and compassion of Gibson's play, the savvy and sense of scenarist Isobel Lennart's mild revisions and additions, the infectious friskiness of Miss MacLaine's performance and the consummate care taken by those who shaped and mounted the film reproduction.

The basic flaws appear to be the play's innate talkiness and the unbalance of the two-way "Seesaw." The selection of Robert Mitchum for the role of Jerry Ryan proves not to have a been a wise one. The strong attraction "Gittel" is supposed to feel for "Jerry" becomes less plausible because of Mitchum's lethargic, droopy-eyed enactment. Something more appealing and magnetic is needed to make this love affair ring true.

Miss MacLaine's performance in the meatly role of the disarmingly candid, stupendously kindhearted Miss Mosca, is a winning one. Her handling of the Yiddish dialect and accompanying mannerisms is sufficiently reserved so that it does not lapse into a kind of git-gat-gitterless caricature. Minor roles written into the screenplay are dispatched effectively by Edmon Ryan, Elisabeth Fraser, Eddie Firestone and Billy Gray.

Director Robert Wise has succeeded in many respects, but the several aforementioned shortcomings of "Seesaw" as a motion picture were largely his to correct. Photogrphically and artistically, it is a superior film. The compositions, textures and lighting subtleties accomplished by cameraman Ted McCord go a long way toward alerting and interesting the eye when the action flags, as it does so often. Boris Leven's production design conveys that New York character and the personality of the principals. The contributions of McCord and Leven are especially noteworthy for the atmosphere created in a bohemian Village party sequence. Stuart Gilmore's editing is smooth, and Andre Previn's melancholy score is moving, but neither is exactly helpful in enlivening the tempo.

"Seesaw" is pretty frank in its attitude toward adult matters such as who sleeps where, when, and with whom. But this is honest, not obnoxious. It shouldn't and won't bother anybody except those who aren't satisfied unless they are bothered.

Tube.

The Legend Of Lobo
(COLOR)

Lesser Disney animal opus. Satisfactory contender for kiddie mart buck.

Hollywood, Oct. 19.

Buena Vista release of Walt Disney production. Screenplay, Dwight Hauser, James Algar, based on story by Ernest Thompson Seton; camera (Technicolor), Jack Couffer, Lloyd Beebe; editor, Norman Palmer; music, Oliver Wallace. Reviewed at Academy Awards Theatre, Oct. 19, '62. Running time, **67 MINS.**

"The Legend of Lobo" ranks as about the skimpiest and least effectual of Walt Disney's animal operettas. But the fact that adults in attendance will find little to ululate about doesn't figure to deter the moppet brigade from flocking to see the Buena Vista release in satisfactory, though not unusually large, numbers.

The film, coproduced by James Algar, runs only 67 minutes, yet actually drags. Aside from a smattering of information such as the fact that wolves are monogamous critters, co-scenarists Algar and Dwight Hauser, working with a story by Ernest Thompson-Seton, have done an astonishingly half-hearted and unimaginative job of translating the legend into a film story. The scenario, punctured by overly abundant musical breaks in which narrator Rex Allen and the Sons of the Pioneers chant a rather monotonous title tune by Richard M. and Robert B. Sherman, traces the career of the great legendary wolf, Lobo, who roamed New Mexico around the turn of the century. But it is never made quite clear in the film why Lobo became such a legend. Some fascinating details, such as Lobo's impressive proportions and abilities, are hardly even hinted at, narratively or pictorially.

Lobo is traced from puppyhood to maturity, and observed in various skirmishes with animals and man, as well as in intramural activities with his own kind. Best interlude is his bout with a very self-sufficient badger. The narrative is written from the wolf's point-of-view, with man as the heavy. It is sprinkled with such patented Disneyesque observations as, when pup Lobo takes up with a baby antelope (his natural prey), "so an unusual friendship developed—one of those things that only happens in nature" (and, the narration might have added, inevitably happens in nature-a-la-Disney).

Film was shot entirely in Arizona mesa country by photographers Jack Couffer and Lloyd Beebe, with Couffer serving as field producer for Cangary Limited. The Techcnicolor camerawork is painstaking and picturesque. Norman Palmer's editing tautly binds action and reaction, such as animal response to rifle fire. Score by Oliver Wallace is often used to comic story advantage, such as its accompaniment of the Lobo-badger tracas with the strains of a square dance.

Tube.

Escape From East Berlin

Suspense meller based on actual escape incident. Shy dramatic finesse, but okay suspense item for less choosy customers. Saturation programming best bet.

Hollywood, Oct. 17.

Metro release of Walter Wood production. Stars Don Murray, Christine Kaufmann; introduces Carl Schell. Directed by Robert Siodmak. Screenplay, Gabrielle Upton, Peter Berneis, Millard Lampell, from story by Miss Upton and Berneis; camera, Georg Krause; editor, Maurice Wright; music, Hans-Martin Majewski. Reviewed at the studio, Oct. 17, '62. Running time, **89 MINS.**

Kurt Schroeder	Don Murray
Erika Juergens	Christine Kaufmann
Brunner	Werner Klemperer
Ingeborg	Ingrid Van Bergen
Kurt's Mother	Edith Schultze-Westrum
Uncle Albert	Bruno Fritz
Maiga	Maria Tober
Gunther	Horst Janson
Major Schmidt	Carl Schell

The real-life escape to the West last January of 28 East Germans via a tunnel under the "Wall" served as the basis for Walter Wood's production of "Escape From East Berlin." A suspense melodrama with political overtones, the film is timely, topical and exploitable. It lacks the insight, penetration and dramatic neatness to attract fussier filmgoers, but should prove serviceable for Metro as a short haul saturation item.

A considerable amount of suspense has been generated in the Gabrielle Upton-Peter Berneis-Millard Lampell scenario about a young East Berliner (Don Murray) who burrows a tunnel under the infamous wall and leads his family and a couple of dozen others to freedom. Accepted purely as a suspense entry, the film is sufficiently engrossing. But more careful scrutiny discloses a number of dramatic errors, oversights and cliches. Oddly enough, at times one tends to forget he is watching a depiction of a 1962 incident—it is almost as if the time is 1939, and the Nazis are in charge.

The cast, almost entirely German, performs competently under Robert Siodmak's generally able direction, marred by a rather erratic climax. Murray and Christine Kaufmann are earnest and attractive in the leading roles. The film introduces Carl Schell, brother of Maria and Maximilian. He plays capably, but makes no especially vivid impression. Horst Janson is memorable in a small role.

Skillful assists to the production are those of cameraman Georg Krause, art directors Ted Haworth and Dieter Bartels, soundman Heinz Garbowski and composer-conductor Hans-Martin Majewski. But Maurice Wright's editing leaves several loose ends dangling from the scenario.

Tube.

Two Before Zero
(DOCUMENTARY)

Anti-communist tract. A mixed exploitation prospect.

Ellis Films release of Motion Picture Corp. of America (Fred A. Niles) production. Directed by William D. Faralla. Features Basil Rathbone and Mary Murphy. Narration written by Bruce Henry; camera, Jack Whitehead; editor, Robert L. Sinise; music, Sid Siegel. Reviewed in New York, Oct. 18, '62. Running time, **78 MINS.**

"Two Before Zero" is a hybrid documentary on Bolshevik behavior and the Orwellian implications of communism. It is simplified and emotional, intended to exploit boxofficewise presentday East-West tensions. It will find a presold type of spectator in selected situations.

Turned out by Motion Picture Corp. of America, a Chicago outfit, and released by Ellis Films, "Zero" employs Basil Rathbone and Mary Murphy in stagey, self-conscious symbolic roles, laced with clips parading the top communist names, past and present, and a grisly recital of Soviet atrocity over the years. Rathbone, as the figure of History, and Miss Murphy, who seems intended to symbolize American innocence, are staged somewhat like ancient Greek drama. Their duolog, which also serves to narrate the pic, is embarassingly "arty," incomplete in historical analysis, and at times inaccurate as to facts.

It has been produced with technical competence. The actors do the best they can with their lines, but the fault is not to be found in the stars.

Pit.

Rififi in Amsterdam

Amsterdam, Oct. 16.

Nederlandse Filmproductie Maatschappij (P. van Moock) production. With Maxim Hafel, Els Eillenius, Johan Kaart, Rijk de Gooyer, Jan Blaaser, Ton van Duinhoven, Anton Geesink. Directed by JohnKorporaal. Screenplay, Korporaal and Emile Brumstede, based on book by W. H. van Eemlandt; camera, Eduard van der Enden; editor, Lien d'Oliveyra. At City Theatre, Amsterdam. Running time, **105 MINS.**

This Dutch feature film is strictly for the home market because it has no aspects, storywise or artistically, that would make it a worthy item for export. Story is stereotyped, depicting a provincial gang fight over a hidden treasure, with the law likewise hunting for the briefcase containing jewels.

Plot develops slowly and story follows all kinds of side issues, few of which have to do with locating the jewels. Characters are mostly too bleak. Blame for this film to jell can be put on director John Korporaal, since he also wrote the script.

"Rififi In Amsterdam" follows a style that was popular in Dutch film producing circles in the 30's. Songs are inserted in the film that slow up the action. At the climax of the film, a popular Dutch singer, Willy Alberti, comes in to sing a song.

Technical credits are okay, but the acting is awkward and amateurish. This is the type of film that should be left to foreign directors who have proved they can do them more professionally.

Saal.

The Wild And The Willing
(BRITISH)

Perceptive glimpse at the old hat "Angry Young Man" theme, enlivened by good performances by a wave of new youngsters.

London, Oct. 16.

Rank release of a Betty E. Box-Ralph Thomas production. Stars Virginia Maskell, Paul Rogers; features Ian McShane, Samantha Eggar, John Hurt, Catharine Woodville, David Sumner, John Standing, Johnny Briggs, Johnny Sekka, Charles Kay, Jeremy Brett, John Barrie, Megs Jenkins, Richard Warner, Ernest Clark, John Welsh, Harry Locke, Richard Leech. Directed by Ralph Thomas. Screenplay, Nicholas Phipps, Mordecai Richled, adapted from "The Tinker," a play by Laurence Dobie and Robert Sloman; camera, Ernest Steward; editor, Alfred Roome; music, Norrie Paramor. At Odeon, Leicester Square, London. Running time, **123 MINS.**

Virginia	Virginia Maskell
Professor Chown	Paul Rogers
Harry	Ian McShane
Josie	Semantha Eggar
Phil	John Hurt
Sarah	Catharine Woodville
John	David Sumner
Arthur	John Standing
Dai	Johnny Briggs
Reggie	Johnny Sekka
Gilby	Jeremy Brett
Tibbs	Charles Kay
Mr. Corbett	John Barrie
Fire Chief	Victor Brooks
Vice-Chancellor	Ernest Clark
Jane	Denise Coffey
First Customer	George A. Cooper
Second Customer	Harry Locke
Mrs. Corbett	Megs Jenkins
Police Inspector	Richard Leech
Clara	Marianne Stone
Coroner	Richard Warner
Publican	John Welsh
Policeman	Jeremy Young

It could be that this one may be a little late in the "Angry Young Man" series but it is a wellmade and exciting picture if only because producer Betty E. Box and director Ralph Thomas have unleashed a half dozen new potentials in key roles. Britain for some years, has not been so rich in vigorous young talent. Several of those in "The Wild and the Willing," adapted from "The Tinker," a play by Laurence Dozie and Robert Sloman which didn't make the grade in the West End, seem likely entries for bigger things.

Though it has nothing much new to say on its chosen theme—youth trying to find its place in society—the screenplay is lucid and the background of a provisional university authentic. Spiced with humor and sex, it should prove solid b.o.

It concerns a brilliant young student from a poor working class family who is acutely class-conscious and rebels against the university, its professors and the opportunities they offer. He does not know where he is going and is arrogantly content to drift along raising cain, drinking beer, playing football and pawing his girl friend, another student. He is a leading light in the university with a particular influence on his roommate, a shyer, more introspective lad. His professor recognizes the boy's ability but dislikes him for his brashness.

Things come to a head at a cocktailerie thrown by this prof. They openly insult each other and the professor's wife is attracted to the student. Her marriage is virtually on the rocks and she spends her time in drinking and dallying with selected students. Her husband knows about her indiscretions but chooses, contemptuously, to ignore them.

The wife and the student have a brief affair but when she rejects his plea for her to run off with him, he is stung into a reckless stunt in connection with the university Rag. He and his roommate climb the school's tower, and the result is tragedy. The film ends with the student being sent down in disgrace. But it seems that he may be on the treshold of a more useful, understanding life.

Some of the opening student scenes are rather too hearty but gradually the film settles down to a thoughtful pace, rising to a grim climax with the tower climb. Throughout there is a complete air of realism. The students, the pro-

(Continued on page 20)

Devi

"Devi," directed by Satyajit Ray, "World of Apu" trilogy, was the official Indian entry at the 1962 Cannes Film Fest where *Mosk* reviewed it for VARIETY, May 23, 1962. Film, which is being released in the States by Ed Harrison, is now playing its first U.S. date at the Cinema II in New York.

In "Devi," Ray is looking "at a case of a religious miracle which is based on personal hallucination and superstition." Reviewer added, "having the same feeling for place, people and imagery as its predecessors, it looms as an arty entry."

The story concerns a young, happily married couple whose lives are shattered when the girl is reputed to be the reincarnation of a deity. Ray tells his tale "with a luminous pattern of scenes, an insight into his characters and a subdued but never faltering pace. It has stringent allusions to Indian life and beliefs and should find a specialized audience if well placed and handled."

Yojimbo

"Rousing good action, told with vigor and visual excitement by (director) Akira Kurosawa and splendidly acted by Toshiro Mifune" is the way reviewer *Hawk*, described "Yojimbo" at its Venice Fest screning (VARIETY, Aug. 30, 1961.)

Japanese film, which is being released in the States by Seneca International, started its preem date at the Carnegie Hall Cinema in New York Monday (15).

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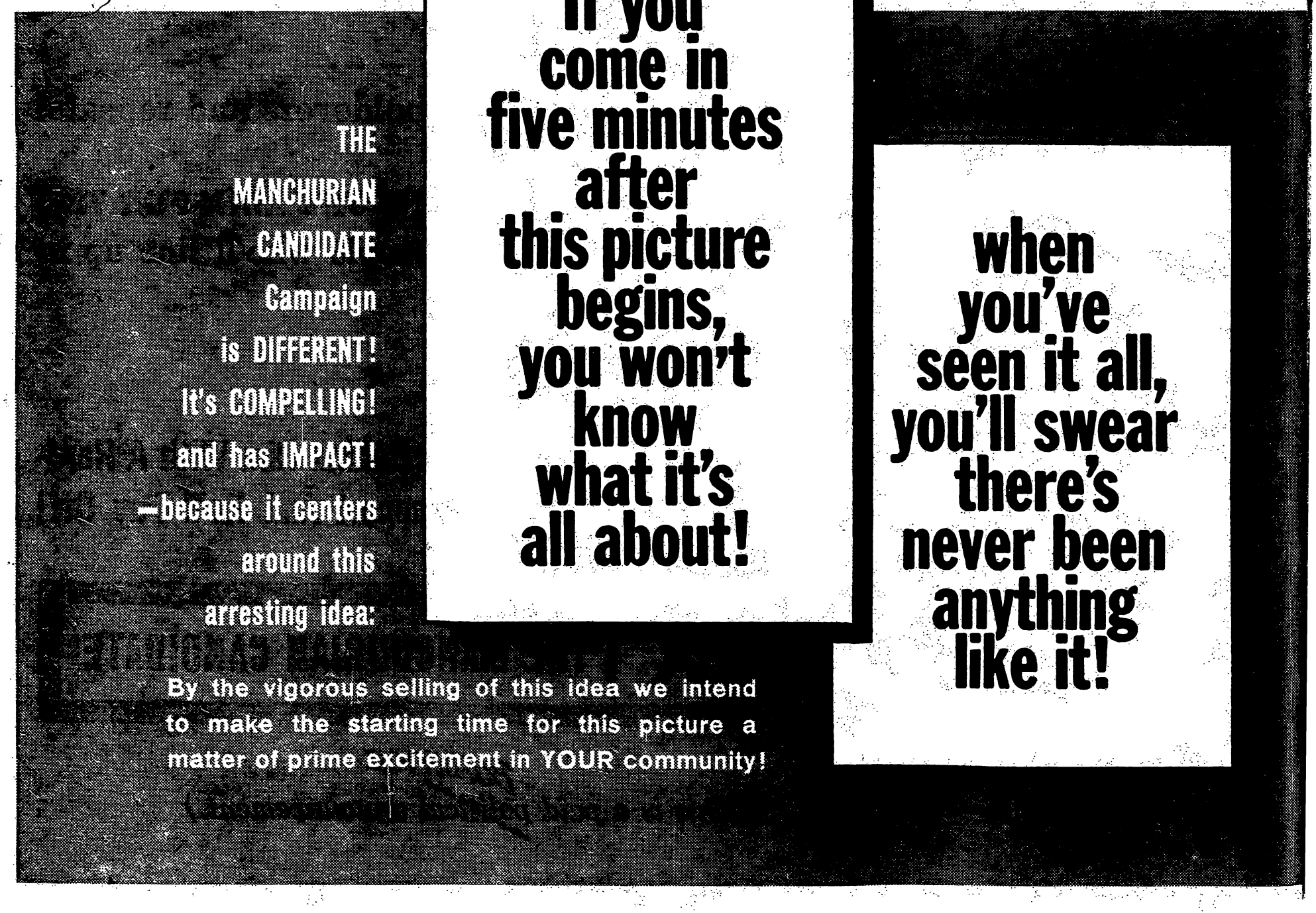
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TO THE SUN-KISSED SHORES OF CALIFORNIA—

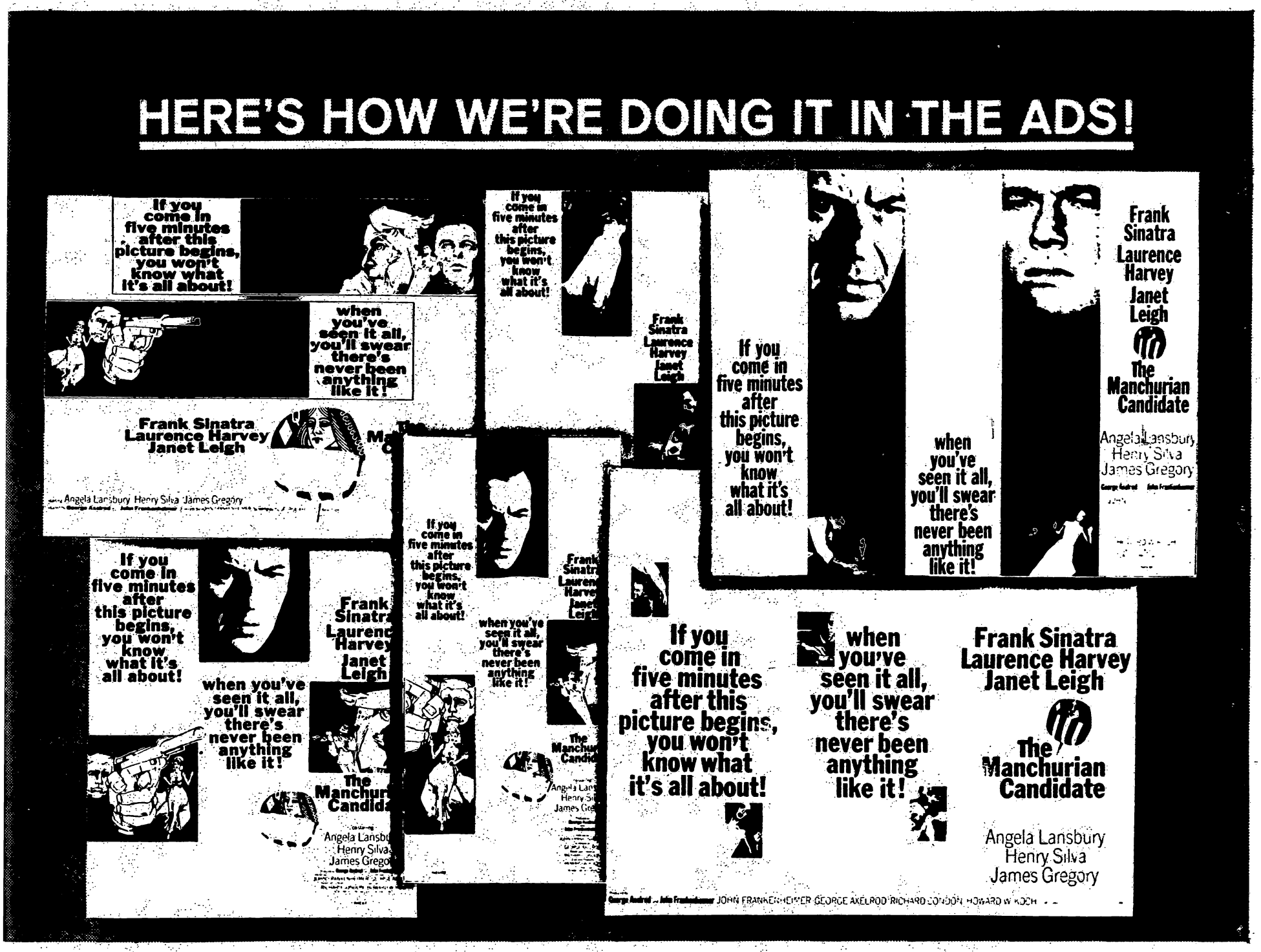
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Frank Sinatra
Laurence Harvey
Janet Leigh



The Manchurian Candidate

co-starring
Angela Lansbury
Henry Silva
James Gregory

Produced by GEORGE AXELROD
and JOHN FRANKENHEIMER
Directed by JOHN FRANKENHEIMER
Screenplay by GEORGE AXELROD
Based upon a Novel by
RICHARD CONDON
Executive Producer
HOWARD W. KOCH
An M. C. PRODUCTION

THRU UA

L.A. Trade Sluggish But 'Requiem' Bangup $15,000; 'Answers' Mild 18G; 'Day' Great 22½G; 'Story' Big 17G

Los Angeles, Oct. 23.

L. A. firstruns are on the fairish side this stanza, with the accent on the opening of "Requiem For Heavyweight," which looms lusty $15,000 at Warner Beverly, plus a number of strong holdovers. Of other newcomers, "If Man Answers" looks modest $18,000 or close in four theatres. "300 Spartans" looms slow $12,500, also in four sites.

"Humanoids" with "Silent Witness" shapes mild in two houses, also for opening round. "Longest Day" is great $22,500 in second session at Carthay while "Chapman Report" also is hotsy in second at Pantages. "Divorce, Italian Style" is rated smash in second week at the Lilo.

"Brothers Grimm" is likely to get slick $20,000 in 11th round at Warner Hollywood. "Music Man" is still rated sock at Hollywood Par in 13th week. "West Side Story" continues smash $17,000 in 45th Chinese stanza.

Estimates for This Week

Warner Beverly (SW) (1,316; $1.49-$1.75)—"Requiem for Heavyweight" (Col). Lusty $15,000. Last week, with State, Pix, Baldwin, "Thank Fool" (MGM) $18,500.

Los Angeles, Hawaii, Wiltern, Baldwin (Metropolitan-G&S-SW-State) (2,047; 1,106; 2,344; 1,800; $1-$1.49)—"If Man Answers" (U) and "Tammy and Bachelor" (U) (reissue). Modest $18,000 or over. Last week, Los Angeles, Hawaii, Wiltern, "Damn Defiant" (Col) $11,400.

Orpheum, Village, Loyola, Vogue (Metropolitan-FWC) (2,213; 1,535; 1,298; 810; $1-$1.49)—"300 Spartans" (20th) and "Firebrand" (20th) (Orpheum), "Boy on Dolphin" (20th) (reissue) Slow $12,500. Last week, Orpheum, "Miracle Worker" (U) (2d wk), "Jessica" (UA), $2,700. Village, Loyola, Vogue with Hillstreet, El Rey, "Lady and Tramp" (BV) (reissue), "Almost Angels" (BV) $23,700.

State, Hollywood (UATC-FWC) (2,404; 856; 90-$1.25)—"Humanoids"

(Continued on page 18)

Key City Grosses

Estimated Total Gross

This Week $2,590,500
(Based on 22 cities and 266 theatres).

Last Year $2,505,050
(Based on 22 cities and 252 theatres, chiefly first runs, including N.Y.)

'Island' Good 15G, St. L.; 'Angels' 14G

St. Louis, Oct. 23.

Some new screen fare here this round but not all of the fresh entries are doing well. "No Man Is an Island" looms good at the huge Fox while "Divorce, Italian Style" is rated torrid at the Shady Oak. However, "Pressure Point" looms mild on opener at Loew's Mid-City and "Phantom of Opera" is only okay in first at the St. Louis.

"Lady and Tramp," paired with the new pic, "Almost Angels," is doing excellent trade in second State session. "Kid Galahad" is rated light in first holdover round at Esquire.

Estimates for This Week

Ambassador (Arthur) (2,970; 90-$1.25)—"Chapman Report" (WB) (2d wk). Fine $18,000. Last week, $25,000.

Apollo Art (Grace) (700; 90-$1.25)—"Leda" (Indie) and "Purple Noon" (Indie) (2d wk). Okay $2,000. Last week, $2,500.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Kid Galahad" (UA) (2d wk). Light $7,000. Last week, $10,000.

Fox (Arthur) (5,000; 90-$1.25)—"No Man Is An Island" (U). Good $15,000. Last week, "Damn Defiant" (Col), $10,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Pressure Point" (UA) Mild $7,000. Last week, "Interns" (Col) (4th wk), $4,500.

State (Loew) (3,600; 70-90)—"Lady and Tramp" (BV) and "Almost Angels" (BV) (2d wk). Fancy $14,000. Last week, $16,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Nearly Nasty Accident" (U). Good $3,500. Last week, "I Like Money" (20th) (2d wk), $2,500.

St. Louis (Arthur) (3,800; 75-90)—"Phantom of Opera" (U) and "Desert Patrol" (U). Okay $11,000 or near. Last week, "King Solomon's Mines" (MGM) and "Naked Spur" (MGM) (reissues), $8,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Divorce, Italian Style" (Embassy). Hep $4,000 or close. Last week, "Operation Snatch" (Indie) (2d wk), $3,000.

'Day' Whopping $18,000, Frisco; 'Affair' Sad 9G

San Francisco, Oct. 23.

Firstrun trade here this round is quite uneven, with hardticket films doing best. "Gigot" is rated okay at Coronet while "Longest Day" is great at Alexandria, both in second sessions. "Brothers Grimm" continues boffo in 11th round at Orpheum. "No Man Is an Island" looks fairly good in second at Golden Gate.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"No Man Is an Island" (U) and "Battle Hymn" (U) (reissue) (2d wk). Fair $9,000. Last week, $12,500.

Alexandria (United California) (1,200; $1.50-$3.50)—"Longest Day" (20th) (2d wk). Great $18,000. Last week, $20,000.

Orpheum (Cinedome) (1,439; $2.75-$2.95)—"Brothers Grimm" (MGM) (11th wk). Boffo $20,700. Last week, $22,400.

Paramount (Par) (2,646; $1.50-$1.75)—"Horror Hotel" (Indie) and "Count Monte Cristo" (WB). Fair $10,000. Last week, "Mongols" (Indie) and "Trojan Horse" (Indie), $15,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"Chapman Report" (WB) (2d wk). Big $15,000. Last week, $20,000.

United Artists (No. Coast) (1,151; $2.25-$2.75)—"West Side Story" (UA) (45th wk). Hotsy $10,500. Last week, $8,000.

Warfield (Loew) (2,656; $1.25-$1.50)—"Very Private Affair" (MGM). Slow $9,000 or near. Last week, "Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) (2d wk), $6,000.

Vogue (S. F. Theatres) (346; $1.50)—"Devil's Wanton" (Embassy) and "Night Is My Future" (Embassy) (3d wk). Okay $1,700. Last week, $2,000.

Metro (United California) (1,000; $1.50-$1.80)—"Boccaccio '70" (Embassy) (13th wk). Steady $3,400. Last week, $3,500.

Esquire (No. Coast) (846; 90-$1.50)—"Bird Man of Alcatraz" (UA) and "My Geisha" (Par) (reissue) (5th wk). Fine $4,000. Last week, $4,600.

Coronet (United California) (1,250; $2-$2.50)—"Gigot" (20th) (2d wk). Okay $8,000 or close. Last week, $10,000.

'Angels,' 'Lady' Hot $14,000 in L'ville

Louisville, Oct. 23.

Two oldies, "Lady and Tramp" dualled with "Almost Angels" in sparking the downtown firstrun area this week. Combo looks socko at the United Artists, 3,000-seater. "Brothers Grimm" in eighth at the Rialto has perked somewhat to a good figure and over the previous week. "Chapman Report" in second at the Mary Anderson is rated good while "I Thank a Fool" at the Ohio is brisk on opener. "Pigeon That Took Rome," at the Kentucky in second, looks good.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"Pigeon That Took Rome" (Par) and "Forever My Love" (Par) (2d wk). Good $4,500 after first week's $6,000.

Mary Anderson (People's) (1,100; $1-$1.25) — "Chapman Report" (WB) (2d wk). Good $5,000 after initial week's $6,000.

Ohio (Settos) (900; 75-$1.25)—"I Thank a Fool" (MGM). Bright $6,000. Last week, "Rear Window" (Par) (reissue) (2d wk), $4,500.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Brothers Grimm" (MGM) (8th wk). Slight upbeat to good $5,000 after seventh round's $4,500.

United Artists (Fourth Avenue) (3,000; $1-$1.25) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Big $14,000. Last week, "300 Spartans" (20th) and "Air Patrol" (20th), $6,000.

'White Slave' Hotsy 7G, Port; 'Angels' $6,000, 2d

Portland, Oct. 23.

City is still digging out from damage done by first hurricane in the Northwest's history about a week ago. The several first-runs, shuttered by the big blow, are back in full swing currently. "White Slave Ship" is rated hotsy on initialer at Orpheum while "Lady and Tramp" looks lively in second at the Paramount. "West Side Story" is holding for 32d round at Music Box, and the end doesn't seem in sight.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Pigeon That Took Rome" (Par) and "Forever My Love" (Par) (2d wk). Slim $4,000. Last week, $6,200.

Fox (Evergreen) (1,600; $1-$1.49)—"Music Man" (WB) (14th wk). Fine $5,000. Last week, $3,700.

Hollywood (Evergreen) (1,180; $1.49-$2) — "Cinerama Holiday" (Cinerama) (4th wk). Loud $5,000. Last week, $2,100, house being closed three days.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (32d wk). Sturdy $4,000. Last week, $3,600, shuttered one day.

Orpheum (Evergreen) (1,536; $1-$1.49)—"White Slave Ship" (AI) and "Dangerous Charter" (AI). Hot $7,000. Last week, "Sky Above" (Embassy) and "Trauma" (Indie), $6,800.

Paramount (Port-Par) (3,006; $1-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Lively $6,000. Last week, $6,100.

'Angels'-'Lady' Sockeroo $17,000, D.C.; 'Day' Boff 18G; 'Boccaccio' 19G, 3d

Broadway Grosses

Estimated Total Gross

This Week $592,300
(Based on 33 theatres)

Last Year $611,600
(Based on 30 theatres)

'Pigeon' Good 14G, Philly; 'Day' 20G

Philadelphia, Oct. 23.

Trade shapes spotty here this round with new films not adding much to the b.o. activity. "Mongols" is just fair on opener at Stanton while "No Man Is an Island" shapes very quiet in first at the Fox. However, "Pigeon That Took Rome" looms good at Stanley on initial frame.

"Brothers Grimm," now doing bulk of biz on weekends still is sock in 13th session at Boyd. "Almost Angels" with reissued "Lady and Tramp" is rated okay in second at Randolph.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$1.80)—"Chapman Report" (WB) (2d wk). Hep $13,000 or close. Last week, $17,500.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (13th wk). Sock $11,000. Last week, $13,500.

Fox (Milgram) (2,200; 95-$1.80)—"No Man Is Island" (U). Quiet $10,000 or near. Last week, "Pressure Point" (UA) (2d wk), $8,500.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (2d wk). Big $20,000. Last week, $22,000.

Midtown (Goldman) (1,200; $2.50-$2.75)—"West Side Story" (UA) (50th wk). Hep $5,000. Last week, $5,600.

Randolph (Goldman) (2,200; $1.20-$1.80)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Okay $9,000. Last week, $15,000.

Stanton (SW) (1,483; 95-$1.80)—"Mongols" (Indie). Fair $9,000. Last week, "Smashing of Reich" (Indie) and "Kamakazi" (Indie), $9,000.

Stanley (SW) (2,100; 95-$1.80)—"Pigeon That Took Rome" (Par). Good $14,000. Last week, "Music Man" (WB) (12th wk), $9,500.

Studio (Goldberg) (383; 95-$1.80)—"Fun in Sun" (Indie) and "Careless Sex" (Indie). Quick $5,000. Last week, "Too Young, Too Immoral" (Indie), $6,000.

Trans-Lux (T-L) (500; $1.20-$1.80)—"Secrets of Nazi Criminals" (Indie) (2d wk). So-so $4,000. Last week, $6,500.

Viking (Sley) (1,000; 95-$1.80)—"Damn the Defiant" (Col) (5th wk). Dull $3,500. Last week, $5,000.

World (R&B-Pathe) (500; 95-$1.80)—"Purple Noon" (Times) and "Big Deal on Madonna Street" (Indie). Neat $3,000 or near. Last week, "Best of Enemies" (Col) (2d wk), $2,900.

'Grimm' Lusty $6,500, Indpls.; 'Chapman' 5G

Indianapolis, Oct. 23.

Biz continues moderate at firstruns here this stanza. "Chapman Report" is having an okay second week at Keith's while "Brothers Grimm" continues strong in 10th session at the Indiana. Both are leading the week's new pix, "Three Stooges in Orbit" and "Very Private Affair," latter being on thin side at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Three Stooges in Orbit" (Col) and "Ring-a-Ding Rhythm" (Col). Slow $5,000. Last week, "Pigeon That Took Rome" (Par), $3,500.

Indiana (C-D) (1,100; $1.25-$2.50)—"Brothers Grimm" (MGM) (10th wk). Big $6,500. Last week, $6,000.

Keith's (C-D) (1,300; $1-$1.25)—"Chapman Report" (WB) (2d wk). Okay $5,000 or near. Last week, $7,000.

Loew's (Loew's) (2,427; 75-$1.25)—"Very Private Affair" (MGM). Dull $3,000. Last week, "Sky Above" (Embassy) and "No Place Like Homicide" (Indie), $3,000.

Washington, Oct. 23.

Trade is moving on the high road this round with some holdovers still strong. "Lady and Tramp," on relssue, and "Almost Angels" are initialing socko at Capitol. "Very Private Affair" is mild at Palace.

"Longest Day" looks great in second round at Ontario.

"Boccaccio '70," now only at one house, shapes wow at Trans-Lux. "Chapman Report" looks good at two big houses for second stanza. "West Side Story" is hep at the Warner for sixth round.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Chapman Report" (WB) (2d wk). Good $10,000 after $13,000 in first frame.

Apex (KB) (940; $1.25-$1.40)—"Waltz of Toreadors" (Cont) (3d wk). Oke $4,500. Last week, $5,000.

Capitol (Loew) (3,240; $1-$1.49)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Sock $17,000 or over. Last week, "No Man Is Island" (U) (2d wk), $8,400.

Dupont (Mann) (400; $1-$1.65)—"Girl With Golden Eyes" (Union) (2d wk). Fair $3,300 after $3,000 initialer.

Keith's (RKO) (1,839; $1-$1.49)—"Hero's Island" (UA) and "Something Wild" (UA). Fair $8,000 or close. Last week, "Horror Chambers of Dr. Faustus" (Indie) and "Monster" (Indie) $7,500.

MacArthur (KB) (900; $1.25-$1.40)—"Matter of Who" (Indie) (2d wk). Okay $7,000 after $7,200 in first round.

Ontario (KB) (1,240; $1.49-$2.75)—"Longest Day" (20th). Wow $18,000 or over after same in opening session, including benefit performances.

Palace (Loew) (2,360; $1-$1.49)—"Very Private Affair" (MGM). Mild $9,000 or less. Last week, "Damon and Pythias" (MGM) $6,300.

Playhouse (TL) (459; $1.49-$2)—"Hiroshima" (Indie) and "Lovers" (Indie) (reissues). Fairish $6,500. Last week, "Boccaccio '70" (Embassy) (2d wk), $11,000.

Plaza (TL) (278; $1.49-$1.80)—"Night Affair" (Indie). Trim $5,000. Last week, "Soit on Grave" (Indie) (8th wk), $3,700.

Town (King) (800; $1-$1.49)—"Pigeon That Took Rome" (Par) (2d wk). Mildish $5,000 after $7,000 opener.

Trans-Lux (TL) (599; $1.49-$2)—"Boccaccio '70" (Embassy) (3d wk). Great $19,000. Last week, $15,000.

Warner (SW) (1,250; $1.25-$2.30)—"West Side Story" (UA) (6th wk). Potent $9,000. Last week, $9,800.

'Answers' Fast $14,000, Toronto; 'Polo' Oke 29G, 'Barabbas' Boff 19G, 3d

Toronto, Oct. 23.

Newcomers include "Marco Polo," fairish in seven-house Taylor tiein, and "If Man Answers," which is lusty at the Uptown. But holdovers are leading the city to exceptional biz currently. Setting the pace of these is "Barabbas," great in third stanza at the Carlton.

"Up the Creek" looks good in second frame in two houses. "Rear Window" on reissue at the Imperial shapes solid for opener. No change in smash runs of "My Geisha" and "Waltz of Toreadors." "Touch of Mink" still is fast in 12th round.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2.25)—"Barabbas" (Col) (3d wk). Still sock at $19,000. Last week, $28,000.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 995; 1,082; 752; 682; 696; 50-$1) — "Marco Polo" (Astral) and "Five Bold Women" (Astral). Fairish $29,000 or near. Last week, "Pirates of Blood River" (Col) and "Ring-A-Ding Rhythm" (Col), in three houses, $20,000.

Danforth, Humber (Rank) (1,328; 1,203; $1-$1.50) — "Up the Creek" (20th) (2d wk). Good $9,000. Last week, $12,000.

Eglinton (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (10th wk). Steady $5,500. Last week, same.

Fairlawn (Rank) (1,165; $1-$1.10)—"Touch of Mink" (U) (12th wk). Fancy $8,000. Last week, $9,000.

Hollywood (FP) (1,080; $1-$1.50)

(Continued on page 18)

Chi Strong; 'Loving' Rugged $9,000; 'Day' Giant 26G, 'Answers' Snappy 21G for 2d; 'Boccaccio' Big 16G, 4

Chicago, Oct. 23.

A hefty batch of art preemers is helping several solid recent vintage holdovers to boost Windy City firstrun tallies. "A Kind of Loving" is teeing off with a fat $9,000 in its Esquire bow, while "Shoot the Piano Player" is debuting stoutly at the Surf.

"Operation Snatch" looks socko $6,000 in first Cinema round. American preem of the Russian "Unsent Letter" looks frisky at Carnegie.

"If a Man Answers" is holding up solidly in its second Chicago lap; "Convicts 4" is okay in same Oriental stanza; "Very Private Affair" is nabbing a hep second session at the Loop. "European Nights" is snappy in second Town round.

Third session of "Chapman Report" continues good at State-Lake. "Lady and Tramp," on reissue, and "Almost Angels" shape frisky in Woods for third week. "Boccaccio '70" is okay in United Artists fourth stanza.

On hardticket, "Longest Day" is grabbing a socko second frame at the Roosevelt, "Brothers Grimm" is rated okay for 10th McVickers canto, and "West Side Story" is steady in its Todd 35th.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Unsent Letter" (Artkino). Sharp $3,800. Last week, "Psycosissimo" (Ragan) and "Rocket From Calabuch" (Ragan), $2,800.

Chicago (B&K) (3,900; $1.25-$1.80)—"If A Man Answers" (U) (2d wk). Snazzy $21,000. Last week, $30,000.

Cinema (Stern) (500; $1.50) — "Operation Snatch" (Cont). Sock $6,000. Last week, "Waltz of Toreadors" (Cont) (5th wk), $3,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"A Kind of Loving" (Gov.). Hotsy $9,000. Last week, "World of Comedy" (Cont) (3d wk), $6,500.

Loop (Telem't) (606; $1.25-$1.80) —"Very Private Affair" (MGM) (2d wk). Nifty $7,000. Last week, $9,500.

McVickers (Cinerama) (1,100;

(Continued on page 18)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Grimm' Hep 10G, Pitt; 'Pigeon' 8G

Pittsburgh, Oct. 23.

"Chapman Report" at Stanley rates nice but is not enough to perk up the generally slow biz setup at the Pitt deluxers. "Forever My Love" at Squirrel Hill and "Lady Doctor" at Shadyside are only okay.

Standout in town is "Brothers Grimm" sharp in 11th week at Warner. "Roman Holiday" on reissue, is limp at Gateway. "Pressure Point" continues weak in second at Fulton. "Pigeon That Took Rome" is rated fair in second round at Penn.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50) —"Pressure Point" (UA) (2d wk). Drab $4,000. Last week $4,900.

Gateway (Assoc.) (1,900; $1-$1.50) — "Roman Holiday" (Par) (reissue). Soft $5,000. Last week, "Damn Defiant" (Col), $4,900.

Penn (UATC) (3,300; $1-$1.50)—"Pigeon That Took Rome" (Par) (2d wk). Fair $8,000 or close. Last week, $11,000.

Shadyside (MOTC) (750; $1.25)—"Lady Doctor" (Indie). Oke $2,500. Last week, "Ashes and Diamonds" (Janus), $1,800.

Squirrel Hill (SW) (834; $1.25)—"Forever My Love" (Par). Sharp $3,500. Last week, "Waltz of Toreadors" (Cont) (3d wk), $3,000.

Stanley (SW) (3,700; $1-$1.50)—"Chapman Report" (WB). Nice $16,000 or near. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk), $9,000.

Warner (SW) (1,518; $1.50-$2.75) —"Brothers Grimm" (MGM) (11th wk). Sharp $10,000. Last week, $11,000.

'ANGELS' NICE $9,000, CLEVE.; 'WALTZ' OK 5G

Cleveland, Oct. 23.

Everything is rather sluggish at downtown deluxers here this round. Best showing is being made by "Almost Angels," paired with the oldie, "Lady and Tramp." Combo is rated good in second session at Allen. "Divorce, Italian Style" also is doing nicely in second at Colony Art. "Brothers Grimm" is heading for a nice 11th stanza at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50)"Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue) (2d wk). Good $9,000 or over. Last week, $13,000.

Colony Art (Stanley-Warner) (1,354; $1.50)—"Divorce, Italian Style" (Indie) (2d wk). Good $4,500. Last week, $7,200.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Waltz of Toreadors" (Cont) (2d wk). Ordinary $2,600. Last week, $3,300.

Hippodrome (Eastern Hipp) (2,700; $1-$1.50)—"Chapman Report" (WB) (2d wk). Average $9,000 after $17,500 opener.

Ohio (Loew) (2,700; $1.25-$1.50) —"Pigeon That Took Rome" (Par) (m.o.). Off to $4,000. Last week, "Pressure Point" (UA), $3,000.

Palace (F & A Theatres) (2,739; $1.25-$2.75) — "Brothers Grimm" (MGM) (11th wk). Nice $8,000. Last week, $8,200.

State (Loew) (2,700; $1-$1.50)—"Very Private Affair" (MGM). Sad $5,000, as only newcomer this stanza. Last week, "Pigeon That Took Rome" (Par), $6,000.

Stillman (Loew) (2,700; $1-$1.50) "Sabrina" (Par) and "Roman Holiday" (Par) (reissues). Weak $4,000. Last week, "Seven Brides Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) (2d wk), $3,000.

Westwood Art (Art Theatre Guild) (955; $1-$1.50)—"Waltz of Toreadors" (Cont) (2d wk). Oke $2,400 or near. Last week, $3,200.

"Divorce, Italian Style" (Embassy). Hotsy $2,800. Last week, "Last Year At Marienbad" (Astor), $2,300.

Hyde Park Art (Cin-T-Co) (1,500; 90-$1.50)—"Big Money" (UA). Pleasing $1,300. Last week, "Laughter Then and Now" (Indie) (2d wk), $1,200.

Keith's (Cin-T-Co) (1,500; 90-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Fairish $5,000. Last week, "Kid Galahad" (UA), $4,800.

Palace (RKO) (2,600; $1-$1.50) —"Chapman Report" (WB) 2d wk). Okay $8,500 after $11,000 opener.

Twin Drive-In (Cin-T-Co) (800 cars each side; $1)—West: "Hero's Island" (UA) and "Sword of Conqueror" (UA). So-so $4,000. Same last week for "Two Tickets To Paris" (Col) and "Ring-a-Ding Rhythm" (Col). East: "Interns" (Col) and "Comancheros" (20th) (subruns) at 90 scale. Five days. Oke $4,000. This side operates only on weekends during autumn. Last week, "Humanoids" (Indie) and "More Deadly Than Male" (Indie), $4,000.

Valley (Cin-T-Co) (1,275; $1.25-$1.50) — "Miracle Worker" (UA) (4th wk). No complaint at $4,500. Last week, $4,800.

'Trojan' NSH 5G, Balto; 'Angels' 7G

Baltimore, Oct. 23.

Firstrun biz is on the slow side this week with only a few standouts. "Chapman Report" is good in second week at the Stanton while "Pigeon That Took Rome" is nice in same at the Town. "Trojan Horse" looms mild in bow at the Hipp. "Lady and Tramp" and "Almost Angels" look big in first at the New.

"Boccaccio '70," helped by sneak preview, is rated good in eighth week at the Charles. "Carry on Teacher" is nice in first at the Five West. "Sky Above and Mud Below" is fairly nice in third week at Mayfair.

Estimates for This Week

Avalon (Freedman) (850; $1.50) —"Lust for Sun" (Indie). Slow $1,800. Last week, "Young Sinners" (Indie), $2,000.

Aurora (T-L) (367; 90-$1.65) — "Naked Terror" (Indie) (2d wk). Dim $1,200. Last week, $1,400.

Charles (Fruchtman) (500; 90-$1.50)—"Boccaccio '70" (Embassy) (8th wk). Good $3,500. Last week, $4,000.

Crest (Fruchtman) (1,700; 90-$1.50) — "Never Let Go" (Cont). Pleasing $4,500. Last week, "No Love for Johnnie" (Embassy) (2d wk), $4,000.

Cinema (Schwaber) (460; 90-$1.50)—"Shoot Piano Player" (Astor) (3d wk). Poor $1,000. Last week, $1,200.

Hippodrome (T-L) (2,200; 60-$1.65) — "Trojan Horse" (Indie). Mild $5,000. Last week, "Damon and Pythias" (MGM), $4,500.

Five West (Schwaber) (435; 90-$1.50)—"Carry on Teacher" (Gov). Nice $3,500. Last week, "Stowaway in Sky" (Lope) (2d wk), $1,000.

Little (T-L) (300; 90-$1.65) — "Expresso Bongo" (Cont) and "Battle of Sexes" (Cont) (reissues). Fair $1,200. Last week, "Flame in Streets" (Indie), $1,300.

Mayfair (Fruchtman) (700; 90-$1.50) — "Sky Above" (Embassy) (3d wk). Nice $4,000. Last week, $5,000.

New (Fruchtman) (1,600; 90-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Big $10,000 or over. Last week, "No Man Is Island" (U) (2d wk), $4,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Girl with Golden Eyes" (Union). Modest $2,000. Last week, "Coming Out Party" (Union) (4th wk), $1,500.

Rex (Freedman) (500; $1.50) — "Playgirls and Bell Boy" (Indie) (2d wk). Warm $1,800. Last week, $3,500.

Stanton (Fruchtman) (2,800; 90-$1.50) — "Chapman Report" (WB) (2d wk). Good $10,000. Last week, $13,000.

Town (T-L) (1,123; (60-$1.65 — "Pigeon that Took Rome" (Par) (2d wk). Nice $5,000. Last week, $7,000.

'Pigeon' Potent $9,500 In Cincy; 'Angels' Fair 5G; 'Grimm' 8½G, 11th

Cincinnati, Oct. 23.

Cincy film traffic currently bids to slow down at most spots. "Pigeon That Took Rome" looks nice in opener at the Albee and as town topper. "Almost Angels," with reissued "Lady and Tramp," rates fairish at Keith's. Holdover "Chapman Report" looms okay at the Palace. Hardticket "Brothers Grimm" holds fairly well in 11th stanza at the Capitol.

"Hero's Island" with "Sword of Conqueror" looks so-so at Twin Drive-In. "Miracle Worker" in fourth at suburban Valley is doing nicely. "Divorce, Italian Style" rates hotsy as new entry at Guild. Reissued "Sabrina" and "Roman Holiday" shape okay at Grand.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Pigeon That Took Rome" (Par). Nice $9,500. Last week, "I Thank A Fool" (MGM), $8,500.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75) — "Brothers Grimm" (MGM) (11th wk). Fair $8,500. Last week, $9,000. Night biz slow. Sunday second show time changed from 8 to 5:30 p.m. after 2 p.m. matinee.

Esquire Art (Cin-T-Co) (500; $1.25)—"Best of Enemies" (Col) (3d wk). Okay $1,400. Second was $1,500.

Grand (RKO) (1,400; $1-$1.25)—"Sabrina" Par) and "Roman Holiday" (Par) (reissues). Oke $6,000. Last week, "A Very Private Affair" (MGM) and "Love Is Better Than Ever" (Indie) (reissues), $6,500.

Guild (Vance) (300; $1.25)—

Additional Picture Grosses On Page 18

B'way Biz Better; 'Requiem' Wow 50G, 'Phaedra' Boff 22G, 'Barabbas' Great 33G, 2d; 'Day' Capacity $44,000, Third

Fresh screen fare in three theatres, one of them a new art house, is helping Broadway firstrun trade. "Requiem for a Heavyweight" looks to land a mighty $50,000 for initial session, day-dating the Criterion and the Kips Bay, the new 519-seat Baker operation on the east side.

"Chapman Report" hit very good $37,000 opening round daydating the Victoria and Trans-Lux 52d St. "Pressure Point" slipped so sharply in the second week, daydating the Astor and Trans-Lux 85th St., to slim $15,100 that it's being supplanted by "Manchurian Candidate" today (Wed.) at the two houses.

"The Longest Day" still is capacity with $44,000 or close in its current (3d) stanza at the Warner. "Barabbas" is holding with near-capacity $33,000 in second round at the DeMille.

"Gigot," with stageshow, looks like fine $130,000 in fourth week at the Music Hall, and holds a fifth. "Long Day's Journey Into Night" held with smash $16,000 in second stanza at the newly opened Tower East.

"Convicts 4" finished its third session at the Paramount with a mild $18,000. It stays a fourth.

"Brothers Grimm' wound its 11th session at the Cinerama (Capitol) with big $25,000. "West Side Story" is heading for smash $28,500 in 53d round at the Rivoli, being the initial week of the second year for this marathon-runner.

"Very Private Affair" looks like fair $18,500 at State and Beekman in fourth week. The State shutters Nov. 3 to prep for opening of "Mutiny on the Bounty," which preems on hardticket Nov. 8. Long string of previews starts on Nov. 5.

Newcomers on the art front include "Phaedra," heading for a wow $22,000 opening session at the Plaza; "Crime Does Not Pay," a good $9,500 in first week at the Sutton; and "Yojimbo," which hit boffo $10,700 opening round at the Carnegie Hall Cinema.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2) —"Manchurian Candidate" (UA). Opens today. In ahead, "Pressure Point" (UA) (2d wk), dipped to lean $10,500 in first holdover week after $22,000 for opener. Fact that "Point" was playing so many other houses, daydate, did not help its run here.

Cinerama (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (12th wk). The 11th session ended Sunday (21) was big $25,000 after $37,000 in 10th week, with five extra shows naturally helping.

Criterion (Moss) (1,520; $1.25-$2.50) — "Requiem For Heavyweight" (Col) (2 wk). Initial round ended yesterday (Tues.) was smash $36,500. Daydating with Kips Bay, new eastside arty theatre.

DeMille (Reade) (1,463; $1.50-$3.50)—"Barabbas" (Col) (2d wk). This stanza finishing today (Wed.) is heading for near-capacity $33,000 after $34,800 for opener. Advance sale has improved, and number of parties is soaring.

Embassy (Guild Enterprises) (500; $1.50-$2.50) — "Riff-Raff Girls" (Cont). First week ending tomorrow (Thurs.) is heading for fair $8,000 or less. Stays only for the single week, with "Nude Odyssey" (Fine Arts) opening Friday (26).

Palace (RKO) (1,642; $1.25-$2)— "No Man Is Island" (U) (3d-final wk). Initial holdover stanza finished yesterday (Tues.) was only fair $15,000 after $20,500 for first week. "2 Before Zero" (Indie) is due Oct. 31.

Forum (Moss) (813; $1.25-$1.80) —"We'll Bury You" (Col). Opens today (Wed.) In ahead, "Smashing of Reich" (Indie) and "Kamikaze" (Indie) (3d wk-8 days). Hit mild $9,500 or less after $10,500 in second.

Paramount (AB-PT) (3,665; $1-$2)—"Convicts 4" (AA) (4th-final wk). Third week ended yesterday (Tues.) was $18,000 after $20,500 for second. "Period of Adjustment" (MGM) opens Oct. 31.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Gigot" (20th) plus stageshow (4th wk). This week is heading for nice $130,000 or close after $154,000 for third. Holds a fifth, with "Gypsy" (WB) due next.

Rivoli (UAT) (1,545; $1.50-$3.50) —"West Side Story" (UA) (53d wk). This session, first one of second year of run, winding today (Wed.) looks like rousing $28,500 after $32,000 for 52d wk, covering 12 performances.

State (Loew) (1,900; $1.50-$2.50) — "Very Private Affair" (MGM) (4th-final wk). Current stanza ending tomorrow (Thurs.) is heading for mild $13,000 after $15,000 for third. House closes Nov. 3 to prep for Nov. 8 preem of "Mutiny on Bounty" (MGM) on hardticket. House will also be used for many previews starting Nov. 5.

Victoria (City Inv.) (1,003; $1.25-$2)—"Chapman Report" (WB) (2d wk). Initial week ended yesterday (Tues.) hit solid $22,000 or close. In ahead, "Thank A Fool" (MGM) (5th wk), $10,500.

Warner (SW) (1,813; $1.50-$3.50) —"Longest Day" (20th) (3d wk). This round finishing tomorrow (Thurs.) is heading for capacity $44,000 after $48,000, also capacity, for second week, but taking in one extra performance.

First-Run Artles

New Baronet (Reade) (430; $1.25-$2)—"Loneliness of Long Distance Runner" (BL) (3d wk). First holdover round ended Sunday (21) held with big $12,500 after $13,000 for initialer. Still playing only at nights as construction continues on front of house in afternoons.

Fine Arts (Davis) (468; $1.80-$2) —"A Kind of Loving" (Gov) (4th wk). Third stanza ended Monday (22) was sock $9,500 after $12,500 for second.

Beekman (Rugoff Th.) (590; $1.50-$2)—"Very Private Affair" (MGM) (4th wk). This session ending tomorrow (Thurs.) is heading for fairish $5,500 after $6,500 for third week. Stays a few days past fourth week to bring in "Boccaccio '70" (Embassy) Oct. 29 on subsequent-run.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Yojimbo" (Indie) (2d wk). First week ended Sunday (21) was socko $10,700.

Cinema One (Rugoff Th.) (700; $1.50-$2)—"Boccaccio" (Embassy) (18th wk). The 17th session ended yesterday (Tues.) was solid $10,000 after $11,000 for 16th week. "Billy Budd" opens Oct. 30.

Cinema Two (Rugoff Th.) (300; $1.50-$2)—"Devi" (Indie) (3d-final wk). Second week finished Saturday (20) was modest $4,000 after $5,500 in first. "Billy Budd" (AA) opens Oct. 30, daydating with Cinema One.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2)—"The Outcry" (Astor). Opened Monday (22). In ahead, "Mr. Hulot's Holiday" (Cont) (reissue) (3d wk), was okay $3,000 after $3,500 for second week.

Normandie (T-L) (592; $1.25-$2) —"Passion of Slow Fire" (T-L) (2d wk). This stanza ending today (Wed.) looks like sturdy $8,000 after $10,000 for opener.

Kips Bay (Baker) (519; $1.50-$2) — "Requiem For Heavyweight" (Col) (2d wk). First session ended yesterday (Tues.) was great $13,500 or close. First pic to play this new house, it had benefit of opening night showing Tuesday (16).

Guild (Guild) (450; $1-$1.75)— "The Island" (Zenith) (7th wk). Sixth frame completed Sunday (21) was good $8,000 after $9,000 in fifth.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"American in Paris" (MGM) (reissue) (2d wk). This round winding today (Wed.) looks like good $6,500 after $7,500 for first.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (6th wk). Fifth session finished Sunday (21) was great $22,500 after $25,500, new high here, for fourth.

Plaza (Lopert) (525; $1.50-$2)— "Phaedra" (Lope). Initial week ending today (Wed.) looks like wow $22,000 or near. Daydating some 13 Met area spots.

Tower East (Loew) (588; $2-

(Continued on page 18)

A NEW BARDOT IN A COMP

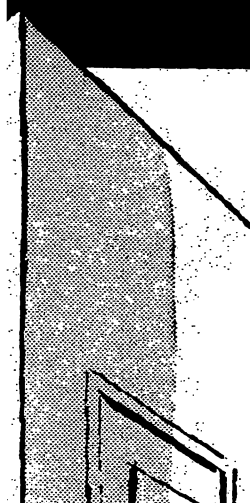
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Gerard Oury Sees More Yanks-In-Paris As Aiding French, Now Tailing Italy

By JACK PITMAN

Using his own personal logic, Frenchman Gerard Oury suggests his country's film fortunes in America should pick up momentum as more peripatetic Yank talents come to roost in Paris. This is asserted by the actor-writer-director after acknowledging that the French have been trailing the Italians in their postwar impact on the U. S. market.

In New York for the American preem of "Le Crime ne Paie Pas" (Crime Does Not Pay), which he wrote-directed, Oury hopes the influx of Yanks in Hollywood-by-the-Seine portends an upbeat in France-American coproduction, which he assumes will pay off commercially over here. He articulates the key point that robust boxoffice should in turn liberate the French filmmakers artistically, permitting more attention to their more trademarked cinematic creations. It's in this idiomtic avant-garde area, after all, that Gallic producers are smarting behind the pacesetting Italians, although the latter have been outdistancing the French globally with their spear-and-sandal epics, too.

Limited Domestically

Oury's thinking on such economic liberation spotlights the plight of the French, who, because of a severly limited domestic b.o. potential, usually must operate with the commercial audience uppermost in mind. By so doing they have been able generally to make out okay at home while making little dent elsewhere. This condition, as Oury observe, has "opened the door" for the recent "new wave" talents—the fact that their output has been relatively inexpensive and thus not nearly as dependent on domestic takes for monetary success.

While he expects, in this roundabout fashion, the American influence to prove a substantial boost, Oury concedes another, and possibly even more cogent, factor in the Italians latterday favored status over the French on foreign (mainly U. S.) screens. It reduces to the never-settled pro-and-con over form versus content. The Italians, director explains, have "retained a way of telling the story" in their neo-realist cinema, while the French have been preoccupied with "atmosphere"—that is with form. The Romans, he adds, have been more successful (i.e., more interested) in getting both artistic manner and digestible content onto the screen, hence have made off with most of the Yank after glory.

Oury's own filmmaking philosophy is heretical to the French spirit of the Truffauts and Godards thrown up by the late "nouvelle vague." He doesn't particularly dig the way-out, opting with the Italians for both form and substance as his mode of expression. This appears to be at the nub of his remark that "when a film has quality, it goes all over—there is no problem." Of marketing, that is, and thus M. Oury is very much an internationalist.

Oury has been acting since age 18, first on the stage (including a year with the Comedie Francaise). He's now 43, with three pix under his belt as a director, the first having been "Les Mains Chaudes" (Blind Man's Bluff) in '59. That was followed a year later by "La Menace" (The Threat) and, last year, by "Crime Does Not Pay," for which he also supplied the story. When he returns to Paris (his home) a week or so hence, he'll start preparing "Overture to Danger" for producer Gilbert Bokanowski. This is a World War II yarn about a group of French cutthroats in England who operate in pirate-style on Nazi shipping.

Oury, who speaks passable English but often lapses into French when theres an interpreter at hand, as there was for his N. Y. rounds), intends to continue acting, but prefers directing as broader (creatively, hence more fulfilling.

His current Manhattan visit is his first of any duration, and is further relished because of the opportunity to do some legging around town in the company of his 20-year-old daughter Danielle, a third-year Columbia Univ. student taking literature and the history of art.

National Boxoffice Survey

Trade Turns Spotty; 'Day' New Champion, 'Grimm' 2d, 'Chapman' 3d, 'Story' 4th, 'Angels' 5th

Seasonal influences are being blamed for the very spotty appearance of biz across the nation this stanza. These include interest in elections, the crucial situation in Cuba and both college and pro football games. But actually, the soft condition of the boxoffice stems from a dearth of enough strong pix to go around.

"Longest Day" (20th), although in only eight key cities covered by VARIETY currently, is soaring into first place, with biz ranging from big to wow and capacity. Pic has caught on with amazing vigor in every key spot in which opened.

"Brothers Grimm" (MGM), which was No. 1 last week, is finishing a big second-place winner. "Chapman Story" (WB) looks to wind up third. "West Side Story" (UA) is capturing fourth position.

"Almost Angels" (BV) is winding in fifth spot. "Boccaccio '70" (Embassy) will take sixth money after being fifth a week ago. "Divorce, Italian Style," also from Embassy, will take seventh place.

"Pigeon That Took Rome" (Par) is finishing eighth. "If A Man Answers" (U), a newcomer, is edging up to ninth. "No Man Is Island" (U) will wind up 10th.

"Waltz of Toreadors" (Cont) is finishing 11th while "Pressure Point" (UA) rounds out the Top 12 pix. "Very Private Affair" (MGM), seventh last week; and "Sky Above" (Embassy), long much higher on list, are runner-up films.

"Barabbas" (Col), now playing only in three keys, shapes as a potentially big winner. It is near-capacity in N. Y. at the DeMille, is rated smash in Boston and very big in Toronto. It's in third week in last-named city. "Phaedra" (Lope) also shapes a probable big grosser based on its first two dates. Pic is wham in N.Y. and wow in Boston.

"Kind of Loving" (Gov), also new, is torrid in Chi and sock in N. Y. at the Fine Arts. "Interns" (Col), which has finished high on the list for weeks, is adding some nice coin in about three spots currently.

"Requiem For Heavyweight" (Col), another new entrant, should do well based on its first three key city openings. It is rated wham in N. Y., mighty in Boston and lusty in L.A. "Gigot" (20th), now in fourth week at N. Y. Music Hall and set to go a fifth, is rated good in Frisco for second stanza.

"Touch of Mink" (U), still in some of bigger keys, looks good in K.C. and N. Y., and fast in Toronto currently. "Thank A Fool" (MGM), good in Toronto, looks brisk in Louisville.

"300 Spartans" (20th) shapes slow in L.A. "Coming Out Party" (Union) is nice in Minneapolis.

(Complete Boxoffice Reports on Pages 10-11).

'Pilot,' Diocesan Paper, Cites and Raps Copy Of The 'Fast Buck Boys'

Boston, Oct. 23.

Taking a swipe at film advertising by the "fast buck boys," the Pilot, official organ of the Archdiocese of Boston, contended in an editorial, "Pick A Picture," Saturday (20) that this kind of lurid advertising may in the end "bring about filmland's greatest tragedy."

The Pilot listed eight paragraphs of film advertising blurbs used in Boston the past week. "All Boston's talking about the screen's most revealing new hit! The personal story behind a sex survey . . . from the controversial best selling novel . . . No one under 16 will be admitted unless accompanied by an adult. The passion of Phaedra . . . who at the same moment embraced her love and her destruction. Youth seeking thrills and finding them . . . the wrong kind! It strips the secret from the intimate key clubs . . . The wildest party ever filmed! The birth of a baby! The 'forbidden' romance!

"No longer a child . . . Not yet a woman . . . What is she?

"See this in the privacy of your car! Due to the delicate subject:—Not recommended for children. A shocking new relationship! If a boy is different . . . can he learn to love a woman? Am I guilty of imparing the morals of my son?

"And so the wearisome litany of ads runs. In point of fact, these are but a sample of what appeared in the local newspapers within this very week."

DENNIS O'KEEFE IN CANADA

Stars In Local Feature Re Doukhobors

Calgary, Alta., Oct. 23.

A feature-length color film about Russian religious cultists, the Doukhobors in a fictional British Columbia town is being made at Canmore, Alta., by Westland Productions Ltd.

Titled "The Naked Flame," it has Dennis O'Keefe starred. Canadians have been cast in about 20 speaking parts.

Larry Matanski, of Edmonton, is producer and director. He is also president of Westland Productions.

ROTH RE L.A. 'TIMES' ON CENSORING 'FLAME' ADS

George Roth, producer of "Flame In the Street," said in New York this week he just wouldn't compromise, thought it best to forego advertising in the Los Angeles Times rather than submit to its censorship standards.

The copy offered by Roth was the same as appeared in the New York papers. The L.A. Times said no. Rejected was the art work depicting a Negro male and a white woman in an embrace.

Interestingly, as Roth related it, is the fact that the L.A. Examiner and the Hollywood Citizen News accepted the copy and the controversey over the Times reluctance made for a feature on two L.A. television news programs, Channels 2 and 5, reported Roth, picked up the matter locally and indeed focused on the exact ad which the Times rejected.

Says Roth: "The Times asked us not to use the words 'Negro,' 'dark' and 'intermarriage,' and to change the artwork. But it is not fair to a picture to be misleading in the ads and for this reason I withdrew all ads from the Times."

Filmmaker said he bought radio time with the money that had been allocated for the Times and, possibly as a result of this, a two-week booking at the Egyptian Theatre, L.A., has been extended to a third week.

Humorist-Biographer

Homer Croy

harks back to some

Memories of D. W. Griffith

* * *

another Interesting Feature in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles.

New York Sound Track

Twentieth-Fox prexy **Darryl F. Zanuck** reportedly eyeing **Kirk Douglas'** forthcoming indie project, "Seven Days in May" . . . Everybody's got to open their own cab doors now. The two doormen at the 20th homeoffice on West 56th St. have been assigned to other duties. Meanwhile, a plan to open a cafeteria for 20th employees there has been abandoned. Of the 900 questionnaires sent out seeking info on whether h.o. personnel, including De Luxe Labs and Fox Movietone people, would use such a facility, only 528 were returned, of which, only 110 indicated the cafeteria would be used regularly.

Adolph Herman hosts a cocktail party at La Zambra tomorrow (Thurs.) to mark the Nov. 1 opening of his new Sands Point Theatre in Port Washington . . . Mirisch has added "I Love Louisa" to its 1963 production sked. Pic is being produced by **J. Lee Thompson** and pubrel exec **Arthur P. Jacobs** from a script by **Betty Comden** and **Adolph Green** . . . "Last Year in Marienbad" took in a total of $251,697 in its 32-week run at the Carnegie Hall Cinema before "Yojimbo" moved in last week . . . Times Film has postponed the local preem of **Michelangelo Antonioni's** "The Eclipse," originally set to open at the Little Carnegie yesterday (Tues.). Meanwhile, a Times spokesman flatly denies that the pic has been cut, as reported in last week's Soundtrack. The error was traced to a credit sheet sent out by a Times rep which incorrectly reported the film's running time to be 98 minutes. Says the spokesman, the film is still the 130 minutes it was when shown at Cannes earlier this year.

Red Buttons and **Tony Randall** will be among the show business personalities attending the testimonial for **Barney Balaban** tonight (Wed.) at the Jewish Community Center of White Plains. Paramount's president is to receive the Clarence K. Whitehill Award.

Maurice Ronet after being an on-and-off item for **Carl Foreman's** next feature, "The Victors" is now definite. He arrived in London Oct. 19, for the shooting which started Oct. 22 with **Eli Wallach, George Peppard, George Hamilton** and **James Mitchum** . . . expected to follow in later sequence; **Melina Mercouri, Michael Callan, Peter Fonda, Romy Schneider** . . . typical international casting . . . For whatever it proves about the financial health of Times Square which was invaded recently by a branch of the Bank For Savings, first new bank in area in decades, over 10,000 new accounts have been opened.

Anatole Litvak, producer-director of UA's upcoming release, "Five Miles to Midnight," in from Europe . . . Meanwhile, **Jules Dassin** and **Melina Mercouri** have taken off for Chicago on the first leg of their transcontinental tour on behalf of Lopert's "Phaedra" . . . The Italo "Nude Odyssey," which Davis-Royal is releasing for Col, will open at the local New Embassy Theatre on Times Square following the current tenant, "Riff Raff Girls" . . . **Herman Weinberg** has done the English titles for Continental Distributing's "The Lovers of Teruel" and Casolaro's "Le Amiche."

Actor **Darren McGavin** plans to produce and direct a small budget indie here, "Facades," but won't appear in it . . . Astor Pictures prexy **George Foley** is planning for a December opening here for **Orson Welles'** "The Trial." Film will have a four-theatre preem in Paris Nov. 21 . . . **Sid Blumenstock** has wound up his assignment as roadshow coordinator for "The Longest Day" and will now devote his full time to Safranski Productions, which produces radio-tv commercials and of which he is an officer.

Milton Platt, who has been acting as assistant to the sales manager of Continental Distributing, has been formally named assistant general sales manager. . . . Does novelist **Richard Condon** spot-check (or write) some of the press releases going out on behalf of the film adaptation of his "Manchurian Candidate?" One last week reported that in seeking a name for the presidential candidate in the script, director **John Frankenheimer** and writer **George Axelrod** came up "at random" with the name "Benjamin K. Arthur." It was only after filming was completed, says the release, that Frankenheimer and Axelrod "realized that the name has special significance"—a similarity to the name of the 21st U. S. President, Chester A. Arthur. Who's kidding whom, including **Arthur Krim** and **Bob Benjamin?**

Elia Kazan and the cast and crew of his "America, America" are currently cruising the Mediterranean aboard the chartered motorship Marianna, to shoot shipboard sequences for the pic . . . MPAA prexy **Eric Johnston** has reappointed all members of the Production Code Review Board for another year . . . **Peter Horner,** prexy of Union Film Distributors, will be IFIDA's official rep at the San Francisco film fest.

In Esquire, **Jerry Lewis** asks interviewing **Peter Bogdanovich,** "Did you ever read 'The Catcher in the Rye'? Well, you never saw a more Holden Caulfield guy than you're sittin' with right now. And Salinger's sister told me she used to call him 'Sonny.' That's what my grandmother used to call me. It's frightening" . . . France's other BB unknown this side, is **Birgit Bergen,** a veteran of 10 features who just signed for **Joe E. Levine's** "Young Girls of Good Family," which producer **Gilbert Bokanowski** is shooting on the Riviera. The mamselle recently won something called the Lady Europa beauty contest . . . Allied Artists' "Billy Budd" preems here next Tuesday (30) at Cinemas I and II . . . **Orson Welles'** "Mr. Arkadin" reportedly cracked the first-week b.o. record at the uptown New Yorker. It stays, of course . . . **Polan Banks** and **George Marshall** have deferred their "Maharajah," to be filmed in India for Allied Artists, until early '64. Blame it on the monsoon schedule.

Universal bought **Oscar Brodney's** comedy, "The Richest Girl in Town," as a **Ross Hunter** production to star **Sandra Dee** . . . **Shelley Winters** into **Pietro Germi's** Italian production, "Time of Indifference," starting in February . . . **Chuck Connors** for **Ivan Tors** production for Metro, "Flipper" . . . **Jack Kruschen** joins **John Wayne** in Batjac's "McLintock" . . . **Jack Cardiff** set to direct "The Long Ships," **Irving Allen** production for Columbia release to lens next year in Yugoslavia . . . Mirisch Co. added "I Love Louisa," original screenplay by **Gwen Davis,** to its 1963 slate, to be produced by **J. Lee Thompson** and **Arthur P. Jacobs** in association with MC . . .

Margaret Twyman, director of the MPAA's community relations department, last week presided over a meeting of film execs and educators seeking to determine areas where the two groups might work together for mutual benefit . . . UA exec veep **Arnold Picker** is heading up industry participation in the 1962 Santa Claus Ball at the Americana Dec. 8—with proceeds to go to the Foundation for Child Mental Welfare.

Felix Bilgrey, general counsel for Times Film, will discuss ways in which exhibs and distribs can work together against censorship at the annual TOA convention in Miami Nov. 8 . . . The indie production firm of Contrast Corp. of the Arts of Miami has signed **David Braha** to star in an as-yet untitled $300,000 feature to be made in Miami later this year . . . Having completed his role in **Sam Bronston's** "55 Days in Peking," actor **Mitchell Kowal** has returned to New York.

Walter Reade Theatres are not going along with that "Chapman Report" ad tag that says "children 16 and under will not be allowed unless accompanied by an adult." Reade isn't letting any kids in to see the pic, no matter who accompanies them!

CATHOLIC CRITICS' NEW LOOK

Stephen Boyd on 'Anything Goes' Sex; Regrets Making 'Imperial Venus'

Hollywood, Oct. 23.

Stephen Boyd discussed a just-completed foreign picture "which I wish I had not made" and which, he feels, "is a bad comment on the state of the international film industry." Boyd was talking about the Royal Films' Italian production of "Imperial Venus," in which he costarred with Gina Lollobrigida, and said, "If it were made in Hollywood it would be a fine motion picture but, as it was made, I have my doubts if it will even be shown here—or in Italy."

Boyd charged the film, produced by Guido Gianbastolmei, is "maimed art" that thwarts any "code of ethics that might try to be developed in the film industry." He said it flaunts sex to a degree "that is disgusting," noting "there are two different standards of morals between Americans and Europeans."

He deplored fact that often "we allow foreign films to be shown here that use things we won't allow our own industry to use." He said, in case of "Venus," which was made in both French and American versions, "they were not interested in listening to what can or cannot be done here because they feel they can get away with it."

Boyd charged U.S. is ruining its own business by allowing such pix to play here. But he said his observations showed pix are not being made in Rome today; they are being made in London and Madrid. He said he "believes Italian producers are paying a great deal of money to have Rome publicized as a film capital in the other film capitals of the world, even though most of the pictures made there don't even deserve a mention." Actor charged "The worst Hollywood A picture is 10 times better for worldwide consumption than the best foreign picture."

Boyd next goes in Samuel Bronston's "Fall of the Roman Empire" in Madrid. He has one commitment left for Metro-Goldwyn-Mayer and one a year for next six year for 20th-Fox.

"Venus" has no U.S. release date. Picture was finished in mid-September in Rome, with Jean Delennoy directing.

Dearden-Relph's 3 For United Artists

Hollywood, Oct. 23.

British filmakers Basil Dearden and Michael Relph have signed a three picture deal with United Artists under which they will make films in England for UA worldwide release. Dearden directs, Relph produces.

First picture in works is "A Woman of Straw," translation of French novel by Catherine Arley. Pix will all be made under Eady Plan on flexible budgets, though Dearden yesterday said they will try to stay in $750,000 budget area. Pix go under Allied Filmakers banner, company in which Dearden and Relph are also connected with Jack Hawkins, Guy Green, Richard Attenborough and Bryan Forbes. All could be associated in future pix.

Dearden, here discussing new UA deal with Robert Blumofe, also revealed upcoming film he and Relph will do for Bryanston in London. Picture is "Bethnal Green," name of a district in London's East End. Clive Exton is scripting. Dearden is a major stockholder in Bryanston, which made his last picture "The Loneliness of the Long Distance Runner." Picture opened last week in New York. Walter Reade has U.S. distribution. He is also screening "Life for Ruth," written by Janet Green and John McCormick, for U.S. distributors.

It's An Adult World

Minneapolis, Oct. 23.

Films suitable for children are becoming more and more conspiculously absent here with the current week probably setting a new record in that respect.

It's a case of "for adults only" at three loop and two neighborhood firstrun houses, the pictures in question being "A Very Private Affair" (MGM), "The Chapman Report" (WB), "Boccaccio 70" (Embassy), "Surfside 77" (CI) and "Eve on the Apple" (Indie).

With the exception of "Wonderful World of Brothers Grimm" (MGM), "Hatari" and, perhaps, a couple of others, none of the remainder of the screen fare now on tap could qualify, either, as exactly "family entertainment."

ACLU's Attorney Vs. Loyola Dean On 'Obscenity'

Albany, Oct. 23.

A two-hour panel discussion, in Albany Law School auditorium, on "The Law and Obscenity," had Mrs. Harriet F. Pilpel, an attorney from the American Civil Liberties Union, and Dr. John C. Hayes, acting dean of Loyola University Law School and spokesman for National Office for Decent Literature, expressing widely divergent views. Associate Judge Charles W. Froessel of the N.Y. State Court of Appeals first reviewed obscenity from Plato, more than 3,000 years ago, to the U.S. Supreme Court decision on Manual Enterprises vs. Day in June, 1962.

Woman in audience asked, was there any value to the reading by her son in school of "Command Decision"? Mrs. Pilpel, graduate of Vassar College and a member of the Ethical Cultural Society, replied: "I have not read the book, but I saw the motion picture and my impression is that it would have a positive value on my son, inculcating in him the spirit of American sportsmanship."

The Evangelist, official weekly of the Albany Catholic Diocese, in an editorial commenting on the panel exchange, declared, "The unyielding stand taken by Mrs. Pilpel and Dr. Hayes points up very emphatically that existing concepts regarding obscenity as a moral evil are poles apart. What is no problem for the average layman of intelligence, and, as a matter of fact, is in no way puzzling for a seven-year-old who is capable of distinguishing what is good and clean from that which is dirty and forbidding, just about stops legal

(Continued on page 22)

Theme & Dialog Require Maturity, Decency Legion Slant on O'Neill Film

The Roman Catholic Legion of Decency has given a separate classification to Eugene O'Neill's work "Long Day's Journey Into Night," filmed by Ely Landau, distributed by Joseph E. Levine's Embassy Pictures.

Noting that the film does not have a Code seal but is being "recommended for mature audiences" in all ads, LOD says that it requires "maturity in the viewer because of its difficult cult theme and strong language."

Legion also condemned the indie-made "Too Young, Too Immoral," calling it "a pseudo-sociological film of no merit" which "introduces gross sensationalism for its own sake."

DUPREY LATEST OF URBANE SORT

By ROBERT J. LANDRY

Another book by another Catholic critic, this time Richard A. Duprey, gives fresh evidence of the intellectual ferment which propels religious-slanted reviewers of that faith beyond the old Sunday sermon emphasis upon "dirty movies and filthy stage plays." In "Just Off The Aisle" (Newman, $3.95) Duprey, who is reviewer on the Catholic Standard of Philadelphia, follows some of the Jesuit savants of the past several years in hinting that Catholic entertainment slogans have been too extreme to win converts and too stale to arm the faithful for major effectiveness against "smut."

Of the Legion of Decency Duprey writes: "Even in Catholic circles there is great disagreement in regard to the Legion—its nature, its aims, its value." But he balances that statement by elsewhere remarking: "The American bishops have attempted to warn the public that the motion picture makers are lying when they claim a self-regulatory responsibility which they have beyond all shadow of a doubt abandoned."

Realistically assaying the Catholic critic, his comparatively rare visibility, his extremely recent emergence, Duprey offers a historic reprise. He does not trace Catholic criticism in America further back than Conde S. Pallen's comments on the legitimate theatre of 1909 in America, the Jesuit weekly. In 1916 one Thomas J. Gerrard in Catholic World was advocating stage consorship. He suggested deletion on the rule-of-thumb of what would shock "a well-bred young lady of 17." Remarks Duprey: "The World didn't maintain this position for any length of time." In 1920 it began printing a more urbane reviewer, Euphenia Wyatt, who "manifested a genuine regard for the importance of art when, all too often, Catholic writing about the theatre treated art with even more crass disdain than the men who sought to commercialize and debase it."

Today the emphasis of Catholic reviewing centers a good deal on films and television. Duprey puts Jerry Cotter of The Sign and William Mooring, who is syndicated to diocesan papers, on the extreme "prudential right," still heavy-stressing theology over art. He observes that showfolk tend not to know the more liberal small-circulation Catholic periodicals and tend "to ignore the rightists as sin-busters rather than as valid critics."

'Heavenly Yardstick'

Deploring, as have certain priests, criticism couched in the terms of "a sort of heavenly yardstick," Duprey speaks of "films in the A-1 category which are so lacking in art and taste that they are offensive to human intelligence and sensitivity."

He suspects some priest-critics are the more liberal: "I've heard it said, and it sounds likely, that the priest can get away with much less kow-towing to the censorial, Puritan-tainted mentality of his fellow Catholics." There is a reprise of the earlier priestly blast against the essential vulgarity of Bing Crosby's clerical film, "Say One For Me."

Duprey speaks of his own shock when a Catholic professor informed him, in all solemnity, that a Roman Catholic "cannot really be a creative artist" because "an artist asks questions and for a Catholic, all essential, really basic questions are answered in the Baltimore Catecheism." Duprey's own estimate of the professor: "All one can do is admire his faith and shudder at his rigidity."

Book offers extended analysis of "La Dolce Vita," the Italian film, and of the works of Ingmar Bergman in Sweden. Both very moral. Federico Fellini's story "filmed in the flat, overexposed manner of a newsreel" reminds Critic Duprey of "A retreat master conference and the warning of the confessor,

(Continued on page 22)

Maryland Cheers Anti-Nudity Ruling of Screen Actors Guild

Baltimore, Oct. 23.

Quick-buck nudist films constitute a constant annoyance to the Motion Picture Censor Board of Maryland. Resultantly its vice-chairman, Mrs. Louis E. Shecter, has associated herself in praise of the Screen Actors Guild pronunciamento from Hollywood against "showmen" who make disrobing by SAG gal members a condition of employment.

Mrs. Schecter, a former exhibitor herself and still landlord of four Baltimore situations, deplores the recent flush of fly-by-night producers who specialize in epidermis epics. She adopts the position that the peephole stuff is undesirable screen fare for juveniles.

A letter to president George Chandler of SAG conveys Mrs. Schecter's satisfaction that the talent union feels its membership degraded by bare-skin stuff. SAG has stated it would back any woman member fired for refusing to strip for camera.

Not 'Our' Marlon Brando

Milton Rackmil says Marlon Brando was all charm and good deportment during his stint in Universal's "Ugly American," an allusion to the star's much chronicled turmoil with Metro.

So much so, noted exec, that the pic wound under budget. "We've had no trouble with this man—he was wonderful to work with." Brando reports back to U soon for a comedy, "King of the Mountain."

Trade Lacks Info On New Justices' Censor Slants

Anticipation of how the presently-constituted U.S. Supreme Court will look upon motion picture censorship is heightened for industryites close to the problem by the presence of new justices Byron (Whizzer) White and Arthur Goldberg.

White is much the unknown quantity in this sphere, but less so Goldberg. While admittedly it's difficult to gauge judicial attitude once the robes of office are donned, fact is that Goldberg as a Chicago attorney (prior to being tapped for duty by Prez Kennedy) often was in the thick of the censorship fray. With his Loop associate, Abner Mikva, he prepared several court tests against the Chi police censor board, all resulting in triumphs against the cops. Mikva, by the way, continues active in this field.

Whether Goldberg will sit on all cases heading for the court is uncertain. Some of them, echoing earlier tests originating in Chi, may prompt the new justice to rule himself out. Otherwise, although his sympathies are anti-censorship, it's always risky to try to foretell how it will go when a man switches from pleader to arbiter.

Critic Mooring Hates Condon's 'Candidate'; Calls It Anti-Rightist

Albany, Oct. 23.

William H. Mooring, syndicated Catholic film critic who appears in diocesan papers all over U.S. (see adjoining story on "Catholic Critics' New Look"), has reacted to Frank Sinatra's "The Manchurian Candidate" (UA) with his own special tangent. He thinks film will "tend to create confusion and distrust among those who do not yet comprehend the nature of Marxism and the sinister aims and tricks of the pro-Communists in this country."

Mooring characterized "The Manchurian Candidate" as "a bitter, brutal, morally mish-mash version of Richard Condon's novel about Communist brain-washing of Korean veterans."

He observed: "It is written (and produced) by George Axelrod and directed by John Frankenheimer. Its melodramatic excesses may warn the alert. Its effect upon politically supine citizens is liable to be mischievous. The picture inferentially exonerates extreme, left-wing activities in this country, while insinuating that corresponding right-wing organizations in the USA, are instrumental of dissension and disloyalty, forged by the Russo-Chinese Communists themselves."

"This," concluded Mooring, "is anti-anti Communism gone crazy, like a fox. Like a red fox."

7 Judges Hearing 'Connection' Case

Albany, Oct. 23.

New York State Court of Appeals has scheduled for the last case on today's (Tues.) calendar, arguments on the Regents' appeal from a previous unanimous decision by the Appellate Division, Third Department, overruling the Board's refusal to license "The Connection," because 11 times use of a four-letter word for excrement made it "obscene."

The State's highest tribunal (seven judges) was expected to reach this much-litigated dispute over censorship, around 4 p.m. Some 80 minutes were tentatively allotted for arguments by Charles A. Brind Jr., counsel for The Regents, and by Ephraim S. London, attorney for Films Round World.

EXCESSIVE PROMISCUITY BARS 'JULES ET JIM'

Edmonton, Alta., Oct. 23.

Alberta film censor P. J. A. Fleming here knocked out Calgary Film Society's plans to show Francois Truffaut's "Jules et Jim" recently on grounds of being "morally objectionable, degrading and offensive, with emphasis on excessive (sic) promiscuous relationship."

Fleming said the film might be OK for some adults "but if we classified it for adults, anyone could get in to see it."

"Jules et Jim" has been shown commercially in Toronto and was screened by Ottawa Film Society. Ontario Censor Board usually allows film societies to show their members uncut films, as does Quebec Censor Board in case of all films publicly shown at Montreal Film Festival.

INCH UP ADMISSION

$2.80 Slightly Higher Than Minneapolis Knows

Minneapolis, Oct. 23.

A new top for hard-ticket roadshow pictures here is being tried for "Longest Day" (20th) at the local loop Mann. It's $2.80 for Friday and Saturday nights. On other nights the usual $2.65 top prevails.

"Longest Day" followed "West Side Story" (UA) at the Mann. Latter ran 34 weeks to sock grosses and had the previous highest top, $2.75 for Friday and Saturday nights and otherwise $2.65 (which has been the highest tab for all other roadshow films in Minneapolis).

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(who are gratified to have created the package)



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ROMY SCHNEIDER
shooting Carl Foreman's
THE VICTORS
currently starring in
BOCCACCIO 70 (Visconti Sequence)
and Orson Welles' production of
THE TRIAL

ANNETTE STROYBERG
shooting LA SMANIA ADOSSO
co-starring Gerard Blain
concluded THE DON JUANS
co-starring Curt Jurgens
currently in Roger Vadim's
LIAISONS DANGEREUSES
and in Roberto Rossellini's
ANIMA NERA

ROMOLO VALLI
shooting Visconti's THE LEOPARD
currently in:
BOCCACCIO 70 (Visconti Sequence)
Mauro Bolognini's LA VIACCIA

OSKAR WERNER
currently in JULES AND JIM
co-starring Jeanne Moreau

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'Phaedra' Wow $18,000, Hub; 'Requiem' Boff 20G; 'Day' Sock 21G, 'Angels' 24G

Boston, Oct. 23.

New product is giving first runs boff biz currently here as recouping from doldrums of past severaal weeks shapes up. With falling off of legit season (two of the three houses are dark this week), interest in films is on upbeat. Dull, rainy Sunday (21) helped all along line. Of newcomers, "Phaedra" is turning in a mighty first week at Beacon Hill to equal house record.

"Requiem for a Heavyweight" looks to turn in a wow gross on its first week at the Saxon. "Gigot" opens tomorrow (Wed.) at the Capri. Reissued "Lady and Tramp" with "Almost Angels" is great in second at Memorial.

"Longest Day" is socko in second at Astor on roadshow. "Barabbas" looms smash at Gary in first holdover round.

Estimate for This Week

Astor (B&Q) (1,170; $1.80-$2.95)—"Longest Day" (20th) (3d wk). Second week was a sock $21,000. First week, $24,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Phaedra" (Lope). Wow $18,000. Last week, "Very Private Affair" (MGM) (3d wk), $7,000.

Boston (Beacon Ent.) (1,345; $1.20-$2.95)—"Brothers Grimm" (MGM) (12th wk). Peppy $13,000. Last week, $16,500, over hopes.

Capri (Sack) (850; 75-$1.80)—"Gigot" (20th). Opens tomorrow (Wed.) following advance showings tonight (Tues.). Last week, "Anna Karenina" (Indie) (reissue) (2d wk), okay $4,500.

Exeter (Indie) (1,276; 90-$1.49)—"Waltz of Toreadors" (Cont) (4th wk). Third week ended Friday (19) was solid $7,000.

Fenway (Indie) (1,300; $1.50)—"Summerskin" (Angel) (2d wk). Slick $4,500. Last week, $5,500, above estimates.

Gary (Sack) (1,277; $1.50-$3)—"Barabbas" (Col) (2d wk). Smash $20,000. Last week, same.

Mayflower (ATC) (689; 90-$1.80)—"Chapman Report" (WB) (2d wk). Big $11,000. Last week, $16,000.

Memorial (RKO) (3,000; 90-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Terrific $24,000. Last week, $29,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Interns" (Col) (6th wk). Oke $13,000. Last week, $15,000.

Orpheum (Loew) (2,900; 90-$1.49)—"Tarzan Goes to India" (MGM) and "Damon and Pythias" (MGM). Oke $11,000. Last week, "King Solomon's Mines" (reissue) and "Naked Spur" (Indie), $8,500.

Paramount (NET) (2,357; 70-$1.65)—"Flame in Streets" (Indie) and "Concrete Jungle" (Fanfare). Fine $14,000. Last week, "Marco Polo" (AI) and "Seawards the Great Ships" (Indie), $11,000.

Park Square (Indie) (300; $1.80)—"Divorce Italian Style" (Embassy) (5th wk). Hotsy $6,000, and turnaway biz. Last week, same.

Saxon (Sack) (1,100; $1.50-$1.80)—"Requiem for Heavyweight" (Col). Heading for wow $20,000 or close. Holds.

State (Trans-Lux) (730; 75-$1.25)—"Amorous Sex" (Indie) and "Uncover Girls" (Indie) (2d wk). Torrid $8,500. Last week, $11,500.

TORONTO

(Continued from page 10)

—"My Geisha" (Par) (4th wk). Still sturdy $7,000. Last week, ditto.

Hyland (Rank) (1,165; $1.25-$1.50)—"Interns" (Col) (5th wk). Healthy $6,000. Last week, $8,000.

Imperial (FP) (3,216; $1-$1.75)—"Rear Window" (Par) (reissue). With weekend turnaways, hefty $15,000. Last week, "Pigeon That Took Rome" (Par) (2d wk), $10,500.

International (Taylor) (557; $1-$1.25)—"Matter of Who" (IFD) (2d wk). Good $3,500. Last week, $4,000.

Loew's (Loew) (1,641; $1-$1.50)—"Thank a Fool" (MGM) (2d wk). Good $8,000. Last week, $10,500.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (23d wk). Sturdy $7,000. Last week, same.

Towne (Taylor) (693; 90-$1.25)—"Sky Above" (IFD) (6th wk). Good $4,500. Last week, $5,000.

University (FP) (1,393; $1-$1.50)—"Waltz of Toreadors" (Cont) (3d wk). Wow $13,000. Last week, ditto.

Uptown (Loew) (2,250; $1-$1.50)—"If a Man Answers" (U). Hefty $14,000. Last week, "Magnificent Obsession" (U) (reissue) (2d wk), $7,000.

CHICAGO

(Continued from page 11)

$1.75-$3.50) — "Brothers Grimm" (MGM) (10th wk). Okay $13,000. Last week, $12,900.

Monroe (Jovan) (1,000; 65-90)—"Night They Killed Rasputin" (Indie) and "Utamaro" (Indie) (reissues). Trim $4,500. Last week, "During One Night" (Indie) and "Concrete Jungle" (Indie) (reissue), $4,700.

Oriental (Indie) (3,400; 90-$1.80)—"Convicts 4" (AA) (2d wk). Okay $15,000 or near. Last week, $22,000.

Roosevelt (B&K) (1,400; $1.75-$3.50)—"Longest Day" (20th) (2d wk). Great $26,000. Last week, $33,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Chapman Report" (WB) (3d wk). Good $18,000 or close. Last week, $24,000.

Surf (H&E Balaban) (685; $1.50-$1.80) — "Shoot Piano Player" (Astor). Frisky $5,000. Last week, "Sky Above" (Embassy) (5th wk), $4,000.

Todd (Todd) (1,089; $2.20-$3.50) — "West Side Story" (UA) (35th wk). Nice $14,000. Last week, $14,500.

Town (Teitel) (640; $1.25-$1.80)—"European Nights" (Burstyn) (2d wk). Solid $5,000. Last week, $7,500.

United Artists (B&K) (1,700; 90-$1.80)—"Boccaccio '70" (Embassy) (4th wk). Lively $16,000. Last week, $16,500.

Woods (Essaness) (1,200; 90-$1.80) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk). Smart $15,000. Last week, $19,000.

World (Teitel) (608; 90-$1.25)—"Lovers" (Astor) and "Hiroshima" (Astor) (reissues). Neat $4,000. Last week, "Coming Out Party" (Cont) (2d wk), $4,000.

Det. B.O. Sluggish But 'Sky' Lofty at $8,000; 'Grimm' 17G, 'Spit' 12G

Detroit, Oct. 23.

Overall firstrun biz shapes sluggish this week with two of the three newcomers doing only fair. "If A Man Answers" is below average at the Michigan. "Trojan Horse," is producing little boxoffice traffic at the Palms. However, "Sky Above" shapes trim at the Adams.

Meanwhile, the only holdovers doing really good biz in Detroit are "Brothers Grimm" in 12th wonderful week at the Music Hall and "I Spit on Your Grave," good in third at the Fox.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49)—"Spit On Grave" (Indie) and "Ninth Bullet" (Indie) (3d wk). Good $12,000. Last week, $15,000.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"If Man Answers" (U). Fair $13,000. Last week, "Lady and the Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk), $8,500.

Palms (UD) (2,995; $1.25-$1.49)—"Trojan Horse" (Indie) and "The Mongols" (Indie). Sad $7,500. Last week, "Pressure Point" (UA) and "Doctor Blood's Coffin" (UA), $10,000.

Madison (UD) (1,408; $1.50-$3)—"West Side Story" (UA) (36th wk). Good $6,500. Last week, $6,800.

Grand Circus (UA) (1,400; $1.25-$1.49)—"Marco Polo" (AI) and "Mermaids of Tiburon" (AI) (2d wk). Nice $7,000. Last week, $8,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Sky Above" (Embassy). Trim $8,000. Last week, "Tarzan Goes to India" (MGM) and "Tartars" (MGM) (2d wk), $5,500.

United Artists (UA) (1,667; $1.25-$1.50)—"A Very Private Affair" (MGM) (2d wk-5 days). Fair $3,000. Last week, $4,200.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "Brothers Grimm" (MGM) (12th wk). Great $17,000. Last week, $15,500.

William Castle added "The Candy Web" to his Columbia Pictures slate.

LOS ANGELES

(Continued from page 10)

(Emerson) and "Silent Witness" (Embassy). Mild $9,500. Last week, Hollywood, "Adventures Young Man" (20th), "Cabinet Caligari" (20th) (2d wk), $3,900.

Pix (Prin) (756; $1.25-$1.49) — "One, Two, Three" (UA) and "Pocketful of Miracles" (UA) (reissues). Stout $5,000 or near.

Warren's, Iris, El Rey (Metropolitan-FWC) (1,757; 825; 856; $1-$1.49)—"Taste of Honey" (Cont) and "The Victim" (Indie) (2d wk), Warren's, Iris; 1st wk, El Rey. Slender $9,800. Last week, Warren's, Iris, $6,800.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (2d wk). Great $22,500. Last week, $21,600.

Pantages (RKO) (1,512; $1.25-$2.75)—"Chapman Report" (WB) (2d wk). Hotsy $27,000. Last week, $32,800.

Lido (FWC) (876; $2-$2.40) — "Divorce Italian Style" (Embassy) (2d wk). Smash $8,000. Last week, $10,200.

Egyptian (UATC) (1,392; $1.50-$2) — "Flame in Streets" (Indie) (2d wk). Tepid $4,500. Last week, $6,000.

Hillstreet (Metropolitan) (2,752; $1-$1.25)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Slim $3,000.

Fox Wilshire (FWC) (1,990; $1.25-$1.50)—"Sky Above" (Embassy) (2d wk). Dull $3,500. Last week, $4,700.

Four Star (UATC) (868; $1.50-$2)—"I Like Money" (20th) (3d wk). Drab $2,000. Last week, $3,100.

Music Hall (Ros) (720; $2-$2.40)—"Waltz of Toreadors" (Cont) (4th wk). Good $3,000. Last week, $3,600.

Crest (State) (750; $2)—"Matter of Who" (Herts) (7th wk). Nice $2,000. Last week, $2,500.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"Wonderful Brothers Grimm" (MGM) (11th wk). Slick $20,000. Last week, $20,400.

Hollywood Paramount (State) (1,468; $1.75-$2.65)—"Music Man" (WB) (13th wk). Sock $18,500. Last week, $20,000.

Fine Arts (FWC) (631; $1.49-$2)—"Boccaccio '70" (Embassy) (13th wk). Firm $4,000. Last week, $3,900.

Beverly (State) (1,150; $1.49-$2)—"Lolita" (MGM) (18th wk). Strong $4,200. Last week, $4,400.

Chinese (FWC) (1,408; $1.25-$3.50) — "West Side Story" (UA) (45th wk). Potent $17,000. Last week, same.

'Point' Soft $5,500 In Buff; 'Lady' Lively 9G

Buffalo, Oct. 23.

Most firstruns are on the skids here currently. Failure of some newcomers to measure up is hurting. "Pressure Point" is very disappointing at the Buffalo while another newie, "Two Tickets To Paris" shapes slow at Century. "Lady and Tramp," the oldie, is still solid in second at Lafayette. "Pigeon That Took Rome" also is okay in second session at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Pressure Point" (UA) and Court Martial (UA). Soft $5,500. Last week, "Very Private Affair" (MGM) and "Pickup on South Street" (Indie), $7,000.

Center (AB-PT) (2,500; 90-$1.25)—"Chapman Report" (WB) (2d wk). Shapes so-so $7,000 or close. Last week, $12,000.

Century (UATC) (2,700; 90-$1.25)—"Two Tickets to Paris" (Col) and "Ringading Rhythm" (Col). Slow $4,000. Last week, "3 Stooges in Orbit" (Col) and "Zotz" (Col) $3,500.

Lafayette (Basil) (3,000; 90-$1.25)—"Lady and Tramp" (BV) (reissue) (2d wk). Fine $9,000 or close. Last week, $13,400.

Paramount (AB-PT) (3,000; 90-$1.25)—"Pigeon That Took Rome" (Par) and "Happened in Athens" (Indie) (2d wk). Okay $7,000 or better. Last week, $8,800.

Teck (Loew) (1,200; $1.75-$2.75)—"Brothers Grimm" (MGM) (9th wk). Rated sluggish $4,000. Last week, $4,200.

Cinema (Martina) (450; 90-$1.25)—"Carry on Teacher" (Gov) (2d wk). Okay $2,500. Last week, $3,500.

Rock Hudson in "Man's Favorite Sport," Howard Hawks production for U.

'Day' Wham $16,000, Mpls. Standout; 'Grimm' Great 12G, 'Angels' Fast 7G

BROADWAY

(Continued from page 11)

$3.50)—"Long Day's Journey Into Night" (Levine) (3d wk). Second week completed yesterday (Tues.) was smash $16,000 after $18,000 for opener. Nights and Saturday-Sunday matinees play reserved-seat policy; other matinees are unreserved with $2 only scale.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Touch of Mink" (U) (subrun) (2d wk). This session ending today (Wed.) is holding with big $5,500 after $6,800 for opener.

Sutton (Rugoff Th.) (561; $1.50-$2)—"Crime Does Not Pay" (Embassy) (2d wk). Initial round ended Monday (22) was good $9,500. In ahead, "Waltz of Toreadors" (Cont) (10th wk-8 days), $6,000.

72d St. Playhouse (Baker) (440; $1.50-$2)—"I'll Bury You" (Col). Opens today (Wed.), daydating with Forum. Last week, subruns.

Trans-Lux 52d St. (T-L) (540; $1.25-$2) — "Chapman Report" (WB) (2d wk). First round finished yesterday (Tues.) was very good $15,000 or near. Daydating with Victoria.

Trans-Lux 85th St. (T-L) (550; $1.25-$2) — "Manchurian Candidate" (UA). Opens today (Wed.). Last week, "Pressure Point" (UA) (2d wk), mild $4,600 after $6,000 for first.

World (Perfecto) (390; 90-$1.50)—"Immoral Mr. Teas" (Mishkin) (5th wk). Fourth round ended Thursday (18) was smash $12,000 after $14,000 for third.

Denver Bright; 'Angels' Wham $14,000, 'Pigeon' 10G; 'Grimm' 11G, 11th

Denver, Oct. 23.

Scarcity of new product this stanza has had little effect on the boxoffice here, with most firstruns reporting good biz despite reissues and subruns in many spots. Others are carrying some holdovers to the limit. "Pigeon That Took Rome" shapes fine at the Centre in first week while "Almost Angels," paired with the oldie, "Lady and Tramp," is racking up a wow take at the Denver.

"Brothers Grimm" still is big in 11th session at Cooper. "West Side Story" continues in business although in 25th week at Denham.

Estimates for This Week

Aladdin (Fox) (900; $1.25)—"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues). Neat $3,500. Last week, "Three Coins in Fountain" (20th) and "Love Is Splendored Thing" (20th) (reissues) (2d wk), $2,500.

Capri Art (Art Theatre Guild) (238; $1.25)—"Connection" (Indie) (3d wk). Nice $1,000. Last week, $1,500.

Centre (Fox) (1,270; $1.25-$1.45)—"Pigeon That Took Rome" (Par). Fine $10,000 or close. Last week, "I Thank a Fool" (MGM), $7,500.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (11th wk). Big $11,000 or over. Last week, $12,000.

Denham (Indie) (800; $1.25-$2.50)—"West Side Story" (UA) (25th wk). Stout $5,000. Last week, $5,000.

Denver (Fox) (2,432; $1.25)—"Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue). Wow $14,000. Last week, "Humanoids" (Indie) and "Scavengers" (Indie), $8,500.

Esquire (Fox) (600; $1.25)—"Sky Above" (Embassy) and "No Place Like Homicide" (Indie) (m.o.) (5th wk). Good $1,800. Last week, $2,800.

Orpheum (RKO) (2,690; $1.25)—"Gigi" (MGM) and "Les Girls" (MGM) (reissues). Mild $5,000. Last week, "No Man is Island" (U) and "Battle Hymn" (Indie), $6,500.

Paramount (Wolfberg) (2,100; 90-$1.25) — "Chapman Report" (WB) and "Dream Wife" (Indie) (2d wk). Big $12,000 or close. Last week, $15,000.

Paris (Art Theatre Guild) (350; $1.25)—"Cinderella" (Indie) (subrun). Mild $800. Last week, on reissues.

Towne (Indie) (600; $1.25-$1.45)—"Very Private Affair" (MGM). Shapes moderate $3,000 or over.

Minneapolis, Oct. 23.

"Longest Day," of course, is making by far the loudest boxoffice noise among the newcomers currently. Helped by crix and word-of-mouth raves, it's off to a wow opener at the Mann. "Boccaccio '70" is sturdy in second at Academy. "No Man Is An Island" is rated brisk at Lyric for second round.

Otherwise, no fresh entry seems likely to draw much at the b.o. However, "Almost Angels" looks lofty at State for first week. Among the holdovers, "Hatari," in its 11th week, and "Brothers Grimm," racking up a 10th, are the longrun champs.

Estimates for This week

Academy (Mann) (1,000; $1.50-$1.75)—"Boccaccio '70" (Embassy) (2d wk). Dandy $6,000. Last week, $7,000.

Avalon (Frank) (800; $1)—"Erotica" (Indie) and "Sun Lovers Holiday" (Indie) (reissues). Okay $1,800. Last week, "Surfside 77" (Indie) and "Once Upon a Knight" (Indie) (reissue) (3d wk), $1,000.

Century (Par) (1,300; $1-$1.25)—"Roman Holiday" (Par) (reissue). Satisfactory $6,000. Last week, "Very Private Affair" (MGM) (2d wk), $4,500 at $1.25-$1.50 scale.

Cooper (CI) (808; $1.65-$2.50)—"Brothers Grimm" (MGM) (10th wk). Great $12,000. Last week, $12,500.

El Lago (Carisch) (600; $1) — "Back to Nature" (Indie) and "Case of Dr. Laurent" (Indie) (reissue). Lively $1,600. Last week, "Eve on Apple" (Indie) and "Make Mine Mink" (Cont) (reissue) (2d wk), $1,000.

Gopher (Berger) (1,000; $1-$1.25)—"Damon and Pythias" (MGM) and "Savage Arms" (MGM). Mild $4,000. Last week, "King Solomon's Mines" (Indie) and "Naked Spur" (Indie) (reissues), $3,000.

Lyric (Par) (1,000; $1-$1.25) — "No Man Is Island" (U) (2d wk). Brisk $5,000. Last week, $6,000.

Mann (Mann) (1,000; $1.25-$2.80)—"Longest Day" (20th). Wow $16,000. Last week, "West Side Story" (UA) (34th wk), $5,000 in four days at $1.50-$2.75.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Chapman Report" (WB) (2d wk). Okay $8,000 or near. Last week, $14,000.

Park (Field) (1,000; $1.50) — "Hatari" (Par) (11th wk). Healthy $2,800. Last week, $3,000.

State (Par) (2,200; $1-$1.25) — "Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue). Fast $7,000. Last week, "Marco Polo" (AIP), $4,500.

Suburban World (Mann) (800; $1.25)—"Coming Out Party" (Union) (2d wk). Okay $2,000. Last week, $2,700.

World (Mann) (400; $1.25-$1.50)—"Pigeon That Took Rome" (Par) (2d wk). Smooth $4,000. Last week, $5,000.

'Point' Sharp $8,000, Prov.; 'Angels' 6G, 2d

Providence, Oct. 23.

State's "Pressure Point" and Majestic's holdover of "Chapman Report" lead a more active main stem this week. Albee's second of "Lady and the Tramp" helped by "Almost Angels," is good. Elmwood is mild with two oldies. Strand has subsequent-run with "The Interns," but it looms weak.

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Big $6,000 expected after $11,000 in opener.

Elmwood (Snider) (724; 90-$1.25)—"Meet Me in St. Louis" (MGM) and "Day At Races" (MGM) (reissues). Trial run expecting mild $3,000. Last week, "El Cid" (AA) (8th wk), $5,500.

Majestic (SW) (2,200; 75-$1)—"Chapman Report" (WB) (2d wk). Good $6,000. First was $9,000.

State (Loew) (3,200; 75-$1)—"Pressure Point" (UA) and "War Hunt" (UA). Fairly nice $8,000. Last week, "Very Private Affair" (MGM) and "Savage Guns" (MGM), $6,500.

Strand (National Realty) (2,200; 75-$1)—"The Interns" (Col) and "Best of Enemies" (Col) (subruns). These were shown here just recently and look meek $3,000. Last week, "Pigeon That Took Rome" (Par) and "Escape from Zahrain" (Par), $4,500.


DARRYL F. ZANUCK'S THE LONGEST DAY
Sorry! THIS PERFORMANCE SOLD OUT!
DARRYL F. Z
Sorry! THIS PERFORMANCE SOLD OUT!
DARRYL F ZANUCK'S THE LONGEST DAY
Sorry! THIS PERFORMANCE SOLD OUT!
Sorry! THIS PERFORMANCE SOLD OUT!
Sorry! THIS PERFORMANCE SOLD OUT!

Film Reviews

Continued from page 6

The Wild And The Willing

fessors and the townsfolk are real people about whose problems audiences will care. Ralph Thomas has directed with tact and his brought out some surprisingly sure performances from his inexperienced actors.

Ian McShane, with a broad Manchester accent, came straight from drama school to play this leading role. He is a virile, goodlooking young man with authority who is a real discovery, as is John Hurt, also a first timer, who plays his sensitive roommate. Johnny Briggs, John Standing, Johnny Sekka, Jeremy Brett and John Sumner also click as students.

On the distaff side, a couple of other newcomers, Semantha Eggar and Catharine Woodville are noteworthy new candidates for future stardom. The role of the humorless, cold professor is safe in the capable hands of Paul Rogers while Virginia Maskell, one of Britain's most improved young actresses, gives a deftly observed performance as the young, unhappy wife.

Ernest Steward's camerawork is firstclass and all other technical departments do their stuff well. Norris Paramor has provided a lively score. Johnny Sekka, as well as being provided with some shrewd lines as a Negro student, also has a distinctive singing voice. This he puts to good effect in a closing calypso, which sums up the whole film in a touching finale.

The faults of "The Willing" are largely those caused by the film covering wellworn ground and because the screenplay has rather too many interwoven themes. But it is a sturdy addition to current crop of British "down to earth" pix.

Rich.

Axel Munthe, der Arzt Von San Michele

(Axel Munthe, Doctor of San Michele)
(GERMAN-ITALIAN-FRENCH)
(COLOR)

Berlin, Oct. 16.

Gloria release of CCC (Arthur Brauner) and Divina production, in collaboration with Cine-Italia (Rome) and Criterion-Films, Paris. Stars O. W. Fischer, Rossana Schiaffino, Sonja Ziemann; features Maria Mahor, Valentina Cortese, Heinz Erhardt. Directed by Georg Marischka, Rudolf Jugert. Screenplay, Hans Jacoby, H. G. Petersson, adapted from book "Axel Munthe, Doctor of San Michele," by Axel Munthe; camera, Richard Angst; music, Nascimbene; sets, Willy Schatz and Warner Achmann; editor, Jutta Hering. At the Marmorhaus, Berlin. Running time, **144 MINS.**

Axel Munthe	O. W. Fischer
Antonia	Rossana Schiaffino
Princess Clementine	Sonja Ziemann
Ebba	Maria Mahor
Eleonora Duse	Valentine Cortese
Brunoni	Heinz Erhardt
Natascha	Ingeborg Schoener
Mugthe's client	Renate Ewert
Paulette	Christiane Maybach
Leblanc	Antoine Balpetre
Petit-Pierre	Fernand Sardou

The late Axel Munthe (1856-1949), a Swede, was an unusual personality. He was a successful medico, a helper of the needy, a friend of animals, a poet and philosopher. And he had a way with women, being a handsome chap. Moreover, he wrote a book, "Axel Munthe, the Doctor of San Michele," which has been translated into more than a dozen of lanaguages. This German-Italian-French coproduction depicts the life story of this unusual man, and O. W. Fischer, Germany's top screen lover, plays the title part. There's no doubt but that he loved the role very much.

The film is disappointing, and the fault may lie with O. W. Fischer. This is no Axel Munthe story but an O. W. Fischer film. Fischer is walking and talking through the entire film, and one always feels that he's merely acting. One is convinced that he dominated the director. It's reported that he changed dialog passages extensively. True or not, one must be an ardent Fischer fan to like his portrayal of the famous Swedish doctor. Others will feel that there's too much Fischer and, besides, too much philosophical chatter.

Additionally, it's hard to decide where the direction begins and ends. Originally, Georg Marischka was named the film's director but screen credits list Rudolf Jugert (who took over) as director. This indicates the behind-the-scenes controversy between the directors and Fischer.

The cast includes some star names but few show up to advantage in this. Most of the characters remain sketchy. In addition, "Axel Munthe" is overly long. The number of dull moments is remarkably high for the 144-minute pic. Technical credits are generally adequate.

Hans.

Les Mysteres De Paris

(The Mysteries of Paris)
(FRENCH—COLOR—DYALISCOPE)

Paris, Oct. 23.

Unidex release of PAC-DAMA production. Stars Jean Marais, Dany Robin, Raymond Pellegrin, Jill Haworth; features Pierre Mondy, Noel Roquevert, Jean Le Poulain. Directed by Andre Hunnebelle. Screenplay, Jean Halain, Pierre Foucault, Diego Fabbri from novel by Eugene Sue; camera (Eastmancolor), Marcel Grignon; editor, Jean Feyte. At Normandie, Paris. Running time, **110 MINS.**

Rodolphe	Jean Marais
Irene	Dany Robin
Marie	Jill Haworth
Baron	Raymond Pellegrin
Chourineur	Pierre Mondy
Maitre	Jean Le Poulain
Shoemaker	Noel Roquevert

Remake of a novel that has been done several times already, Eugene Sue's turn-of-the-century melodrama about Paris lowlife and highlife, this looms mainly a local entry on its flashy direction and obvious posturing. Only possiole foreign slotting could be for moppet shows via its moral ending.

A nobleman's carriage runs over a man, and he decides to help the man's pretty orphan daughter as he expires. He dons workers' clothing and goes into the French worker and criminal districts. Here he is struck by the squalor and decides to help these people. Also he is enamored of the girl when he finds her.

Hence, he lives in two worlds but becomes the enemy of an evil leader. Latter wants him out of the way as he won't reveal some building shenanigans. All ends happily. Production values are okay but director Andre Hunnebelle lacks the snap and drive that would make this hoary tale a more winning adventure yarn.

Lagging treatment unfortunately robs this ripe old yarn of the bounce and mock seriousness it needs. Pic has local chances on the widely known book but little for offshore spots. Acting is mechanically proper, with good and bad guys well defined.

Mosk.

El Extra

(The Extra)
(MEXICAN—COLOR)

Mexico City, Oct. 23.

Columbia Pictures release of Posa Films International production. Stars Cantinflas; features Alma Delia Fuentes, Carmen Molina, Guillermina Tellez Giron, Alejandro Ciangherotti, Magda Donato, Leon Barroso, Raul Meraz, Guillermo Rives and "Chabelo." Directed by Miguel M. Delgado. Screenplay by Jaime Salvador; Alfredo Varela Jr. from original story by Jose Maria Fernandez. Varela Jr.; camera, Rosalio Selano; music, Cesar Carrion. At the Roble, Mexico, Olimpia, Polanco and Opera theatres, Mexico City. Running time, **90 MINS.**

In his latest Mexican film, Cantinflas plays not so much the role of an extra as a sort of jack-of-all-trades and hanger-on at studios who effectively louses up scenes being shot, causing sundry directors to froth at the mouth.

But the comic also has a "heart of gold" and lends money to those short of cash, gives counsel to would-be actors and actresses, and specifically helps one lass achieve stardom after the usual discouragements. Alma Delia Fuentes, as the gal who makes the grade and then spurns her benefactor for the more opportune company of a producer, is comely. Finale has Cantinflas, struggling off the snub, already picking up another starlet of future for fashioning into star material.

It is rather obvious that the comic enjoys himself in this one. While he is not the selfsame decrepit Cantinflas of old, he does come back nearer to the role that made him famous in his native Mexico—the average Juan Doe of the streets who fights against adversity and does all he can to help his fellow man.

Cantinflas has a chance to display his comedy bent in dream sequences where he imagines how the scene should have been shot, instead of way it was actually directed by director. Opportunities range from a French Revolution sequence where a bewigged Cantinflas contributes to the confusion to a funny take off on Camille and also a sequence where he plays an Aztec Indian with special vim and comic flair.

Cantinflas is the center of attention 90% of the screen time in this one, yet he does not pall since the pace and contrasts between bona-fide and comic-angled scenes is well timed. More than ever, Cantinflas in this one is the tramp-like character who talks a lot and says nothing much, a role especially dear to his Mexican fans.

Mario Moreno as Cantinflas playing Cantinflas is in his element. Aside from which the production is luxuriously staged, the Eastmancolor good and sound faultless. Supporting cast serves as foils for the comic's style. There is a laughable scene where the actor billed as "Chabelo," in knickers, as a bully, towers over Cantinflas but is eventually brought down to size by the comic. Comic's "acting lessons" for Miss Fuentes so that she can make the grade are also not without some sly wit.

In toto, this one turns out to be an excellent Cantinflas vehicle which will enrich the comic not only in his traditional markets but possibly via worldwide release as well.

Emil.

Fox Subsidiary

Continued from page 4

dling of specialized product in the States, some of these films which 20th has been distributing exclusively abroad may find their way to Stateside screens.

(Parenthetically it should be noted that this practice of acquiring foreign product for limited distribution overseas, which has been done on a sort of hit-and-miss basis up to now, is being systematically organized by 20th's global sales chief Seymour Poe. Exec has a huge chart in his office with a country-by-country break down of releases for each month, allowing him to see at a glance where and when local release skeds might be bolstered and supplemented. "No more of this buying films for territories where we're already loaded with product," he says.)

Shelton expects to get into actual distribution sometime after the first of the year, but he declines to talk product until he has a firm sked lined up. Already available to him, of course, are the Brigitte Bardot starrer "La Bride Sur Le Cou" (which is being called "Only for Love" here and over which there was a slight contretemps with U. S. Customs because of a nude scene), as well as the Abel Gance spectacle, "Austerlitz," which will probably go out here as "The Battle" of Austerlitz). Neither of 20th's two forthcoming Titanus pix, "The Condemned of Altona" and "The Leopard," will go out via the subsid, however, being considered "major mass market investments."

Pointing to the phenomenal U.S. success of such imports as "La Dolce Vita," "Never On Sunday," etc., Shelton says that while his company will be looking for big grossers, it will be flexible, seek profit and satisfaction from the specialized product able to bring in rentals of something less than the million dollar range pix which the majors ordinarily cannot afford to handle.

Exec also emphasizes flexibility in the number of releases to be handled, stressing the need for continuity of releases but also noting that pix acquired depends on availability of suitable material. There will be no wholesale acquisition of product just for numbers sake. He thinks that perhaps 12 per year, or one a month, would be a likely sked.

Though the physical setup is still in planning stage, it's expected that Shelton will run company with perhaps two salesmen for the field, with physical handling being done by 20th exchanges, along the lines of the UA-Lopert operation. Shelton would oversee the launching of the pix, initial campaigns, etc., with his assistants helping to make key bookings around the country. The idea will be to offer foreign and other indie producers the personal, tailor-made handling offered by indie distribs, backed up by the facilities only available at a major company.

Shelton most recently has been active via his own Cameo International Films, and has extensive production experience in Europe. He was associated with Paul Graetz in latter's "View From The Bridge" as well as "Devil in The Flesh." He was also a veep of Jean Goldwurm's Times Film.

Jerry Lewis

Continued from page 3

keeping your children out of the movies, taking their Saturday afternoons away from them."

"What kind of business is this?" Lewis asks, charging "we are depriving children from seeing movies in their formative years and by doing so we get them out of the habit so when they are adults they will stay home and watch television."

Lewis decries the industry getting into such "adults only" fare and feels it is jeopardizing the entire future of the industry by turning away potential audiences. He admits "I have to hire a projectionist for $50 to show 'Babes in Toyland' at home to may kids on Saturday afternoons; I'm certain 'Toyland' at home to my kids to go to a theatre and see a Lesbian concept. What I miss most is seeing 65 kids' bicycles in front of a neighborhood theatre on Saturday afternoons."

Some Questions

Lewis pointed out "product has an obligation and a dedication and responsibility to the people if it is going to pick up the marbles" (money). He asks why Hollywood, "because the overall economic structure is rising, excludes the glamor and everything else that made it in the first place." He says "we're special, we're looked to for showmanship and for answers and also as an entertainment medium that makes product for fun. The film has to show the attitudes of the people who made it. That's merchandising and if it shows the right attitudes, the people will buy it. We don't have to publicize the product itself after it is on the screens, the people will tell the other people about it, but we must tell them it's coming. Don't cheat them. Remember at 60 cents they had 200 boys dancing with Ruby Keeler, now at $2.50 they have one man dancing alone."

Lewis says we must first do it ourselves. "I want to congratulate the others who are making good movies and I want them to congratulate each other when good things are made. Then we'll get people to respect the film business and go to the theatres. Why don't they go now? Because they don't want to see what we ourselves think is junk."

Lewis says the biggest problem in personal merchandising is a big problem in personal living—"people won't use three words—I Like You. And this feeling of love shows in the product they turn out. You have to give to get and what you do is always better if you take the time to give." Lewis charged "there is too much junk on the emulsion and if it's there your heart and your love must be too or it won't win."

No Guts

Entertainer pointed out the "industry today lacks guts." He stated "motion pictures have always been the instigator in styles and fashion and other trends. We came to a setback when we allowed someone else to set trends for us." He exemplified by noting "we let the twist come out and then made movies from it. The Twist should have come from the movies. We created degradation by latching onto a motion picture subject that comes from a degraded form just because it is lucrative. It is degrading to take our talent and apply it to this just because of the greed of some people. To put a dame in a film because of her measurements is not substantial enough to make product—there just mustn't be that kind of greed," he charged.

Lewis also said "when an actor is contracted to make a picture, there should be a renegotiation clause under which he will be contracted after the picture is finished, at the same salary, to go out and sell that picture."

Lewis himself sells constantly. He noted he has "turned down $100,000 to plug an ad for Schenley because I won't do ads that aren't for products children or entire families can't by." On the other hand, performer lends his image free to products of this nature, with only the request for a plug for his current pictures involved. He noted a recent ad for Purilator gave his plug for the picture bigger space than the product got. Latest tiein is with TWA, which will have an office in "Proffessor," in return for ads by the company plugging the film.

Product Scarcity Creates Returns And Couplings

Minneapolis, Oct. 23.

Because of the product shortage situation twin billing is creeping in here along with repeats and reissues bookings and there's film circle wonderment as to what the eventual boxoffice consequences will be. Duals usually comprise the lesser new pictures, one which sometimes is coupled with an oldie or repeat or both may be reissues or repeats.

It isn't so long ago that double featuring was virtually absent locally. But currently, for the first time, there are two leading loop firstrun houses, the State and Gopher, twin billing simultaneously. There now are two neighborhood "skin" firstrun "for adults only" theatres doing it regularly.

In the Gopher's case it's the second successive week for the double features. That's something which never happened before at a loop firstrun house here.

This week also finds another important downtown firstrun house, the Century, reverting to a reissue, "Roman Holiday" (Par). This United Paramount house, one of the city's most beautiful theatres and among the few boasting 70m, recently interrupted its first-run policy for five weeks of third or more runs. These subsequent-runs were four pix originally road-shown in Minneapolis and one that hadn't had a 70m showing. All had played the nabe theatres as well as downtown.

Last week the Gopher had two independently distributed reissues, "King Solomon's Mines" and "Naked Spur," for its twin bill. The Berger house currently is double featuring two new MGM pictures, "Damon and Pythias" and "Savage Guns." The 2,200-seat States double features are BV's new "Almost Angels" and reissued "Lady and the Tramp."

FOX-INTERMOUNTAIN INTO ALBUQUERQUE

Albuquerque, Oct. 23.

Fox-Intermountain Theatres of Denver has broken ground for a new $1,000,000 indoor theatre planned in Winrock (Shopping) Center in Albuquerque. New house, skedded to seat 850, is expected to be completed in May.

It'll be first Fox Intermountain theatre in Albuquerque, although the chain does operate three houses in Las Cruces and two more in Las Vegas, both in New Mexico.

Fox is building the theatre on a 2½ acre tract at the shopping centre, owned in part by Winthrop Rockefeller. Chain has a 46-year lease on the land. It'll be a 15,000 square foot building and will include a nursery.

Projection equipment is planned to accommodate wide screen and Cinerama productions, even though firm hasn't got green light on the latter. Screen will be 64 feet wide and curved.

Ray W. Davis, Fox area supervisor, and city officials participated in groundbreaking.

Writers Join Hands

Continued from page 3

to procure adequate international laws, and better relations among nations in copyright, labor laws and taxation; promote freedom of expression and oppose censorship; enforce standard minimum between writers and organizations in pix, tv and radio; to seek some solution to rights of affiliated members in the area of global tv.

Attending from Britain will be Leigh Vance, vice chairman; Howard Clewes and John Lemont, council members; Paul Tabori, international secretary, and J. G. Johnson, general secretary.

WGAW reps will be council prexy James R. Webb; tv prexy and first veepee Nate Monaster; second veepee and screen prez Allen Rivkin; tv branch veepee and secretary Christopher Knopf; screen veepee and treasurer John Lee Mahin; exec director Michael Franklin.

WGA East reps: Prexy Ernest Konoy; council members Phil Reisman Jr. and Fitzgerald Smith, and exec director Evelyn Burkey.

VARIETY

Jerry Lewis

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Written by JOHN FENTON MURRAY

A PARAMOUNT RELEASE

Liens and Modernization Needs Chill Bids for Roach Studios Via Court

By SID BENJAMIN

Scranton, Oct. 23.

Upwards of $3,000,000 would be required to utilize Hal Roach Studios for modern film production, in the opinion of a Hollywood executive. This appraisal came from George Elber, executive vice-president of Four Star Television Productions, in advance of a public auction in this city Nov. 2 of the historic Roach property.

Elbert was on hand "only as an observer" when the scheduled auction flopped for lack of bidders last Friday. But he told Federal Judge Michael H. Sheridan his firm previously had been a prospective purchaser.

Judge Sheridan, who had set $1,500,000 as the upset minimum price for the Culver City, Cal., lot, continued the auction until the November date. The action was on motion of Attorney Norman Harris, of counsel for the trustees, who expressed the belief the missing bidders would then show up.

But Elber said Four Star won't be around. "When we took a look at the place, we lost interest," said he. "The amount of money required to fix it up for our purposes would be tremendous."

Asked if the renovation cost would exceed the upset minimum, Elber replied, "Yes, very much so."

The Four Star executive confirmed reports possible merged use of the 14-acre studio property between his firm and Danny Thomas had reached the discussion stage. "We spent a lot of time considering the possibilities," he said.

Thomas Also Cold

Thomas, who was in this area for benefit performances last month, then told a VARIETY reporter he was seriously interested in the Roach property. But, after conferring with the trustees, Attorney J. Julius Levy and John F. Murphy, he tempered his enthusiasm with qualification "if it doesn't cost too much to fix it up."

This coal-mining city came into its rare tieup with the production end of show business when Scranton Corp. acquired the Roach Studios as a wholly-owned subsidiary.

But the financial manipulations of the later-imprisoned Alexander Guterma swept both Scranton and its satellite into reorganization under the Bankruptcy Act in 1959. Since that time, the trustees decided show business is too risky and have been trying to unload the studio property.

These efforts appeared successful earlier this year, when a tentative sale was made to Wanrob Inc. of Santa Monica, Cal., for $2,100,000. But the sale was nullified when State of California took an appeal, later dropped. A condition of the agreement was that such an appeal would knock out the transaction

Tax Claims

California was a minor tax creditor compared to the U. S. government, which has tax claims of about $1,500,000, in addition to a claim for a loan from the Office of Defense Lending for $500,000.

Asked if the government would consider taking over the property (used for production of Army training films during World War 2) U. S. Attorney Bernard J. Brown replied in the negative.

A similar lack of enthusiasm has been displayed by other major creditors—Hal Roach Sr., with claims of around $2,000,000; William Morris Agency, which seeks about $1,600,000; and Heldan Trading Corp., New York, $1,000,000.

The "Who wants it" attitude is a sad one for the studio which has been a landmark of comedy for more than 40 years, showcasing the talens of a parade of toppers from Harold Lloyd to Cary Grant.

Riverdale's New House

The first new film theatre to be built in the Bronx in over 20 years has been revealed by New York exhib-distrib, Meyer Ackerman.

The 600-seat house, to be built in a shopping centre now under construction in Riverdale, will be called the Riverdale. Opening is tentatively planned for April or May of next year.

MCA: Clear Track

Continued from page 5

Grand jury probe was directed solely at MCA—"anything else was purely incidental," remarked Posner, adding "we had an extremely difficult task getting evidence." Over 150 witnesses, some of them the most important figures in tv, paraded before the jury during its 11-month session, he said. At least 20,000 documents were compiled during the lengthy hearings. Posner said the jury was originally impaneled to consider criminal proceedings, but after the months of evidence and testimony, was "satisfied" with the outcome of the case—the consent decree.

Posner disclosed, too, that actually MCA investigations by the Government have been going on in an off-and-on fashion for 20 years. It was two decades ago that the first one began. "There were about eight prior investigations of MCA (before the one just concluded). There was absolutely no politics involved in the termination of these. One was terminated because World War II was on, and the Government felt there were more important matters to consider. Another was terminated because the Government felt it didn't have theory to go on at that time, when MCA was principally in the band business. For one reason or another, none political, the investigations were terminated," Posner said.

He stated the investigation just ended began in October, 1960. Briefly reviewing the sequence of events, he recalled the U.S. filed its divestiture action against MCA and Decca Records for their merger, last July 13; July 16, MCA sought to have removed a temporary restraining injunction obtained by the U.S.; July 17, the court denied the MCA motion; July 23, the U.S. and MCA entered into a stipulation agreement providing for dissolution of MCA Artists Ltd., the MCA talent agency; Sept. 18, the U.S. and MCA filed notice on agreement of the consent decree; Oct. 18, the decree was finalized.

FBI agents interviewed hundreds throughout the industry during the course of the Government investigation, and Posner even compiled a booklet familiarizing the FBI agents with show biz terms and background so as to make their work easier. In addition, the FBI was provided with brief bios of those involved.

Posner ended his 12-year tenure with the Government on Friday, resigning to join the BevHills law firm of Zagon, Aaron & Schiff. He will now study California law, so as to qualify for practice in this state, and will take the state bar exams in February.

MCA prexy Lew Wasserman on Friday had only a "no comment" regarding dismissal of the special grand jury.

Catholic Critics

Continued from page 15

that grace refused—unheeded over and over—may not be offered again and that man . . . may find himself plunging down the well-greased chute to hell."

There is, here again, the characteristic genuflection of a Catholic reviewer to the best of his own kind. Walter Kerr of the N.Y. Herald-Tribune. It would hardly be precise to state that Duprey is out to sell critical "sophistication" to the Catholic press, but on the other hand, that's not too far off the truth in terms of net. Call it the latest in a series of books by Catholic critics going that way.

Leon Duquette Guilty; Majors Awarded 23½G For 16M Print Piracies

Boston, Oct. 23.

Seven majors won $32,500 in damages in a copywright infringement suit for unauthorized sales of 16m prints in a judgment handed down by U.S. District Judge Andrew A. Caffrey in district court. Suit against Leon Duquette of Fitchburg, Mass. charged sales of 16m prints of 138 features released by the majors. Companies were each awarded $250 statutory damages for each of 130 of the copywrighted films sold by Duquette.

Majors were also jointly awarded $3,000 for counsel fees and costs. A permanent injunction restrains Duquette from having anything to do with any of the 138 films. Eight films of the 138 had been seized by court order and were ordered destroyed.

Amounts awarded and companies are: $10,750, 20th Century; $6,000, Universal; $4,500, Warner Bros.; $3,750, UA; $3,500; AA; $3,250, Columbia; $750, MGM. The Hub law firm of Nutter, McClennen & Fish represented the majors with the New York firm of Sargoy & Stein appearing as counsel.

Economic Community

Continued from page 5

the industry—climbing domestic theatre income, bullish production planning variously, etc.

Of the vexing problem of talent grooming, so long in forced neglect by Hollywood out of the need for attunement to marquee insurance, Rackmil acknowledged the now-present opportunity to upbuild players via first exposure in Revue

Realestate

Not least impressive in the new MCA scheme of things is the company's niche in realestate development, whereby its 408-acre Universal City (and Revue let) on the Coast is in the throes of extensive facelifting. Of that territory, 200 acres are intended for commercial-residential usage—some tenancy, in fact, has already been signed, others are lining up. So far, since '58, some $10,000,000 has gone into the project, and a duplicate sum is said to be assigned for completion.

All MCA activity will consolidate under one roof at Universal City. But unremarked by Rackmil are future housing plans in New York. The MCA building in Manhattan is owned personally by chairman Jules Stein. The reasonable assumption is that U-Decca operations, now on Park Ave., could transfer, now that several floors at MCA have vacated with dissolution of the talent agency. But so far, contrarily, landlord Stein has been booking outside tenants.

Of more pressing conjecture is the fate of U's post-48 catalog, 215 features of which must go to television by next June under the consent decree, but circumventing the MCA distribution apparatus. As of last week, according to Rackmil, no action had been taken, pending the decree's effectuation. "No action," of course, does not mean the negotiation machinery has been idle. Informally active, at least, is a more plausible surmise.

As ever, Rackmil was avid to emphasize, too, that Universal is most deliberate in its marketing approach. As of now, this is vouched by 16 pictures completed or in production, including "If a Man Answers" for general release next month.

Arthur Freed assigned **Julius Epstein** scripting chores on his Metro picturization of "Carnival."

Profit Picture, Per Rackmil

Milton Rackmil, as MCA's voice last week, was chipper on all fiscal counts.

Universal, he said, could hit an alltime earnings peak this year. Decca diskery, which he said ranked third in profit for U. S. labels, also shapes rosy. And parent MCA can sight "well over" an $8,000,000 profit, exclusive of capital gains and the U-Decca contributions to the consolidated total. That of course means the Revue teleshows are fancy moneymakers.

Sammy Davis' Film Acting Chores

He's Own Producer In 'The Hill' With All-Negro Cast For Continental

Hollywood, Oct. 23.

Sammy Davis Jr., will enter indie production through his Will Mastin Trio Inc. "The Hill" will be produced and directed by Victor Stoloff starting in N.Y. Dec. 10 for Continental release. With Davis starring, all-Negro cast includes Frederick O'Neal, Ruby Dee, Ossie Davis, Frank Silvers and Ivan Dixon.

Davis reported company plans using a number of new, young people in an effort to aid development of Negro actors.

Entertainer also revealed he is set to play character comparable to Robin Hood's "Will Scarlet" in upcoming Dean Martin-Frank Sinatra coproduction of "Robert Hood," to be done in Chicago.

Davis has deal to do one picture every 14 months for Sinatra. Additionally, three (Martin, Sinatra, Davis) are doing new Reprise album this week together, with special material written by Sammy Cahn and Jimmy Van Heusen. Pair will also join him late this year in a week of his three-week engagement at Villa Venice in Chicago.

For television, Davis just ended starring in a "Rifleman" segment at Four Star, has an "Andy Williams Show" on Oct. 25 and is talking summer replacement deal with Williams. Latter he wants "because it looks like the only way I can get my own show on television." He noted there are now segments of "Ben Casey" and "The Defenders" being prepped for him.

Entertainer, now in a three-week engagement at Cocoanut Grove here, has solid nitery bookings through next Fall, including April date at Palladium in London. He is skedded to star in musical version of "Golden Boy" end of next year. Clifford Odets is doing book, Straus and Adams words and music. Hilliard Elkins produces.

Davis says he wants to be straight actor, but can't get roles without going to producers with his own ideas. He says, "I want people to stop thinking Negro actor and just think actor. Wouldn't it be nice if they brought you something instead of having to go to them?" he asks. "In Europe I've been offered 10 pictures, but doing one there will have no impact because it's not in my own country."

Pilpel in Albany

Continued from page 15

minds attempting to identify obscenity by determining where the not terribly bad ends and where the very bad begins."

"Experience has already proved that whatever the legal norms be for obscenity, they are strenuously objected to."

The Evangelist believed that "To quibble over a definition of obscenity is no less absurd than trying to draw a clear line of demarcation between patriotism and betrayal . . ."

Mrs. Pilpel and Dean Hayes agreed on three points: they were "against sin," favored the NODL's exercise of its civil liberties, and opposed "obscenity."

Dean Hayes said: "We think it is possible to define, to identify obscenity. Obscenity has been defined appropriately for governmental control." Dean Hayes thought the phrases Mrs. Pilpel had viewed as ambiguous were effective guiding lines to determining what is obscene. He thought that if the material is aimed at or is readily available to any special age group," the test of obscenity should be the standards of the average members of the target audience." Hayes added that such a standard "has been adapted to persons under 17" in a Chicago municipal law enacted two years ago. He observed this law has not yet been litigated; perhaps the Civil Liberties Union will set up a test case.

Mrs. Pilpel derided the "assumption of punishing a person if something he does is likely to produce bad sexual thoughts." She emphasized that "No other law is based on such a hypothesis—that someone might induce impure mental reactions in another person." She called this "a kind of thought control."

The Office for Decent Literature has a right to its opinion, Mrs. Pilpel continued, but ACLU opposes it when the organization goes beyond "advice" and obtains "semi-governmental action." Private telephone calls to bookstores, drugstores and other outlets urging the latter to cease selling certain books are integrated with other NODL actions more formidable than official censorship."

The ACLU contends that urging people to withhold patronage from stores which will not "go along with the list" is "damaging to a free society." Mrs. Pilpel underlined that "Police and prosecutors, even military commanders at our bases, have given order no books on the NODL list should be sold." This she described as "Putting state power to private use."

AA Borrowings

Continued from page 4

and thus far only $25,000 has been repaid.

Besides Broidy, the other officers are exec v.p. George Burrows, and company secretary Sam Wolf. All three made loans in two installments apiece, totaling $50,000 for each. To date, Burrows has been repaid $15,000, and Wolf $10,000.

Giroux's Shares

Statement also confirms that AA's largest single stockholder is New York drug magnate Claude A. Giroux, remembered as the figure avid to take over the distrib when he first came into the picture some months back. Giroux' holdings total 88,500 shares, or about 13,500 more than prez Broidy's second-fattest portfolio.

Giroux is now on the board, having replaced Norton V. Ritchey, veepee of the foreign arm. Other eight of the directorate, likewise urged by management for repeat terms, are chairman W. Ray Johnston, Broidy, Burrows, Roger Hurlock, Sherrill Corwin, Edward Morey, Paul Porzelt and Herman Rifkin.

Corwin and Rifkin provide exhib representation, and Porzelt is the Wall St. member from Emanuel, Deetjen & Co.

Coast Trainer Lab

Continued from page 4

relations. Membership is limited to professionals, who must be members of one of the theatrical unions. Group now has 29 members, charges $30 a month as membership fee, and has limited itself to top of 35 members. They work with model of a Mitchell camera, made by Miller and Paul Casey, and rent an actual view finder as means to show members their actual work on camera. Future plans are for use of actual film to further develop technique.

Casting director Ruth Burch has shown her support of the Lab by using two members, Ron Stokes and Vic Werber, on film jobs. Werber was also cast by John Florea when latter was a guest director. Other guest directors in past have been Ralph Nelson, Gene Nelson and Mack Bing.

Guest directors and other industry execs, according to Patricia George, have also sent letters supporting application of Film Actors Lab for a Ford Foundation Grant under which they would be allowed to make experimental films, for workshop but not release.

Labella Reports to Hift

Vincenzo Labella has been named 20th-Fox ad-pub director in Italy, succeeding Anacleto Tanda, exitee. Labella will report directly to Fred Hift, recently appointed ad-pub director for continental Europe, Britain and the Middle East.

Labella, who has held various posts with the 20th org in Italy in recent years, will make his headquarters in Rome.

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has never understood
why the Japanese
prefer death to dishonor!

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provides the answer!!

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was produced by
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starring
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whose 'No Greater Love' won the San Giorgio and Pascinetti Prizes at the Venice International Film Festival 1960



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21 'Arty' Situations in Manhattan; Whence the (1) Product, (2) Patrons

By MIKE WEAR

Two extremely tough problems loom for the N.Y. arty theatre operators within the next two or three months. One is the very apparent overseating situation, already causing much head-shaking among these exhibitors. The other is the difficulty of getting enough strong product to fill the needs of some 21 arty theatres expected to be operating by the end of 1962.

With the launching of Cinema One and Cinema Two several months ago, the recent preem of Loew's Tower East and that of Kips Bay, a Baker house, only last week, plus the impending preem of the Coronet, new house atop the facelifted Baronet, and the launching of the Trans-Lux East expected by the end of 1962, some 3,400 seats have been added to the New York City arty theatre seating capacity. This does not take into consideration the tiny D. W. Griffith on 45th Street near Broadway nor the Carnegie Hall Cinema, opened late in 1961.

Although the number of arty houses in the U.S. has increased from 50 or 60 of some 12 years ago to 350 to 400 cinemas, which today regularly play on an arty pix policy, is not considered out of line, the rapid expansion in New York City in the same period admittedly has arty theatre operators worried. Where 12 to 14 houses regularly played an arty policy at the close of 1960, by the end of the current year there will be 21 spots following this policy. This more than doubling the number of theatres in such a short space of time presents a real dilemma.

The primary problem will be to get enough regular patrons to fill the new houses. The second is the task of obtaining a steady flow of suitable product. The product situation even now shapes as a real stumbling block. A highly successful arty theatre operation requires a minimum of six pictures annually. However, the average likely will run higher for after all few arty theatres can book pix that will run two months on an average for a full year.

Hence, most operators figure eight to 10 films will be needed every year. If they can get by with only eight productions, this would mean the 21 arty houses would require 168 pictures annually.

And, as one exhib said; "Where are they going to get the 168 worthwhile pix. Somebody is going to suffer."

Of course, there are films like "Never On Sunday," which ran 60 weeks at one N.Y. arty firstrun. And there is the case of "Room at the Top," which had an engagement of 39 weeks. Also in the long-run category there is "Saturday Night, Sunday Morning," which lasted for 22 weeks.

There is the current longrunner, "Boccaccio '70," which looks to go 18 stanzas. "Taste of Honey" lasted for 14 weeks as did "Purple Noon." "Gigi" also came in with a record longrun. There are other examples but these are outstanding. And along with these longrunners, the arties encounter pix that last only three or four weeks.

Arty houses in N.Y. in the past year also played "Summer and Smoke," "Splendor in Grass" and "Loss of Innocence" although exhibs mainly do not regard them as strictly arty house vehicles.

The arty theatre operators do not expect much help from Hollywood for some time although some of them are hopeful that several new indie producers soon will be coming up with screen fare to fill the void.

But in the meantime, the scramble for product is expected to reach amazing proportions. Bulk of their fare will have to come from England, France and Italy, and even some from Germany. And then there is the matter of overseating which is not likely to be helped much if economic conditions do not improve.

Flinn Heads for Texas

Dallas, Oct. 23.

John C. Flinn Jr., head of the Coast studio publicity for Columbia Pictures, is scheduled for a local visit on Nov. 5. He will bring a print of Columbia's new "Diamond Head" to be shown in special screenings.

Film stars Charlton Heston.

ALBERTINI EXITS WOLFBERG

Neal Ross Succeeds Co-Founder of Chain as District Mgr.

Denver, Oct. 23.

Leonard J. Albertini, cofounder of the Wolfberg chain of Compass Drive-in theatres circling Denver, exits effective Oct. 20.

Neal Ross, former newspaperman and currently manager of the Wolfberg Crest Theatre, will succeed Albertini as district manager of the Wolfberg chain except for the firstrun Paramount.

Albertini will retain his financial interest in the company, but says his future personal working plans are not set.

Right-to-Switch Divides Universal & Writers Guild

Hollywood, Oct. 23.

Echoes of the 1960 Writers Guild of America's strike were heard here. Universal and the Guild are tangling over interpretation of the "favored nations clause," part of the original settlement reached between them in February of that year.

Guild told its members a hearing will be held on the dispute late this month on the motion of a new trial, initiated by U. The company refuses to arbitrate a dispute about the controversial clause, said the guild.

Guild had agreed to give U the favored nations clause as part of its theatrical basic agreement with the company. Thus, Universal was given the right to take the guild's subsequent contract with the major studios if it so desired at the final settlement of the strike.

According to the writers, a month after the strike was settled, in July, 1960, Rackmilites advised WGAW it would not take the majors' contract but would continue with its settlement of the preceding February.

Guild contends, however, that in 1961 U completely reversed itself, and asseted it still had the right to exercise its favored nations clause, so notified WGAW it would accept and operate under the general studio pact instead of the original terms.

WGAW countered that U had made its choice of terms in July, 1960, that as a result it had no right to reverse itself, and asked for arbitration of the dispute. Company refused to arbitrate, so the guild filed suit to compel arbitration. After months of court hearings and a trial, the Federal District Court issued an order compelling Rackmilites to arbitrate.

WGAW had begun prepping for the arbitration, when Universal filed its motion for the new trial, so end of the prolonged litigation is not yet in sight.

JEWELER-TURNED-CRITIC

Edgar S. Van Olinda, critic columnist for Albany Times-Union, was editorially saluted by the paper last week on his 78th birthday. The sheet said it would be "a gay and vigorous" natal day for "our most venerated contributor, Edgar Sim Van Olinda," whose "Around the Town" column that morning "is estimated to be something like his seven thousandth." Its fans "are legion."

The editorial pointed out that "Van" had been with the T-U for "about three decades," and as a full-time staffer, for 24 years. Van Olinda had "long been a jeweler before he found his real home at a typewriter."

Even "more remarkable," the paper declared, was his career as a singer: for more than a half-century as a choir member and soloist at St. Peter's Episcopal Church, and in the earlier 1900's, as second tenor with the Albani Quartet (heard in Albany theatres, among other places).

Dorchester

Continued from page 2

derstood, will be approximately $20,000,000. The hotel profit for last year was approximately $1,000,000, a dip of about 8% over the year previous. The Savoy, which says it is not on the market, dipped about the same amount, blaming this on a drop in U.S. tourist trade. Local trend-in-the-wind watchers point out that it is interesting that Savoy had to bother to make the denial.

A new American hotel (the Hilton, 510 rooms) is due to open next February and the HCA's 330-room Carlton Towers opened recently.

"It's not running hotels any more," said a veteran London hotelman. "This has become a real-estate business. Look what is happening in America. All the big hotels keep changing hands daily; it's hop-scotch hankypanky. And that's what London may expect, too."

The French Idea

Paris, Oct. 23.

In spite of the big dip in American tourism the past couple of years, and particularly in 1962—brought on by the nervous Wall Street situation—de luxe Paris hostelries are still oversold at peak seasons.

Which is why Hilton and other Yank chains would like a toehold in the rich Parisian market. This has come up before, and there also have been bids from Restaurant Associates (the New York operators of the push Forum, the Four Seasons and kindred class eateries) and other chains. Claude C. Philippe, exec veepee of the New York Americana, periodically has put in bids for the Hotel George V, and also has plans to build a large hotel complex above the railway station, the Gared'Ouest.

The French Government Tourist Bureau would like some new class hostelries to invade the scene but also appreciates the French idea of keeping the foreigners out.

Paradoxically the last new Parisian hotels, built in the 1920s, were financed by the late Atlantic City hotelier Joel Hillman—the George V and the Prince de Galles (Prince of Wales), originally "twin hotels" but since operated independently.

Another paradox is that, despite the current "Yankee, stay home!", feeling many of the grand hotels throughout Europe, both in the capitals and at the spas, have large foreign capital, much of it British, and a good deal of it from the Scandinavian and Lowlands financiers.

Bruce Young New Prez Of Ark.-Tenn.-Miss. MPTOA

Memphis, Oct. 23.

Bruce Young, repping the Commonwealth Theatres in Pine Bluff, Ark., was elected prexy of the 53d annual Arkansas-Tennessee-Mississippi Motion Picture Owners Assn. in a two-day powwow held at the Chisca Hotel. Other officers elected for the coming year were: J. M. (Monk) Mounger, chairman of the board, Calhoun City, Miss.; Nona White, Riley-United Theatres, Little Rock and Hayes Redmon of Millington, Tenn., veepees. R. B. Cox, Batesville, Miss., K. K. King, Searcy, Ark. and Redmon named national TOA reps.

Jim Alexander, state campaign manager for Gov.-elect Frank Clement of Tennessee, addressed some 250 delegates at the opening session. Other speakers were Jerry Berger of 20th Century-Fox and James V. Blevins of Nashville. Dave and Abner Lebovitz, brother duo who own-operate the Sunset and Sky-Vue ozoners, were named to the arrangements committee for the 1963 session which also will be held here at the Chisca Hotel.

M.D. Raps 'Fool' Stress

Minneapolis, Oct. 23.

Morning Tribune published a letter from Dr. David J. Vail, state medical director, protesting against an advertisement which it carried for "I Thank a Fool" (MGM). Vail accused the picture itself, and the ad, of depicting mental illness in an unjustifiably bad light.

He called the ad "tasteless and offensive and not in the interest of public education toward the mentally ill." It was an ad generally used everywhere in selling the picture.

Inside Stuff—Pictures

Bild-Zeitung, W-Germany's largest mass daily, recently stirred some anti-Marlene Dietrich feeling when it reported that the German-born American songstress had "suddenly asked" for an additional payment of 23,000 D-Marks ($5,750) shortly before the UNICEF benefit concert of Oct. 6 in Duesseldorf. Miss Dietrich didn't ask for any salary in connection with the UNICEF concert itself, but since the German Television had purchased the rights of the concert (to be telecast next year) and demanded her not to sing the song, "Tell Me Where the Flowers Are," on any German tv show within period of one year, she had asked for compensation (the above amount). When German TV rejected the demand, she had the choice of either letting down UNICEF or yielding. She decided to sing for the sake of UNICEF. Bild-Zeitung had to apologize to her via a front page article headlined "Pardon, Marlene" after Miss Dietrich's lawyer insisted.

Though he produced the first film ever shot in CinemaScope, 20th-Fox's blockbusting "Robe," producer Frank Ross reported in New York last week that he will shoot his upcoming African adventure, "Mister Moses," in Panavision.

The producer recalled that producing the first C'Scoper had been a somewhat dubious honor-financially. He found that 20th was charging off a good deal of the costs of promoting the CinemaScope process against "The Robe," a joint venture of his indie company and 20th.

One day he learned that he was helping foot a bill of something like $120,000 for C'Scope equipment in Australia, which he naturally thought to be going "too far." Even though he was still working on the 20th lot, he instituted suit against the company for $600,000 in moneys he figured he was losing as a result of management's magnanimous share-the-cost policy. He settled out-of-court for half.

"I'm not a big movie star in North America because I've never had a teenage following, but I do very well with people over 22 and in Europe," Toronto Star's Ralph Thomas quotes Rod Steiger, there rehearsing as Capt. Ahab in the Orson Welles dramatization of "Moby Dick," opening tryout at Royal Alexandra Theatre Nov. 1.

Steiger, who originated Paddy Chayevsky's Marty on tv, says he turned down the film lead (then played by Ernest Borgnine) because he'd have had to sign a seven-year contract—"I would have sacrificed whatever independence I had if I'd signed."

Considering the big bundle of cash which Joe Levine is paying for that elaborate billboard advertising "Madame" on the east side of Broadway, between 42d and 43d Sts., it's probably a good thing he wasn't on hand Friday (19) night when the moving electric sign beneath the billboard went completely awry. After announcing Levine's "Long Day's Journey Into Night," it went on to quote the critics in the following fashion: "'Stunning' — Bosley Czother, N. Y. Times; $51MDO 33GR 5HGNOZ'—Paul V. Beckley, Herald Tribune." That Beckley's sometimes an inscrutable critic to be sure.

GRANTS MISTRIAL

Drive-In Op Ill-State Fears Jury Sympathy

Des Moines, Oct. 23.

District Judge Randall has ruled a mistrial in the $345,000 lawsuit brought by Capitol Drive-In Theatre Inc. against the Iowa State Highway Commission in a land condemnation case.

Lloyd Hirstine, principal stockholder and manager of the Capitol Drive-In, became ill after testifying last week and the acting attorney for the commission asked for a mistrial on grounds there was a possibility of unmerited sympathy for the drive-in theater and that a fair and impartial verdict could not be returned and an expert witness for the commission was not available because of postponement of the trial during Hirstine's illness.

The theater company asked $300,000 in lieu of a lesser amount awarded by a sheriff's condemnation jury in the commission's taking of four-tenths of an acre of land and access in connection with the widening of U.S. 69 north of Des Moines. The firm also asked $45,000 for loss of direct access to its property for about 16 months.

Louis Nizer

Continued from page 2

casion as the attorney-author stressed the gap between the sciences and the humanities—Russia, for all its scientific progress ("after all," he observed, "they were the first with the sputniks"), is still lacking in the humanities.

Harry Hershfield, the CS&S president, accented that his longtime friendship with Nizer made this a special occasion. O'Rourke in between his "scandalous tintype" of the g. of h., observed that JFK did have three choices with the Cuban problem—"he couldn't make up his mind whether to send down his old man to buy it, Billie Sol Estes to steal it, or consult Harry S. Truman who would have told them what to do with it."

Nizer's show biz legal background was fore and aft—his clients aft, and many from show biz out front. Darryl F. Zanuck was the among the missing—his plane wasn't due to get in until last night (Tues.) from Paris.

The Circus Saints & Sinners' next shindig shifts to the Americana Hotel with Eddie Fisher as "fall guy," and because of the larger capacity because it will be "ladies' day," i.e. femmes permitted.

Abel.

35 OPENINGS IN 1962 FOR 'LONGEST DAY'

Twentieth-Fox's "The Longest Day," currently playing its first eight domestic hardticket dates, is expected to have opened in approximately 35 U.S. situations before the year-end. Company confidently expects all these dates to be still running by Oscar time in the early spring, when it hopes to pick up at least several major awards. By that time, also, the 35 dates will have been supplemented by a number of others.

The eight current dates are all reported to be running at or near capacity. At the Warner in New York, there have only been two performances which dipped slightly below capacity—and those were the Wednesday matinees of the second and third weeks. According to one exec, even with a hit hardticket film, the midweek matinees seldom go absolutely "clean." The Warner also reports that its advance is not only holding steadily, but growing weekly, despite the fact that a sizeable portion of the advance is used up each week.

Youngstein Chairs Feed Honoring S.P. Skouras

Max E. Youngstein, recently with Cinerama, now in a new show business enterprise in association with Jerry Pickman, Charles Simonelli and others, has been named luncheon chairman for the Joint Defense Appeal tribute to 20th-Fox board chairman Spyros P. Skouras tomorrow (Thurs.) at New York's Americana Hotel.

This climaxes the film industry's campaign in behalf of the American Jewish Committee and the Anti-Defamation League of B'nai B'rith.

Skouras is being cited for his "leadership on behalf of human rights."

Young Execs

Continued from page 1

said to be a prerequisite, the trainees are not required to have had film industry experience. All must be college graduates, and if they plan to serve abroad, must also be bilingual.

Some of the young men will be selected abroad, said Poe. "Testing phase" of the program will last two years, and any of the men who do not make "a substantial move" in that time will be released.

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Hollywood Unionists See 'Red' In All-Out Rage Over Runaway Subsidy

Hollywood, Oct. 23.

Charges of Communist infiltration into Hollywood films as a cause for runaway production in Europe were flung hotly at a recent Hollywood meeting of the newly-formed newspaper, the Los Angeles County Labor Leader, edited by Leo Green. Meeting, held at the Roosevelt Hotel, keynoted a strong attack on Hollywood by Clayton Thomason, business rep. of the Scenic Artists, Local 816, who was joined on the dais by Herbert Aller, Cinematographers' local 659, and A. T. Denison, Lamp Operators, local 728. Three unions are those which earlier had left the Hollywood Film Council and published the pamphlet "Awake America," distributed in Washington.

Thomason, in a lengthy speech which mentioned many things but not "featherbedding," charged Hollywood with running away chiefly for "subsidies." He asked why Samuel Bronston's "John Paul Jones" should be made in a studio in Spain, "Road to Hong Kong" in London, "America America" in Greece, noting "these can't be for authentic locals." He pointed out the Eady Plan in England was used on "Bridge Over the River Kwai" and said "they got $1,000,000 on the Eady plan for this picture and are getting more than that on "Guns of Navarone."

Thomason charged filmakers can get "90% of their negative cost in Yugoslavia, but that country just got $90,000,000 in foreign aid from us. Two out of three pictures on the screens are made under these conditions," he asserted.

Thomason charged studios with doing business with Communists, particularly discussing the "unfriendly 10" whom, he said, have gone to Europe. He named "Exodus" in this regard and stated "we have knowledge that Twentieth Century-Fox did business with the Communist unions in Italy." Union leader also charged "Fox sold its studio for $42,000,000 to make two runaway productions where they employed Communist people." These he named as "The Longest Day" and "Cleopatra."

Eric Johnston and the MPPA were accused of lobbying tactics, with Thomason asking for investigations by Congress. He, additionally, asks for "legislation to wipe out financial gain by going abroad and for the U.S. to refuse to allow advertising of product unless it be clearly stated as foreign." Speaker charged "fraud and deceit against the American public who are denied the right to see an American made film." He charged, "Who is to present the face of America to the world—America or Yugoslavia, also saying "Khrushchev can take over this greatest informational product if we are not careful."

Thomason used quotations from Sen. Thomas Kuchle and Congressman Thomas Hutton, latter from the Congressional Record, to illustrate his points. Hutton, he quoted, as saying the "Hollywood 10 has caused the American public to boycott Hollywood boxoffice."

Thomason was joined on the rostrum by Roy Brewer, former business rep. of the IATSE and now with Allied Artists in New York, who charged "the shortsightedness of our industry in building up little Hollywood in other areas in the world." He said "there is an atmosphere against people fighting for this," calling "politics the real problem today facing Hollywood production."

Other speakers included attorney Robert Gaston who revealed a non-profit organization called SAM (Save American Movies) is being formed by the Labor Leader, with incorporation signatures to include the names of James Morgan, associate editor of the paper, Thomason and Ralph Clare, latter of Teamsters Union. (It has not yet filed in Sacramento).

Other speakers included Gordon McDonnaugh, Congressman from 30th District, who said "American producers who use foreign talent and exploit it in American theatres are doing a disservice to their country. Rep. Edgar Hiestand (R.-Cal.) called for a tariff on importing of films.

SILVER EXITS PORTLAND, ME.

Portland, Me., Oct. 23.

Nat Silver, for the past 13 years manager of the Strand and Empire Theatres here, has been transferred to the Boston area. The filmhouses are part of the Snider chain.

While in Portland Silver was active in Legion and police reserve activities. He was gifted by the groups prior to his departure.

OCTANE TRUCK BLOWS UP

Destruction Includes Film House In Alberta Burg

Peace River, Alta., Oct. 23.

Some 12 business establishments, including the Uptown theatre, were destroyed by fire which swept this town's main street after a semi-trailer truck loaded with high octane aviation fuel crashed and exploded.

Loss was estimated at $1,000,000, with the theatre loss at $50,000 to $75,000.

BRACKETT IN $105,825 SALARY SUIT VS. 20TH

Hollywood, Oct. 23.

Producer Charles Brackett on Monday (22) filed a Superior Court suit against 20th-Fox for asserted breach of contract, asking $105,825 as salary to date of July 3, 1963, when his pact was due to expire.

Brackett pact had been terminated by the studio on Oct. 15. Figure asked is based on $2,350 per week salary plus expenses.

John Considine makes first film appearance since his juve roles as one of 12 apostles in George Stevens' "Greatest Story Ever Told."

Amusement Stock Quotations

Week Ended Tues. (23)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	12⅜	ABC Vending	114	13⅞	12¾	12¾	—1
47½	22¾	Am Br-P'r Th	115	29¾	26	26	—3½
20⅝	10	Ampex	853	15⅜	13¼	13¼	—2
43⅞	31½	CBS	135	37½	33⅝	33⅝	—3⅞
33⅞	8¾	Chris Craft	140	11⅛	8¾	8¾	—2¼
31	14	Col Pix	81	18⅞	16⅞	16⅞	—1⅞
51⅜	34½	Decca	44	42	39¾	39¾	—1¾
40⅝	22⅜	Disney	52	25⅜	22⅜	22⅜	—3
115⅞	85	Eastman Kdk.	292	96¾	90½	92	—4
6¼	4¼	EMI	225	4¾	4⅜	4⅜	— ¼
14⅝	8⅜	Glen Alden	278	9⅜	8⅞	8⅞	— ½
47½	19½	Loew's Thea.	209	21⅞	20	20	—2¼
78⅞	33	MCA Inc.	117	41½	37⅛	37⅛	—4⅝
15⅞	10⅜	Metromedia	48	13½	11¾	11¾	—1⅝
58⅛	27⅛	MGM	163	30¼	27⅝	27⅞	—2½
9¼	5⅞	Nat. G. Corp.	100	6½	6	6	— ½
25½	19	Outlet	†100	20⅞	20	20	—1
58½	33	Paramount	68	37⅝	33	33	—4¾
221	81½	Polaroid	2589	124⅛	107	107½	—15¾
63⅞	38⅝	RCA	657	49⅛	44½	44⅞	—4⅜
12⅝	6⅞	Republic	104	7⅜	6⅞	6⅞	
17	12⅞	Rep., pfd.	10	13¾	12⅞	12⅞	—1⅛
40¼	19½	Stanley War.	74	20¼	19½	19¾	— ⅜
33¼	27¼	Storer	13	29⅞	29⅝	29⅝	— ⅛
39⅜	18	20th-Fox	215	21¾	18	18	—3¾
35⅜	23¾	United Artists	89	26¾	23¾	23¾	—3
20¾	11¼	Warner Bros.	69	12⅝	11¼	11¼	—1½
75⅝	44	Zenith	745	50¾	44⅛	44½	—6⅝

American Stock Exchange

6⅝	2½	Allied Artists	53	3	2¾	2¾	— ¼
9	3⅝	BalM'nt GAC	24	5	4⅜	4⅜	— ⅝
21⅜	10¼	Cap. Cit. Bdc.	42	15½	13¼	13¼	—2
20⅜	9⅛	Cinerama Inc.	686	13	9¼	9¼	—3⅞
12	6½	Desilu Prods.	54	8⅛	7⅝	7¾	— ⅛
9⅜	4½	Filmways	34	5¼	4⅞	5	
14⅜	6	MPO Vid.	23	6½	6	6	— ¼
18	8½	Movielab	18	8¾	8	8½	— ⅝
2¾	1	Nat'l Telefilm	54	1⅛	1	1	
5⅛	2⅜	Reeves Bdcst.	39	2⅜	2⅛	2⅜	— ⅛
7½	2¾	Reeves Snd.	173	3⅜	3	3⅛	— ⅛
12¾	10¼	Rollins Bdcst.	6	11⅝	11½	11½	
22¾	13	Screen Gems	20	14¾	13⅜	14	—1
26⅝	6⅜	Technicolor	417	9⅛	6⅜	6½	—2½
16⅞	4¾	Teleprompter	53	5⅞	4¾	4⅞	—1⅛
3	1⅛	Tele Indus	374	3	2	2	— ⅞
18¾	10⅛	Trans-Lux	37	11⅞	11½	11½	— ⅝

* Week Ended Mon. (22).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1¾	2⅛	+ ⅜
Commonwealth Theatres of Puerto Rico	6¼	7⅜	—1
Four Star Television	10¾	11¾	—1½
Gen Aniline & FA	235	261	—25
General Drive-in	7¾	8⅝	— ½
Magna Pictures	1¼	1⅝	
Medallion Pictures	5	5⅝	— ⅛
Premier Albums	6¼	7⅛	—1
Rapid Film Technique	1⅜	1⅞	
Seven Arts Productions	7½	8⅜	
Transcontinent Television	8½	9¼	— ⅝
U. A. Theatres	6	6⅞	— ¼
Universal Pictures	57½	63⅜	
Walter Reade-Sterling Inc.	1¾	2¼	
Wometco Enterprises	23	24⅞	—2½
Wrather Corp.	3¼	4	— ⅜

(Source: National Assn. of Securities Dealers, Inc.)

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Engineering a 'Tax Spread'

New York.

Editor, VARIETY:

In your item captioned "Deferred Income for Floyd Patterson" (VARIETY, Oct. 3) you say that other "high bracket people" would like "to spread their income for tax purposes too"—mentioning the question as being "of interest to authors and others." Well, "authors and others" *can* spread their earnings if they so choose and embody their understanding to this effect in a proper contract in accord with Internal Revenue strictures. For the Treasury Department some years back put its blessing on deferred earnings arrangements under specified but not onerous conditions and the creative folk of this country are at least that much ahead tax-wise. Good news when it happened and still good news for all "authors and others" who can and do take advantage of the so-called deferred compensation ruling.

Harriet F. Pilpel.
(Greenbaum, Wolf & Ernest).

(Ed Note—Continued solvency of the licensing party is a factor; further, the spread-out payments must be prearranged.)

REDSTONE'S HARDTOPPER

Outdoor Operator Gets Park In Worcester, Mass.

Boston-based Redstone Theatres, until now a drive-in circuit, has acquired its first hardtop, the Park, in Worcester, Mass. Chain is spending $250,000 to refurbish the house, with relighting as Cinema I slated for Xmas.

House will seat 670 and operate as a firstrun. John P. Lowe will manage.

LABOR UNION CLASS AT ROOSEVELT U; CHI

Chicago, Oct. 23.

A class for labor union officers at Roosevelt Univ. is using a Loop motion picture theatre as a Little Red (old some) School House and regular feature films for textbooks. The pictures shown will be part of the Clark Theatre's series of revivals, and the unionists will attend at the same time as regular patrons.

Pictures scheduled include "I'm All Right, Jack" and "The Angry Silence," both of which deal with union morality, "Twelve Angry Men" (how to persuade uncommitted men), "Compulsion" (the social scene in Chi in the 20's), and "On The Waterfront" and "Edge of the City," which are concerned with labor racketeering. The class will view the French "The Red and the Black," the British "Room At The Top" and the American "Point of No Return" to illustrate social class systems, and will see "The Kitchen" and Jaques Tati's "My Uncle" to demonstrate attitudes toward industry. General political morality will be exampled with "No Love For Johnny," "All The King's Men" and "Advise and Consent."

More than 50 union officers have signed up for the course, including representatives from the Railroad Brotherhood, Grain Millers Federation, an dthe Mine, Mill and Smelter Workers Union. Among the individuals who have signed up for the class are air line stewards and stewardesses, broadcasting employees, retail clerks, brewery workers, cap makers and longshoremen.

Don't Scorn Distribs

Buffalo.

Editor VARIETY:

In regard to Otto Preminger's most recent and previous statements to VARIETY ragarding the high cost of distribution, please be advised that the reason for this doesn't lay with distribution, if there is any blame to be placed anywhere, it is the fault of the producer.

You will find that in every case where a boxoffice picture was produced and distributed, the profits were enormous, and a lot of pictures that aren't exactly top quality pictures are placed in theatres, only due to the distributor's efforts.

If Preminger has in mind the cost of his recent picture like, "Advise And Consent," there soon will be no need for producers or distributors.

All the distributor can do is place the picture that the producer makes and if the picture dies at the box office, that picture turns out to be costly to production, and if the distributor wasn't there to place the picture, it would even turn out to be more costly.

Albert A. Golden
(Ex-President of
Buffalo Film Salesmen)

20th Releases Until June; 'Gigot' as December Item; MM Documentary in Jan.

After scheduling a January release for its feature length documetary, "The World of Marilyn Monroe," 20th-Fox has realigned its entire release schedule through next June.

"Gigot," now playing its world premiere engagement at the Radio City Music Hall in New York, will get several more prerelease engagements in November and then go into general release in December. Scheduled for pre-release showings at the year end is "The Last Days of Sodom and Gomorrah," with general release in January.

Also set for general release in January are "The Young Guns of Texas" and "The Day Mars Invaded Earth."

Set for February release are "The Robe," with a new ad campaign backing up the first pic to be made in CinemaScope. In March 20th will release Mark Robson's "Nine Hours to Rama," starring Horst Buchholz and Jose Ferrer, as well as Robert Youngson's new comedy omnibus feature, "Thirty Years of Fun."

The April release will be Jerry Wald's "A Woman in July," starring Joanne Woodward and Richard Beymer. Titanus "The Leopard," starring Burt Lancaster, will be pre-released in May, followed by general release in June. Also set for June is "The Condemned of Altona," starring Sophia Loren, Max Schell and Fredric March.

TO CHALLENGE KANSAS BAR OF 'BOCCACCIO'

The Kansas State Censor Board has refused a license to Joe E. Levine's Italo import "Boccaccio 70" unless several deletions are made. Levine's attorney, Ephraim London, says, however, no deletions will be made and that the distrib will take the case to court.

Censor objected to several lines of dialog, a couple of semi-nude shots of Romy Schneider, as well as specifically asking for the elimination "of the bobbling of nearly bare breasts of the billboard girl as she runs." That's a reference to Anita Ekberg in the Fellini sequence of the tripartite pic.

Renie Conley Presiding Over Costume Designers

Hollywood, Oct. 23.

Renie Conley will head Costume Designers' Guild as prexy for coming year, and Bill Thomas will be veepee. At annual election, Sheial O'Brien also was set as treasurer and Marjorie Best, secretary.

Named to Executive Board were Morton Haack, Ange Jones, Albert Nickel, Howard Shoup and Mary Wills.

New York Theatres

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Rockefeller Center • Ci 6-4600
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*Pronounced GEE-GO
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A 20th Century-Fox Release
ON STAGE "SOUNDS"-

Little Messages to Film Producers

AS TO THE ALWAYS-FASCINATING DISCUSSION OF PUBLISHED CRITICISM . . .

Jesse Zunser of Cue Magazine and Hollis Alpert of Saturday Review defended the press on a recent panel discussion concerning moving pictures, their friends, enemies, motives, talents and runaway trends. The occasion was provided by Barry Gray on Radio Station WMCA in Manhattan with the two publication men pitted against two film showmen, who shall here go nameless. The significant term is "pitted", as in the death-pit sense of "Spartacus". In short, it was a free-for-all.

Such broadcast panel discussions dealing with films have multiplied in recent season. They draw much notice and dispense a certain amount of information and insight. The trouble tends to be, as in this recent instance, that nobody gets a chance to finish a thought except by main force of lung power. Interesting points are raised and shoved aside. Interruptions become constant and irritating to the expectant listener.

There were, however, arresting comments. One of the showmen argued that the most valuable criticism took the form of private scouting reports intended for the eyes of producers alone. The implication was that this was practical. All else was mere ivory tower effusion.

During the general hubbub as to what critics were, and were not, the two spokesmen struck out strongly against a widely echoed falsity that they are "part of show business", and that this meant disloyal. Cried the reviewers, "Our beat is show business, but we are not in show business. We are in the publication business. Our loyalty is to our readers, and to the truth as we interpret it."

Actually there is a comment which is almost never advanced about criticism, and it is this: the severest cracks on films are made by producers, directors, stars. You have only to think back during 1962. No professional reviewer would possibly fault given films as have their own personalities. Laurence Harvey and Stephen Boyd, for example, are far tougher critics than the toughest by-liners.

No publication devotes more space and attention than VARIETY to reporting the running debate as to critics and their writings, nor tries harder in its own reviewing to maintain honest criteria of balanced evaluation. Such editorial independence is not easily maintained against the occasional rages of vanity and the application of punishments. No matter. It is the necessary cost we pay for a policy established 57 years ago.

It is strict accuracy to affirm that any reputable publication, as Zunser and Alpert squarely stated, first respects itself. This is the source of its prestige which in turn creates its advertising value.

So get with, and stay with, real value. Meaning, of course

VARIETY

Your Primary Tool For Primary Trade Sell

Zurlini Causes Barcelona Furor By Blasting Spanish Censorship

By HANK WERBA

Barcelona, Oct. 23.

Valerio Zurlini, Italian film director whose "Cronaca Familiare" won the Golden Lion at Venice this year, turned the uneventful Fourth International Film Congress at Barcelona into a conversation piece with a passionate public protest over the release version of his first film in Spain, "The Girl With the Suitcase," that lacked 20 minutes of its original footage.

Using the stage of the Palacio de la Musica as a forum, he drew heavy applause from a packed Catalan audience when he objected loudly to the unauthorized cuts in the Spanish dubbed print.

The incident took place with government, municipal and festival authorities on stage to distribute the traditional "Lady with the the Umbrella" statuettes for all color film entries at the Catalan gathering. Zurlini's "Cronaca Familiare" was scheduled to follow the award ceremony and close the festival. In grabbing the mike instead of the award, he probably gave the impression that "Cronaca" has taken a censor mauling, although he referred only to "The Girl with the Suitcase."

The ensuing uproar was significant as an explosive rejection by at least part of the Spanish-going public of past censor practices.

Ironically, Zurlini's public protest coincided with the first public appearance of Garcia Escudero, recently designated Director General for Cinema, who has himself gone on record prior to, and subsequent to his appointment, against this type of film sniping. In a statement to the press, Garcia Escudero pointed out that "The Girl with the Suitcase" had been in release for more than a year and that Zurlini's unbecoming behavior had placed the stigma of the past event at the festival doorstep, and the authorities present.

Festival organizers made it clear that, for the first time, no films had been banned or deleted by the director general's office. Not only were films previously prohibited for release in Spain programmed (The World of Suzie Wong), but even Zurlini's "Cronaca Familiare" was screened intact.

Zurlini later told VARIETY that his Palacio de la Musica bombshell was a protest on purely professional grounds against the desecration of creative effort without the consent of the author. He planned to communicate his regrets to the director general for whatever embarrassment was caused, but admitted his delight with audience response to his action.

Other entries at the color film fest included Hollywood's "If A Man Answers," "Mr. Hobbs Takes a Vacation," and "The World of Suzie Wong." Italy sent in "Cronaca," "Hercules Conquers Atlantide" and "Lions in the Sun," "Lovers of Teruel" and the Brigitte Bardot starrer "A Private Affair" (in the Metro version) represented France; "The Inspector" was the British entry; Mexico sent "The Empty Star" and Germany screened "The Wonderful Adventure." Festival highlight was a Japanese retrospective from the works of Kenji Mizoguchi.

Guy V. Thayer to N.Y.

London, Oct. 23.

Guy V. Thayer, Jr., managing director of the newly formed British production company, Mark III Scope, leaves London next Friday (26) for a three-week trip to New York and Hollywood, during which he will give priority to setting a distribution deal for the company's, "A Magic Carpet."

This is a 90-minute feature, to be made in the Middle East, using a new three dimensional process, and will be lensed in Technicolor, with stereo sound. Production is due to start Jan. 10.

Also on Thayer's slate will be the setting up of casting and directional commitments of two upcoming projects, "Miss Jones and the Cannibal" and "Nurse Campbell and her Martian," both of which are due to start in London next spring. He will also be talking a provisional deal for "Ataturk," the screen biog of the father of modern Turkey, for which Omar Sharif (who makes his western debut in "Lawrence of Arabia") will play the title role.

Set 'Lawrence' for Three West End Reserved Runs

London, Oct. 23.

"Lawrence of Arabia," (Col) due for a Royal preem at the Odeon, Leicester Square, on Dec. 10, is already set for three hard-ticket engagements in London's West End.

Its Odeon engagement is for a limited season of eight weeks. At the end of that run, the Sam Speigel opus will follow "El Cid" into the Metropole for an indefinite stay, probably at least six months. Thereafter it will transfer to the Odeon, Haymarket, where Col's "Barabbas" is in residence.

As already reported, ticket brokers have guaranteed the initial Odeon run to the tune of $100,000.

'Tunnel 28' Preem In Berlin, 3d Major Pic To Do So in 1 Year

Berlin, Oct. 23.

Within a year, West Berlin has had its third world preem of an American film (Stanley Kramer's "Judgment At Nuremberg" and Billy Wilder's "One, Two, Three"). Walter Wood's "Tunnel 28" (MG) opened last night with a gala firstnight at Congress Hall. Ernst Lemmer, Federal minister for all-German affairs, and David Lewis, Metro's European prexy, were the hosts. Incidentally, it was Lemmer who suggested the world preem of the film for Congress Hall.

Film's official local preem will be at Berlin's Metro theatre next week. The U.S. preem has been scheduled for Oct. 31 in Detroit and shortly thereafter will open in Boston, plus several houses in Michigan as well as Canada. Producer Wood said he is going to attend the various regional preems.

"Tunnel," Wood's second feature, cost £650,000 and has a running time of exactly 90 minutes. It'll be shown in German (pic was made in English and thereafter, with the exception of Christine Kaufmann, everyone dubbed his English voice into German).

COMEDIE-FRANCAISE DEBUTS WITH A HIT

Paris, Oct. 23.

The state subsidized depository rep company of French classics, the Comedie-Francaise, looks to have a hit addition to its repertory with a sprightly reprise of the 18th century comedy by Beaumarchais "Le Mariage De Figaro."

No staging credit was given, but insiders say that thesp Jean Piat, who plays Figaro, dressed up the C-F version. This was the 1,083d reprise of the perennial. Most critics found it lively, charming and entertaining with one carping that it showed a lack of direction but, on the whole, it was faithful to the play.

The play has plenty of plot and this bears the mark of one of the more liberal works of the time which is said to have given an inkling of the coming French Revolution.

The C-F thus starts the season with a hit, a posh firstnight audience gave it a standing ovation. For the record the full name of playwright was Pierre Augustin Caron De Beaumarchais.

New Roman Studio

Rome, Oct. 23.

A new Film Plant, G.S.C. Studios, was opened here this week on the outskirts of the city. Studio includes two sound stages, with their own power units, tank for underwater lensing, restaurant, office space, and the usual trimmings.

Current tenant at G.S.C. is "Ape Regina" (Queen Bee) directed by Marco Ferreri for Henryk Sroshiski and Alfonso Sansone's Sancro Films. Producers are also 50% partners in the studio ownership.

After "Queen Bee," Sancro plans to produce another pic by Ferreri "The Trial" at the studio, followed by Giulio Petroni's "Tadultera" (The Adulteress) and a film directed by Riccardo Fellini, Federico Fellini's younger brother.

Rome Down to Third In Italo B.O. Ratings

Rome, Oct. 23.

Eternal City boxoffice is dropping at an alarming rate. That's the conclusion drawn by local exhib observers after a belated perusal of the past years' statistics.

Hard figures show Rome b.o. totals off by some 6.2% in 1961, while comparison of '61 with '60 figures for all of Italy show drop to be only 0.5%. In admission totals, that makes it 49,301,000 in 1961 for Rome alone, against 52,549,000 for 1960.

Same source indicates Turin is the new b.o. town in Italy, followed by Milan. Rome, the previous leader, now holds number three position in the firstrun stakes. A look at Sept. b.o. shows that no picture topped the 1,000,000 Lire ($1,600) mark on a Sunday in Rome, while 11 did so in Milan and nine in Turin. Third and fourth Sundays in Sept. showed similar proportions: eight films over the $1,600 mark in Rome, 24 in Milan, 15 in Turin.

Exhib source hints that inflation of firstrun houses (and move-over spots) has upset the balance in the capital, and that the system must be revised to cope with downward trend in public reaction. As example, it cites that Rome, which has 16 more firstrun houses than Milan, grosses less coin than its northern rival.

Fest Within Fest New Mex Scheme

Mexico City, Oct. 23.

A week-long Latin American sub-festival, to be celebrated concurrently with, but outside the World Review of Film Festivals in Acapulco, has been approved by the Film Bureau. Full Bureau aid will be extended to this Spanish language miniature festival.

Each country will have the right to present two feature films and two shorts. So far definite participants include Mexico, Spain and Argentina. However, other republics are expected to accept invites.

Chief regulations call for pictures to have been produced within 12 months before the competition shot in Spanish, not exhibited outside the borders of the producing country and not presented officially or unofficially at any European festival.

Best film will be selected, as well as prizes for direction, acting, etc. Award will be a reproduction of the Aztec Calendar in silver, with trophy to be known as La Piedra del Sol award (The Sun Stone Trophy). Spanish language fest is the outcome of a suggestion by the Mexican Association of Motion Picture Producers. Venezuela is definitely expected to participate and hope is to make this an annual event. Idea had first been proposed last year, but Film Bureau backing was not obtained.

Donaldson Meets With Chamberlain to Talk Problem of 'Premise'

London, Oct. 23.

The Lord Chamberlain and impresario William Donaldson met yesterday (Mon.) to try and iron out the rumpus raised by the American revue, "The Premise," now running at the Comedy. As reported in VARIETY (last week) the censor objected to the inclusion of a sketch in which God is portrayed as a Negro. The sketch was immediately dropped.

But neither Donaldson nor the cast will agree to the censor's stipulation that improvisation in the show must stop. They claim that it would kill the spirit of the revue and that it would have to fold. Since the Lord Chamberlain's letter was received the cast has been carrying on as usual and they and Donaldson have insisted that they "are prepared to risk a fine or even imprisonment if need be."

Failure to follow the instructions of the Lord Chamberlain is a breach of an Act of Parliament of 1843, but he has no power to close down the theatre. In this event the affair would become the headache of the Director of Public Prosecutions.

International Sound Track

London

Press handout from **Charles H. Schneer** reports that three major powers are engaged in the race through space, to be the first to reach the Moon. One is the U.S., another is the Soviet Union, and the third —yes, you guessed it—is Charles H. Schneer Productions. It's a tieup, of course, with the producer's project to film **H. G. Wells'** "The First Men in the Moon," written in 1901, for which **Nigel Kneale** has written the screenplay . . . Producer **Betty Box** and director **Ralph Thomas** have been hitting the road, drumbeating their latest Pinewood picture "The Wild and the Willing," which is a Rank release . . . Now that he has completed his role in **Michael Balcon's** "Sammy Going South," **Edward G. Robinson** left London last week for his home in California . . . "El Cid," now in its 11th prerelease month at the Metropole in London, has been set for more provincial dates in Oxford, Worcester and St. Helens. **Samuel Bronston** actioner is released in the U.K. through Rank . . . Metro's latest British picture, "The Haunting," was launched with a Sunday morning Savoy cocktailery, at which director **Robert Wise**, scripter **Nelson Gidding** and many of the stars showed up. It's based on the **Shirley Jackson** novel "The Haunting of Hill House," and the cast is headed by **Julie Harris, Claire Bloom, Richard Johnson** and **Russ Tamblyn** . . . **Carl Foreman's** "The Guns of Navarone" presented a hand-carved, gold-plated miniature of a cannon by **Sheikh Rashid Ahmed** to commemorate the all-time record engagement of "Guns" in Karachi . . . **Ron Goodwin** picked by **Cornel Wilde** to write the score for "Lancelot and Guinevere," which is now completing production on location in Yugoslavia . . . Principal photography started last week on the new **Bob Hope-Anita Eckberg** comedy "Call Me Bwana," which **Gordon Douglas** is directing for **Harry Saltzman's-Cubby Broccoli's** Eon Productions. Pic, which co-stars **Edie Adams** and **Lionel Jeffries**, will be released by United Artists in the Western Hemisphere and through Rank in the Eastern Hemisphere and Commonwealth . . . **Maria Perschy** in last week for the world preem of the Metro British production, "The Password Is Courage."

Eddie Albert, here to play the alcoholic actor in the BBC-TV production of **Clifford Odets'** "Winter Journey," has been signed for a top role in the **Jack Hawkins-Jules Buck** production of "The Party's Over," now filming on location in London. He returns to America at the end of the month for a tv date . . . Location filming has started on the new **Roy Baker** production "Two Left Feet," with **Michael Crawford, Julia Foster, Nyree Dawn Porter** and **Michael Craze**. Baker, who is directing, wrote the screenplay with **John Hopkins**, and **Leslie Gilliat** is producing. It's a British Lion release . . . "The L-Shaped Room," made by **Richard Attenborough, Bryan Forbes** and **James Woolf**, has its world preem at the Columbia Theatre next month. Film, which stars **Leslie Caron** and **Tom Bell**, was written and directed by Forbes, and Attenborough and Woolf were producers.

Frank Williams, a boothman at the Leicester Square Theatre, retired on Saturday, Oct. 13. He had previously been at the New Gallery . . . **Earl Mountbatten** will be attending the charity preem of "Mutiny on the Bounty" at the Royalty on Nov. 19, which is being organized by Metro, with the Variety Club, in aid of the Edwina Mountbatten Trust.

Paris

Yank director **Joseph Losey**, a 10-year resident and filmmaker in Britain, was in for opening of his latest opus "Eve," made in English in Italy for French producers. Pic got split reviews but is doing early biz. Losey would like doing a pic in the U. S. with the right property but feels after 10 years he is now a European director in outlook. He is prepping a film version of **Bertold Brecht's** "Gallileo" which he staged in Hollywood with **Charles Laughton** right after the last war. Star of "Eve," **Jeanne Moreau**, says she never looks at rushes for she has complete confidence in the director and chooses her jobs thusly rather than by story . . . **Joe Besch**, repping **Jay Frankel's** new Union Film Yank distrib setup, bidding for a coproduction deal with **Fernand Lumbroso** for his current pic "An Honorable Young Man" that has exteriors slated for the U.S. Union would back Yank expenses for Yank distrib rights.

Mel Ferrer doing a walkon bit in "Paris When It Sizzles" (Par) here which stars wife **Audrey Hepburn**. Incidentally, VARIETY erred in putting **Tony Perkins** into the pic for a small role, it was the other Tony, **Curtis** that is . . . Yank singer **Nancy Holloway** into a top role as thesp in the French pic "Ballad Pour Un Voyou" (Ballad for a Badman) . . . A French clan, similar to the Frank Sinatra Yank counterpart, is in the making here. Young pic stars and thesps **Jean-Paul Belmondo, Claude Brasseur, Sacha Distel** and **Jean-Pierre Cassel** have formed their own pic production company, now housed in Distel's uncle's, **Ray Ventura's**, pic production office, to make a pic in which they will be able to play a fictionalized version of their real life friendly shenanigans together. Project is based on the **Jules Romains** book, "The Buddies," with **Jean Cherasse**, an ex-school teacher, to direct. It is a bunch of comic scenes about a group of young fellows in the 20s engaged in the army, jokes, etc.

French Film Museum, the Cinematheque Francaise, prepping a month of Garbo in February. Hope to have her appear but it seems illusory that Garbo will show . . . **Rene Havard** readying a sketch pic to have all the noted pic detective heroes in it helping a neophyte solve a case. Each will show how he would do it and each seg will depict it to the tyro. Plans are **Eddie Constantine** to play his usual G-Man Lemmy Caution, **Jean Gabin** Maigret, **Lino Ventura**, the French undercover man the Gorilla, **Pierre Fresnay**, Inspector Wens and **Charles Vanel**, the head of the French secret service . . . French legit farce of **Claude Magnier**, "Monsieur Masure," already done as a pic here, may also become a Yank pic with **Tony Curtis** and **Gina Lollobrigida**. Metro would do the pic. It concerns an interloper who almost upsets a perfect marriage.

Rome

William Garroni's American-made "The Mastery of Space" was the only Yank winner at the recently concluded Trento Festival of Exploration Films . . . kudo consists of Silver Plaque and some $850 in cash . . . **James Mason, Lilli Palmer** in Rome waiting for Italo star **Gabriele Ferzetti's** facial surgery to heal sufficiently to enable them to resume roles in Galatea's "Beta Som" . . . **Cyd Charisse** and **Perez Prado** paged by **Vittorio Sala** for stints in his "Songs Around the World" (Cinegai-SPA) **Dean Martin, Nat King Cole** already set to be lensed in U.S. by Sala who heads stateside Oct. 20.

Vincenzo Labella is new Italo press chieftain for 20th-Fox, replacing **Anacleto Tanda**, longtime tub-thumper for the company here, who left 20th to resume his law practice . . . Titanus has started shooting "Young Europe," helmed by **Paolo Cavara**, young Italian director who recently assisted **Gualtiero Jacopetti** on his big-grossing hit "Mondo Cane" . . . ten-man crew will be used on Eastmancolor effort which plans to mirror "the lives, labors, and loves of Europe's young generation" . . . **Brigitte Bardot** reportedly being sought as **John Gavin's** partner in Titanus' upcoming "Ettore Fieramosca."

Not only Yank thesps but their sons and/or relatives working here now: **Sean Flynn** (in "Sign of Zorro"), **Jim Mitchum**, in "The Victors"; **Joe Laurel** (Stan's brother) in "From Saturday to Monday"; **Yvan Palance** (Jack's brother) also around . . . **Dominique Boschero** into **Damiano Damiani's** "La Rimpatriata"—Damiani's latest recently won San Sebastian Grand Prix.

'Wear Shoes': Berlin Cinema Bar

Berlin, Oct. 23.

The Pamet on Buelow-Strasse here, an old Berlin film house which went bankrupt, has been turned into what's called a "cinema bar" by its new owners, Edwin Kupperman and Mischa Burszstyn. The newly furnished spot is open (except Mondays) from 8 p.m. to 5 a.m., has a band for dancing, and there are pix (cartoons, striptease shorts, etc.) slotted at 11 p.m., 1 and 3 a.m. The spot has already established a good following. Enterprise concentrates on elegance, that's to say customers must wear a tie, (shoes too? Ed.) leatherjackets are out and there are no pickup girls.

There are similar spots already in existence around the country. Kupperman, incidentally, intends to open more cinema bars in town if this place clicks.

Extend Present Italo Film Aid Pending New Law on ECM Lines

Rome, Oct. 23.

The current Italian Film Aid law, which expires March 31, 1963, will probably be replaced by temporary legislation containing the essentials of the full proposal for a new aid law, due to be presented in next few days to the Italian Parliament.

Temporary legislation (called "legge stralcio") is the Ministry of Entertainment's solution to avoid yet another extension of the current aid setup due to the fact that the 350 amendments already presented concerning the new law would make it nearly impossible to pass before deadline time next March.

New law is expected to contain clauses progressively lowering aid percentages to coincide with European Common Market legislation, but Italian industry officials are fighting to have the drop in aid followed by a proportionate drop in government admission taxes and in special emergency funds for winter relief which now eat strongly into Italian nets.

Meanwhile, it's pointed out here how in self defense, European filmmaking associations are meeting in Paris to work out announced plans for self-financing of continental production efforts. Basic elements are said to have been worked out in advance, and Italian sources are hopeful that some concrete agreement in this direction may emerge from the Paris get-together.

'West' to Get $280,000 Guarantee for London Engagement Via CTL

London, Oct. 23.

Just eight days after Keith Prowse announced its firstever ticket broking deal for "Lawrence of Arabia," the Combined Theatre Libraries have come up with a guarantee for "How the West Was Won," extending over 52 weeks, and involving a minimum of $280,000. It represents the biggest-ever "blind" advance given by the brokers for a production of any kind, legit, or otherwise.

The cash guarantee is equal to 20% of the potential take of the first year, or represents capacity business for a full 10 weeks.

The Cinerama feature has its world preem at the Casino Theatre on Nov. 1, for the King George Fund for Sailors. It starts its regular engagement at normal admission prices the following day. New projection equipment is being installed at the Casino, which will enable the film to be shown with a single intermission.

Making the announcement at a press conference last week, Peter Cadbury, the KP topper, admitted that they had now got a taste for motion pictures, but were determined to tread cautiously. They had made no other deals, and as an indication of their attitude, admitted they would not start talking a deal for "Mutiny on the Bounty" until they had seen the picture. Both "Lawrence" and "West" were guaranteed "blind."

'Running Man' Finishes

Dublin, Oct. 23.

After eight weeks on location in Spain and almost seven weeks studio work at Ardmore Studios, Bray, Sir Carol Reed finishes camera work this week on "The Running Man," based on Shelley Smith's best-selling suspense story about an insurance fraud. Reed is both producer and director of picture which is set for Columbia release. Stars are Laurence Harvey, Lee Remick and Alan Bates.

Aussie's Worried By Reaction To Oversexed Pix

Sydney, Oct. 23.

Over-play of sexy fare in the key Aussie cinemas is presently bringing heavy frowns from religious organizations, parents and citizens associations and other such bodies.

The current question here is: Where have all the wholesome family films gone? Even though exhibitors opine that the current sex overplay will eventually harm the boxoffice via the wrath of puritan-minded folk who will press for a stricter censorship code, especially when the over-sexed pix are routed into the suburbs and are available to juve patronage.

It has been pointed out here that American exhibs have been pressing producers to put a brake on sexy pix. Showmen here mainly object to rape, abortion, adultery and seduction in pix, with no objection to spicy comedy geared for sophisticated laughs.

The British and continental producers are mainly responsible for the current sex overplay here and the public is tiring of pix about prostitutes and redlight themes.

Current sexy crop marquees here include: "Love Now, Pay Later" (Blake), "Lolita" (MG), "A Kind of Loving" (BEF), "Boccaccio 70" (Blake), "Susan Slade" (WB), "Cold Wind in August" (UA), "Five Day Lover" (Kapferer), "A Taste of Honey" (BEF).

Pix sans sex currently in high favor are "The Parent Trap" (MG), 20th week; "West Side Story" (UA), 19th week; "El Cid" (BEF), 26th week; "Touch of Mink" (UI), 8th week; "Windjammer (Cine), 8th week; "Counterfeit Traitor" (Par), 5th week; "Exodus" (UA), 14th week; "Follow That Dream" (UA).

TAX BACK ON BACKS OF ULTIMATE CONSUMER

Madrid, Oct. 16.

Spain's Ministry of Finance reacted favorably last week to a long-standing exhibitor complaint by shifting a four-year-old supplementary tax from exhib pocketbooks to the filmgoing public.

Original purpose of tax bite was to help provide an annual credit fund of 150,000,000 pesetas ($2,500,000) for film production and modernization. The tax was voluntarily absorbed at the time by theatre owners in the hope that burdening multiple taxes would be consolidated and reduced so that a frozen box office price scale would remain consonant with rising operation costs.

When finance ministry officials delayed tax relief, exhibs successfully petitioned the minister last week to reimpose the film credit fund tax on the ticket-buyers themselves, as originally intended when the decree was conceived. This tax shift will up admission prices by 4%.

Edinburgh Aids Fest

Edinburgh, Oct. 23.

Despite the losses involved, Edinburgh Corp. is giving another $150,000 grant to the International Festival here. Annual arts junket brings much tourism and trade to the city.

Mannheim Fest Has 68 Competing Films Plus Eight First Features

By HANS HOEHN

Mannheim, Oct. 23.

The 11th annual International Mannheim Film Week (formerly Mannheim Culture and Documentary Film Week) opened here on Oct. 15 with the screening of two British, two French, two West-German and a Hungarian short film. In all, the six-day affair presented 68 films from 21 countries and organizations. The latter includes the United Nations and "Club of Filmpeople" of East Germany, since East Germany cannot officially participate in this West German film fest.

The interest in the Mannheim fest has been great this year. Around 30 nations submitted a total of 308 pix of which the committee finally picked 68 for the contest. Lineup of contenders also includes eight features, the first feature film of former documentary directors. These films are now allowed to take part in the fest.

Last year, Mannheim skipped all social receptions. This slight to social life, however, met with criticism from both press and film people who opined that receptions are essential in order to make contacts. The City of Mannheim took the hint so there was an opening reception and, also a farewell reception. A third, midnight reception, was given by the German Atlas Distributing Co. which had the French film, "Adieu, Philippine," in the contest.

In order to give the guests (about 150 as compared to 120 last year) more time, all late screenings were skipped this year. In former years, screenings often ran to 1 a.m. or later.

Also new was the "Grand Prix" of Mannheim donated (spontaneously, they say) by its film-conscious citizens. This award amounting to $2 500 will be presented to the best first feature film of a former documentary film maker. (Mannheim's budget, incidentally, amounts to $27.500 of which the lion's share $15 590 comes from the city itself while the remainder is composed of payments from the state and Federal government.)

Argentine film director, Leopoldo Torre Nilsson, who was honored here via a retrospective show and who was supposed to sit on the jury had to cancel out. British Thorold ("Hill 24 Doesn't Answer") Dickinson filled the vacant spot, and incidentally, he was made chairman of the jury. The nine-man jury included American Gideon Bachmann and Hilmar Hoffmann who's head of the Oberhausen (short film) festival. According to Walter Talmon-Gros, head of the Mannheim fete, the utilization of Hoffman as a member of the jury was to prove that there was no "hostility" between Mannheim and nearby Oberhausen which are both more or less the same type of festival.

The lineup of entries follows: Germany (22), France (13), Great Britain (7), Poland (6). There are only two U.S. pix, "Forget Me Not" (Bert Brown) and "With Music Ring" (USIS). A Cuban short, "Gente en la Playa" (People on the Beach) and East Germany's "Mother Courage" are also in the running.

During Past 13 Years $256,000,000 Invested In French-Italo Pix

Milan, Oct 23

In the past 13 years $256,000,000 has been invested in 600-odd features coproduced by Italian and French companies. Totals were revealed by the Italian Minister for Entertainment Alberto Folchi, who spoke at the concluding meeting of the joint Franco-Italian coproduction committee, held at MIFED, Milan's semi-annual Film Mart.

"Full agreement" was reached at the meeting of toppers from both pic industries, the wind-up statement said.

Folchi also paid tribute to the MIFED organization, noting "with pleasure" that attendance figures have steadily risen at the Milan event, with total attendance for the current event expected to top previous fall figures. Next MIFED is slated for April, 1963, concurrent with the Milan Trade Fair.

20th-Fox Asks Union Okay for Staff Cuts In Mexican Offices

Mexico City, Oct. 23.

A belt tightening move on the part of American distributors in Mexico is under way. Representatives of the various companies have quietly been negotiating with the unions for readjustments in personnel to reduce overhead.

The maximum economy policy recently instituted at 20th Fox has reached Mexico. Allan M. Noye, firm's representative, has asked the Union of Film Industry Workers to grant a layoff of seven workers and then brought the problem to the foreground.

Maximo Molina, head of the union, who has been pessimistic about future industry outlook in Mexico, is nevertheless adverse to making any concessions. While he does not say so directly, the feeling here is that a favorable ruling for 20th will invite an avalanche of similar personnel reduction requests from other distribs.

The only concession made by the union was in the case of Distribuidora Mexicana, reported here previously, and affecting four employees. Allied Artists, for its part, has consistently refused to sign a new contract with the union, according to Molina. This calls for a 15% wage boost. The union's general assembly is pressing for a walkout if the distrib does not sign a new contract.

Molina, a shrewd union politician, wishes to avoid a strike at this time, and while other American distributors have refused comment, reliable sources indicate that Molina has been under pressure to accede to the personnel reduction plans.

See No Hitches For U.S. Films In Common Market

Paris, Oct. 23.

It seems likely that the U.S. film industry will be taken into consideration as Common Market film strategy solidifies. A local meeting of industry reps on ECM film future has assured the Americans that they will not be discriminated against when an ECM quota is set up.

One reason may be that the U.S. has the largest piece of the overall ECM film market even though Italy and France control more than 50% of their own. Intended admission tax hikes to feed the ECM kitty for both aid and needed local assistance will also receive contributions on a large scale from American pix.

So it appears that the U.S. will not find much interference under pending common market changes. There will be no need for any U.S. counter measures, and, in fact, French-U.S. talks are progressing without hitches. This is a positive sign for the U.S. film industry which now finds the foreign market indispensible.

With U.S. exhibs needing product, and European countries production coin, the many U.S. banked productions in ECM countries are also considered a factor for continued solid American market openings as well as practically free remittances.

Some observers still fear that global ECM quotas, meaning more coproduction and more interchange of films between member nations, will eventually mean encroachment on U.S. outlets. But the solid film following for U.S. product has other shrugging off any hard knocks as the countries integrate more fully.

The Yanks even envisage openings for backlogged dubbed pix outside any agreed quotas in these areas. And others point out that sound local industries mean sounder film markets which benefit all films.

Nip the Tip

London, Oct. 23.

Theatre cloakroom attendants, waiters and taximen are viewing the activities of Major George Bancroft of Fleetwood, Lancashire, with wary suspicion. The major has declared war on tipping, and has formed the Association for the Restriction of Gratuity Giving.

Says Bancroft: "Tipping is a blemish on our way of life. I have never given a tip in my life. People are shamed into it." The association doesn't seek to cut out all tipping. It will be okay to slip someone a quick buck "where some extra kindness or service has been voluntarily shown over and above ordinary efficient service."

Australians Kill All Restrictions On For. Imports

Sydney, Oct. 23.

The Robert Menzies Liberal Party government has removed all import restrictions, making Australia open territory to world producers. The new edict, effective Oct. 18, means that any country may now export any goods in any quantity to other nation.

Politicians here deny the import restrictions wipeout is a move to offset Britain's entry into the Common Market. Politicos point out that if Australia is to increase export biz to the U.S. and the Far East, a non-curb policy must operate on a fair share basis both ways.

Australia is playing ball today with Japan and will open its doors wide to Japanese goods in return for a $350,000,000 deal for Aussie-made goods.

It can be taken for granted that Japan will market everything possible to cash in on the now open market. The picture industry sees an increase in carbons, projection gear, cameras and pix carrying the Japanese tag.

Presently, American-made goods from autos to cigarettes, are available here. Every department store carries U.S. fashion goods and picture marquees are 90% American, and this also goes for tv.

By next Christmas there will be a huge influx of American products as manufacturers gear export plans to outsmart Far East rivals for Australian biz.

AUTO SHOW BOOSTS ALL PARIS SHOW BIZ

Paris, Oct. 23.

The recent Auto Show gave show biz the usual boost during its two week tenure. Besides packing hotels with visitors, buyers and sellers who were definitely out to ride by night after talking autos all day, most of the play went to light fare though some dramas also got a bit of the biz.

What it proved was that visitors do not read critics or follow Parisian tastes too closely. A flock of legiters that got short shrift in reviews did sock biz. Of course after the crowds leave the shows may fall off again, but the Auto Show boost can sometimes carry faltering shows or at least give them a longer run than usual.

Marcel Achard's panned new play "Turlututu" did $1,313 a night and a fading comedy like the Michel Andre-Roger Bernstein "Elodie's Idea" went from $100 to $500 a night at the small Theatre Michel. Several plays doubled their take and another laggard "La Reine Galante," by Andre Castelot, at the Theatre Ambassadeurs, suddenly did solid biz.

Edith Piaf did a nightly $7,000 at the Olympia at hiked prices.

Films, niteries, concerts also benefited from this pleasure seeking influx. Show bizites felt that a longer Auto Show would keep them in the black, but it was only a two week event and now bleak days, except for the few hits, are setting in again.

ABC's 'Commercial' A Sour Note At EBU's Staid Opening Session

By ART WOODSTONE

First meeting in the U.S. of the European Broadcasting Union began sluggishly this week, not living up to the expectations of American and foreign observers who expected this conclave in N.Y. to achieve if not monumental, at least "important," international decisions.

If the big news is to come, those on the scene feel, it will have to come in the last day and a half of this meeting since today (Wed.) the 60-odd broadcasting delegates from 19 European nations are guests in Washington of the USIA at a luncheon and, presumably, will spend the rest of the day on private business or in sightseeing.

"The excitement as of yesterday (Tues.), as the group ended its second day of program, legal and technical sessions at the modern Carnegie Endowment International Center opposite the United Nations Bldg. on N.Y.'s luxurious East Side was caused by the sideliner...

A luncheon speech to the EBU delegates yesterday by Donald Coyle, ABC's International boss, led to a domestic disagreement. His speech, made at an elaborate luncheon which ABC hosted, was termed commercial and he was accused by NBC and CBS of breaking faith, clearly and indisputably, with an agreement reached some weeks ago by all three American tv networks. The networks last summer decided, if only to avoid unmanageable "distractions" to the European delegates, that it would be unfair and unwise to pitch the wares or even the good name of one American company over any other.

The networks went so far as to try and keep tv film distribution companies in the dark as to the EBU agenda and the housing of delegates, so that other pitches would not occur either.

Coyle's speech, among other things considered "self-serving," contained this unequivocal sentence: "We at ABC propose to seek out each member delegation of this conference for the purpose of discussing what product can be made available to world markets." Remark came after specific mention of ABC programs.

According to both CBS and NBC execs, the agreement among the webs meant to exclude any sales spiels to potential European consumers of U.S. tv or radio product, and those spiels were not to take place either privately or publicly.

Said a high-ranking CBS exec of Coyle's speech: "It's shocking to me, considering the understanding we had."

"Yes, it is a sales pitch, an NBC counterpart exclaimed, "and we had an absolute understanding —very specific—that there would be no pitches, especially at these luncheons. They're distasteful, and for that reason we agreed to behave and stick to—call them high-level ideas."

As for the high-level ideas at the meetings of the EBU itself, the first two days showed none. Reliable sources attending the closed-business sessions in the program area said that most of the morning session was concerned with Telstar. European delegates questioned American non-voting representatives at the session on employment of this satellite.

Approximately two hours later, someone suggested that no valid information about Telstar could be imparted without American Tel & Tel which owns the instrument. AT&T was then invited to a subsequent meeting. One specific request came out of that longish session and that was reportedly by an Austrian broadcaster. Evidently he was expressing a common problem, when he said that the three U.S. tv networks competed so vigorously for his organization's assistance in news stories from Vienna that it created confusion.

The American networks, he said, each asked for facilities, separate from its rivals. Each, in a sense, asked for preferential treatment. The delegate's suggestion to the attending American network observers was perhaps to have a rotating pool to cover fast-breaking news stories. The network men present answered tentatively that being a part of a competitive enterprise system they could make

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Within 25-Mile Radius UHF as Clear as VHF Wagner Tells UBE Meet

Mayor Robert F. Wagner said that the apparent finding of the one-year UHF experiment ordered by the FCC in New York City was "no significant difference in signal clarity between UHF and VHF within a 25-mile radius" of the transmitting point, the Empire State Bldg. in Manhattan. But the official was encouraging about the prospect of someday adding a "half dozen more stations" to the present seven . . ." if the final results corroborate the preliminary finding."

This he told to members of the European Broadcasting Union, meeting in the United States for the first time as guests of the three radio-tv networks and the U. S. Information Agency. Wagner also noted that beyond 25 miles from the big building, which houses all transmitters for the city's tv stations, there is "a sharp dropoff in signal clarity in UHF, much greater than in VHF."

On Nov. 1, the UHF station, operated at the FCC's request by municipally-owned WNYC, will turn from experimental to eight-hour-a-day operation.

EBU Foresees 80,000,000 Aud On Rattigan Play

London, Oct. 23.

European Broadcasting Union anticipates an 80,000,000 tv audience, over a 24-hour period, for 14 multi-lingual productions of a play specially written for television by Terence Rattigan, called "Heart To Heart." Skedded date is December 6. Idea for "the largest theatre in the world" was put up by Sergio Publiese, boss of tv section of Italy's RAI service, in an attempt to "overcome language problems."

BBC-TV was invited to produce the first entry. Michael Barry, then BBC-TV drama topper, commissioned Rattigan to write his second tv play. He had already done "The Final Test" in 1951 to mark the Festival of Britain.

Individual productions of "Heart To Heart," in their own languages and with local casts, will be screened practically simultaneously by 13 other countries, France, Luxembourg, Belgium, Switzerland, Holland, Sweden, Italy, Denmark, Austria, Finland, Norway, Eire and Spain.

The new project has not only wooed Rattigan back to writing for the small screen ("Who could resist the challenge of an audience of 80,000,000? he put to VARIETY) but has persuaded Kenneth More and Sir Ralph Richardson to play the two leading roles. More has not appeared on tv since Rattigan's "Deep Blue Sea" 10 years ago. Richardson will be seen on tv for the first time, though recently he made his debut with Ingrid Bergman in "Hedda Gabler," which has not yet been screened. Both insist that they are not anti-tv but have not, till now, found roles that interested them as actors.

"Heart To Heart" is "a backstage tv story." "It's the first, as far as I know," Rattigan says. Alvin Rakoff, who is directing the play, says that he did one with Sam Wanamaker a year ago, but he did not labor the point. More plays a cynical, bottle-addicted tv interviewer on Channel 5 of a mythical station called British Television. Richardson is his program victim, a prominent politician with a skeleton in his cupboard. Others in the cast include Angela Baddeley, Megs Jenkins, Wendy Craig, Peter Sallis, Jean Marsh and Jack Gwillim.

It wasn't the money that interested Rattigan, though he'll cop sizable royalties for the 14 countries. "Man challenge," he says.

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HUGGINS TO HELM NBC's 'VIRGINIAN'

Hollywood, Oct. 23.

Charles Marquis Warren completed his commitment to Revue last week with the filming of the 13th segment of "The Virginian" and will be replaced by Roy Huggins as executive producer of the 90-minute western series. Huggins is continuing his academic program at UCLA for a degree in political theory and won't report until Oct. 26.

Huggins formerly headed up tv production at 20th-Fox and previously was at Warners for five years where he created "Maverick" and "77 Sunset Strip" and was also the first producer of the studio's "Cheyenne."

Resentment Over French TV News 'Bias' Cues Strike

Paris, Oct. 23.

An unprecedented strike by the Syndicate of Radio & TV Journalists forced the cancelling of a news program on the one channel video setup last Wednesday (17). This brought to light the festering resentment towards government interference, and the news slanting in the state run tv newscasting.

A recent ruling by Robert Borzaz, head of the state Radiodiffusion Television Francaise, allowed for special governmental programs before the coming referendum on the election of the president. But it was felt the program in question was to be blatantly used as camouflaged positive government propaganda.

Show in question used clips from a series of interviews by RTT newsmen in various countries on the value of the French franc and French prestige as a country. They were not to be used for some time. But one tv newsman found that the best answers, very pro-French and the franc, had been made up and inserted into the program.

He asked to have it yanked and the head of the program refused and he appealed to the Syndicate which called a strike and held the program off the air. The Syndicate put out a communique that stated that all propaganda for the government and the referendum would have to be so labeled.

So this move may bring more strikes and drag into the open the many problems that have beset newsmen on tv in trying to give an unbiased outlook on a government network.

Thomas Joins Grampian As Managing Director

Aberdeen, Oct. 23.

G. E. Ward Thomas has been named by chairman Sir Alexander King as managing-director of Grampian Television Ltd., north-of-Scotland commercial station.

Thomas joined Grampian from Granada Television, Eng., in February 1961, and became a director of the company last November.

Scripter

Malcolm Stuart Boylan

who knows about these matters has written a satirical treatise on

A TV Story Conference

* * *

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EBU's Global Impact: 7 Out of 10

A call for members of the European Broadcasting Union to begin supplying new television areas of the world with their top programming efforts was sounded yesterday (Tues.) by Don Coyle, prexy of ABC International Television, at an AB-PT luncheon at Lincoln Center. Coyle said that television's saturation of the U.S. has been, for the most part, accomplished, but the growth potential elsewhere is "still tremendous."

He calculated that there are now well over 2,000 tv stations and 118,000,000 tv receivers now in operation. Some 30 months ago, these figures were at less than half these levels. He estimated that tv outside of the U.S. and Europe will increase 20 fold during the next decade.

"Think," Coyle told the representatives of tv and radio from 19 European nations, Canada, Japan and Australia, "of the effect which tv can have on the new television areas of the world; think of the responsibility its practitioners will have. Think of the important bearing these areas have in the development of a global tv system."

He said there was now an opportunity to "assist in the development of global tv even before Telstar's progeny are airborne . . . an opportunity for the world to know and understand your people and your nation better. If earnestly undertaken, the world can be prepared for and will have already set a pattern for accepting programming which someday, we hope, you will be able to transmit simultaneously to the world at large."

Coyle said the task confronting the EBU was not easy. Collectively, he said, its members represent 69% of the world's television audience, or seven out of 10 of the world's television homes. To falter, to use poor judgment in arriving at decisions; to treat our tasks lgihtly can have frightening implications," he said. He said that the EBU "can draw a blueprint for the world to follow."

Explaining for formation of ABC International Television, he said governments are frequently not in a position to develop elaborate tv systems as they need their funds for building power plants, roads, schools, etc. "Thus," he said, "it has been generally left up to free enterprise to develop capital which has been put to work." He said that ABC International and its 22 associated stations in 14 countries have established the first active organization of commercial television stations of its kind in the world.

"Naturally," he said, "the risks involved were, and still are, considerable. Political problems exist almost everywhere in the world of today. Governments are frequently insecure. Fiscal problems are certain, rather than the exception. Business practices are often unsophisticated and inefficient. Personnel, invariably, is inexperienced. All of the countries represented here today have faced many of the same problems and have survived, developed and prospered. We think that so too will most of the countries now experiencing the pangs of growth. And tv is just essential in those areas of the world as in our—perhaps even more so."

Sarnoff Proposes to EBU Creation Of a 'World Broadcasting Union'

An all-purpose "world broadcasting union," open to broadcasters "of every nationality on earth," was proposed this week before the opening luncheon session of the European Broadcasting Union by Robert W. Sarnoff, chairman of NBC.

Sarnoff told at least 60 EBU reps and three times that number of guests and observers in N. Y. that the union of world broadcasters could have at least three purposes: a "nerve centre" for learning "what programs are available to him from all foreign sources, a library of uptodate program availabilities "in every category — entertainment, information and education"; a means to finding technical uniformity.

A study group was recommended by Sarnoff, whose company hosted the opening luncheon at the Waldorf-Astoria. He suggested that the study group propose "concrete steps" for setting up such an organization."

"This is not a suggestion to enlarge the EBU," Sarnoff said, "nor to alter its identity or its present course in any way; it is a suggestion that envisages the creation of another organization, worldwide in character, in which the EBU—as a body or through its individual members — would play a significant role.

"Through your clear record of leadership in international television," he told his audience, "the EBU has earned the right, and indeed perhaps incurred the duty, to lead the way to the formation of a World Broadcasting Union . . . It would be an organization open to broadcasters of every nationality on earth, for its usefulness would rest in large part on its universality."

Sarnoff raised the question of eligibility in the proposed organization: "Would it be by countries, by individual broadcasting companies, by national groups of broadcasters—or a combination of these? What would the relationship be with existing regional organizations, such as the Inter-American Assn. of Broadcasters and the EBU itself? What would the new organization do about financing, permanent staffing, a headquarters, methods of disseminating information?"

The ultimate, as Sarnoff saw it, might be an international television network.

CBS-TV 'Years of Crisis' Expanded to 90 Mins.

CBS News' year-end wrapup telecast, the give and take among CBS correspondents as they view the world, is being given another half-hour this season. "Years of Crisis" will be a 90-minute telecast.

The show, which has been gaining stature over the years, now is being dangled before sponsors. One piece of bait being offered is the origination point of the show. Outing could originate in a market chosen by the sponsor—Detroit, for example, for an auto buyer.

Strange Reaction Of EBU Chief To Sarnoff Proposal

After Bob Sarnoff's speech on Monday (22), about creating a worldwide broadcasting union, Olof Rydbeck took to the floor a second time that day to explain that such a thought was not new to the European Broadcasting Union.

Some observers say that Rydbeck, in an ad lib statement made directly after Sarnoff concluded his talk, was sanctioning what Sarnoff had recommended, but there was also another school of thought among observers of the EBU chief. That was that the tall Swede was at least mildly perturbed that the most detailed recommendation of a universal broadcasting body come from an American, since the U.S. does not belong to EBU.

In English, Rydbeck reminded the luncheon audience which had heard Sarnoff that earlier that day, that the EBU has "in various ways . . . started to study an international tv cooperation . . . to introduce a special study group studying educational problems and the new emergent states and their part in tv."

Rydbeck also pointed out that in his own speech that day he had

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WHAT'S WITH THE N. Y. TIMES?

Nielsen's Top 10 — Mostly Comedy

(Two Weeks Ending Oct. 7)

While the new National Nielsens (for period ending Oct. 7) aren't all-encompassing, reflecting for the most part viewing habits based on a one-time sampling of new shows, nonetheless it tips the pattern and the reemergence of the comedy show this season. (See Page One story). Eight of the Top 10 are in the comedy vein, including two new entries, Lucille Ball, which is the new No. 1 Nielsen show, and "Beverly Hillbillies." Top 10 rundown gives CBS much best of it with seven and NBC with three. It's a shutout for ABC.

Top 10 follows:

Lucille Ball (CBS)	34.8
Andy Griffith (CBS)	32.8
Danny Thomas (CBS)	32.5
Beverly Hillbillies (CBS)	31.3
Bonanza (NBC)	31.3
Red Skelton (CBS)	30.3
General Foods Opening Night (CBS)	28.1
Hazel (NBC)	26.2
Jack Benny (CBS)	25.8
Kildare (NBC)	25.7

Confessions of An Opium Peeker

Director George Freedland in Far Eastern Odyssey For 'Brinkley's Journal'

First arming him with 20 possible story ideas, David Brinkley's producers last January kissed director George Freedland goodby and sent him, all expenses paid, to the Far East. Eight months later, the freelance, foreign-born director returned with eight of the ideas committed to color film.

In Bangkok, Freedland just could not convince the ministers that their musically adept king should play jazz for "David Brinkley's Journal." In Hong Kong, however, police officials volunteered to encourage newly captured addicts to return to the opium den, for the price of two free pipefulls, just so the tv man could capture an interesting interior shot for his documentary.

Freedland said of his Asian oddyssey: "I went alone, entirely alone, hiring local crews, and, therefore, I had to be my own writer, researcher, my own producer and unit manager. The only thing imported, besides me, was the raw stock."

Ted Yates and Stuart Schulberg, the producers of NBC-TV's "David Brinkley's Journal" — Brinkley joining the discussions from time to time—laid out the ideas they'd like to see developed, recognizing of course that one man with two arms, two legs, one head and eight months could not do them all.

Schulberg and Freedland once discovered each other in the U.S. Information Agency, where both were involved in filmmaking. In 1961, later, Schulberg—and presumably an NBC paycheck—inspired the director to do four picture stories for the Monday night program.

One of the quartet for Brinkley that year was of a N.Y. dog show blended with pictures of Park Avenue's poodle pedicurists. Not unusual for Brinkley, the pedicurists were given a hot foot.

Two other '61 insertions in the "Brinkley Journal" were of American expatriates in Paris and, as Freedland describes it, of "Paris crazy art." For the fourth feature, Freedland, using French camera-

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Hangover Drapes

Note on interior decoration at 30 Rockefeller Plaza:

Alan Courtney's drapes were removed last week from Jerry Chester's NBC-TV office. Courtney, who left some two years ago, is presently Chester's CBS-TV program counterpart.

The drapes were not forwarded.

Hayward Dickers NBC Film Feature; Pat Weaver's Too?

Leland Hayward, who reportedly is partnered with Pat Weaver in the venture, has been talking to NBC-TV about co-production of motion picture features. Hayward (who evidently has ceased offering up to tv his personal production services) wants the films aired ultimately on the NBC network's Saturday night movie lineup. Hayward's last network identification was with CBS.

But dickers are said to be in an embryonic stage. How NBC would participate in the profits and when and if the pix get theatrical showing Stateside were points not disclosed.

Weaver is head of McCann-Erickson under Interpublic's Marion Harper. He was once the head of NBC-TV. Hayward produced two tv specials for CBS-TV.

BERLE, OTHERS BACK CHERTOK'S 'MARTIANS'

Hollywood, Oct. 23.

One of the few new shows that doesn't have to depend on network participation to finance a pilot is Jack Chertok's "My Favorite Martian," with Ray Walston starred as a man from outer space. It's a half-hour comedy with $75,000 earmarked for the "sample."

Show will have five backers, each contributing $15,000. Chertok's partners will be Milton Berle, Grifflink (Andy Griffith and Dick Linke), Danny Thomas and Joe Shane, Bevhills capitalist.

Pilot rolls this week and all webs will have an equal chance to make the most flattering offer.

Ben Gimbel OK Now

Philadelphia, Oct. 23.

Benedict Gimbel Jr. is slated to be discharged today or tomorrow from Graduate Hospital here where he was treated for a clot on his left eye.

Metromedia veepee and director is expected to be back at his desk in a week or so.

$3,300,000 ABC Daytime Sales

ABC-TV's daytime schedule racked up one of its best sales totals last week when a total of 1,300 daylight minutes brought $3,300,000 into the house. One of the major segments of this total was U.S. Borax's 800,000, matching the amount the company is spending on CBS-TV's daytime shows.

Also coming into ABC-TV's daytime plan were Mennen Norcliffe Laboratories, Midland Labs and Clairol. Most of this business starts in December and some of it runs through 1963.

TRADE'S LAMENT: 'A TV BRUSHOFF'

By GEORGE ROSEN

Is television being singled out as the whipping boy at the New York Times? That, at least, is the general impression that's been gaining momentum in Manhattan industry circles in recent months —since, in fact, Joe Herzberg was designated to ride herd (as the newspaper's cultural editor) over matters concerning drama, films, tv, art, dance, books, music, etc.).

It's a situation that, particularly in recent weeks, has been the cause of increased bafflement and even anxiety, and hardly a week now passes where men of responsibility in tv don't find occasion to lament what they characterize as the "back of the hand treatment" being accorded the medium by the Times.

If bafflement over this so-called indifference to television is slowly turning to resentment it's because of the N.Y. Times' unique status in newspaperdom in setting patterns and in serving both as guidepost and signpost on editorial coverage by other papers throughout the country. Thus, while it's recognized that the N.Y. Times is but one of several hundred dailies in the U.S. covering the tv beat and reviewing the shows, and while it's also recognized that, both in N.Y. and elsewhere around the country, there's frequently a high level of competence among tv reporters and reviewers, the very fact of the Times' sphere of influence extending into other areas of the country has tended to aggravate the situation.

The lamentations over the Times coverage of tv (although, in good old Times tradition, the staffers, gentlemen all as befits their credentials, remain singularly mum on the subject) stems from a variety of factors. Why, for example, to hear the trade talk about it, does the paper give virtual equal billing and position to the Garden Section as to tv in the Sunday edition?

Why, they ask, is there an increasing tendency to slough off the coverage of tv news, with result that on some days there is no tv column at all or it's positioned so that it's frequently hard to find, with seldom any tv news representation at all on Saturdays? (In sharp contrast, they point out, the rival N.Y. Herald Tribune, with its smack - in - the - middle - of - the-paper highlighting of tv news, has been taking away much of the play and attention, and in fact has been upping its coverage extensively, with an enthusiasm and a spirit that was virtually the Times' exclusive domain two or three years ago.)

Why, they're asking, has the Times (in sharp contrast to its policy on the reviewing of books, music, theatre, films) suddenly this season dropped its long-standing habit of morning-after reviews on tv? Instead the Times has adopted a policy of "cluster critiques" or "package reviews" in the lumping together of a whole series of shows by categories, with result that no one show gets treatment in depth. This, apparently, is one of the major sore spots among industryites, one of whom commented:

(Continued on page 58)

NBC Station Swap Gets a Replay; WBC's Huggins Tells of 'Pressures'

Washington, Oct. 23

Board Chairman E. V. Huggins of Westinghouse Broadcasting Corp. repeated his charge Monday (22) that Westinghouse was under "heavy pressures" from NBC to sell WPTZ, its o&o station in Philadelphia.

"There had been considerable heat generated over the situation," Huggins said in his testimony as the leadoff witness in the FCC hearings into NBC's petition to trade the Philadelphia channel. The hearing before chief hearing examiner James Cunningham is expected to last about two months.

NBC has asked the FCC for permission to trade even-stephen WRCV, Channel 3 and WRCV-AM in Philadelphia to RKO General Inc.

In return, NBC will get RKO's Boston Channel 7, WNAC-TV & AM, and WRKO-FM.

However, Philco Broadcasting Co. has opposed the switch and applied for a permit to operate Channel 3 in Philadelphia.

Philco produced Huggins as its first witness and under questioning by Philco counsel Henry Weaver, the Westinghouse board chairman repeated his charges made earlier at a Congressional hearing.

"We were called to a meeting one day by General David Sarnoff who told us NBC was determined to own stations in five of the biggest markets of the land," said Huggins.

They wanted to dispose of NBC outlets in Washington and Cleveland and they wanted our stations in Boston and Philadelphia.

"This was a complete shock to us. These stations were the heart of our broadcasting operation."

In the course of several months'

(Continued on page 62)

Can't Miss

Whatever happens Monday night at 9 on the three television networks, one thing's for sure — the William Morris agency can't lose.

It's one of the rare instances where all three competing shows bear the same agency representation, to witness: CBS' Monday at 9 entry is the Danny Thomas Show. The comedian's WM association goes way back. On NBC it's "Saints and Sinners," out of the Four Star shop, which is pledged to Wm. Morris. And over on ABC it's "Stony Burke," off the United Artists TV beltline. This, too, is handled via the Morris office.

For Abe Lastfogel & Co. there's only one problem—which show do you root for?

NBC Radio In $1,400,000 Profit; 40% Hike Over '61

NBC Radio broke virtually even in '60 (actually, it was a fractional profit), made a little money in '61 and is reportedly going to make two-fifths again as much in '62. Which means that the network will probably net about $1,400,000.

Relative to all those lean years of the 50s and to the fiscal losses still being incurred most everywhere else in network radio, a million four is considered pretty good. Parent RCA and NBC execs seems to feel that, even if their radio network were losing money, they'd be obligated to keep it going, two grounds being that it is important for the corporate ego to have a network and it is also important as the catalyst for the sometimes more profitable radio owned stations. Another reason, say some observers, is that having a radio network still helps cement relations with radio station owners who also own tv outlets.

None of the divisions of RCA are permitted to make separate profit statements and that includes NBC Radio, but it is reported that the radio web is at least 40% better off in terms of net profit than it was in '61 when it made $1,000,000.

Web said recently that it has 189 affils and that the average one takes 90% of the web's nearly 27 hours of weekly commercial programming.

Andy's Xmas Tree Biz

Raleigh, N.C., Oct. 23.

Andy Griffith, a native North Carolinian is going into the Christmas tree-growing business.

Griffith who owns a home near Manteo sent an order to the State Forestry Division for 3,000 red cedar tree seedlings. He plans to plant them for future sale and use as Christmas trees.

Griffith paid for the two-year-old seedlings with a check drawn on a Hollywood bank.

$3,000,000 Nestle CBS Daytime Biz

Nestle has inked a near $3,000,000 daytime deal, starting Jan. 1. Nestle daytime deal comes on the heels of the $800,000 daytime order of U. S. Borax, also starting after the first of the year.

In addition, biz for the first quarter of the new year on the morning minute plan has been perking. Many big accounts in the web's daytime schedule are up for renewal, and the Nestle and U. S. Borax order are viewed as happy harbingers.

Nestle's biz will be spread on the basis of alternate quarter hours in the following midweek shows: "Millionaire," "Password," "Secret Storm," "As the World Turns," and "Edge of Night." In addition, Nestle bought alternate quarter hours in "Mighty Mouse," "Alvin" and Roy Rogers on Saturdays.

Those coming in on the web's morning minute plan starting the first of the year, include Simoniz, Heublein, Adolph's (meat tenderizer), and Sucrest.

NBC COM'L PATTERN ON ELECTION NITE

Each of the six bankrollers been guaranteed six commercial minutes by NBC-TV in the course of the four prime time hours the network's Election Night coverage. But that's only between 7 and 11 p.m. If the coverage continues past 11—which NBC News execs feel will be the case—the sponsors will divvy up additional blurb time.

A sixth of the coverage or six minutes at the minimum went for $150,000. If that wasn't enough of an SRO-cost-per-1,000 gravy train since these election shows have been breaking 10,000,000 Nielsen homes per minute, the bankrollers also have Huntley & Brinkley.

A Nielsen 30-City Scoreboard

The closest thing to a meaningful national projection of the new tv season is to be found in the Nielsen 30-city report for the period ending Oct. 14. This takes into account the entire schedule and represents 50% of all U. S. tv homes.

A National Nielsen projection has just come off the presses this week, but this is for the less-meaningful period ending Oct. 7, which does not account for all new programming and for the most part reflects rating returns based on a single sampling for the new semester.

Based on the 30-market tally, here's how the scoreboard reads:

CBS	13.5
NBC	16.2
ABC	15.3


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SOMETHING NEW HAS BEEN ADDED TO THE GREAT COLUMBIA POST-48's!

There's a new look to the COLUMBIA POST-48's—73 top-quality feature films, most of which were produced after 1956, have been added to the original group of over 200 COLUMBIA POST-48's.

And quick as you could say "From Here To Eternity," four of the Columbia Broadcasting System's owned and operated stations, WCBS-TV New York, WCAU-TV Philadelphia, WBBM-TV Chicago and KMOX-TV St. Louis (already happily signed up for the original group) snapped up these new COLUMBIA releases!

For further details, contact your Screen Gems representative.

Distributed exclusively by

SCREEN GEMS, INC.

1. FROM HERE TO ETERNITY 2. THE EDDY DUCHIN STORY 3. OUR MAN IN HAVANA 4. THE LAST ANGRY MAN 5. THE MAN INSIDE 6. JUBAL 7. THIS ANGRY AGE 8. BITTER VICTORY 9. THE GARMENT JUNGLE 10. AUTUMN LEAVES 11. MIDDLE OF THE NIGHT 12. OPERATION MAD BALL 13. TANK FORCE 14. PARADISE LAGOON 15. FACE OF A FUGITIVE 16. THE LONG HAUL 17. FULL OF LIFE 18. THEY CAME TO CORDURA 19. ALL THE YOUNG MEN 20. THE BURGLAR 21. I AIM AT THE STARS 22. SURPRISE PACKAGE 23. THE GENE KRUPA STORY 24. COCKLESHELL HEROES 25. STORM CENTER 26. PICKUP ALLEY 27. KILLERS OF KILIMANJARO 28. THE TWO-HEADED SPY 29. THE WHOLE TRUTH 30. BELL, BOOK AND CANDLE

Marion Harper's '6 Heads Better Than One' Gets a Chi Playback —On Other Madison Ave. Fronts

By BILL GREELEY

Announcing an exec personnel overhaul of the Chicago office last week, Marion Harper Jr., chairman of Interpublic Inc. McCann-Erickson parent, said the changes were to "make ourselves more fully competitive with those agencies headquartered in Chicago." In other words, "We plan to get on the ball and quit dragging our midwestern feet."

Execs involved in the announcement included many moving over from other Chicago shops and others apparently moving in an upstairs direction. But the fascinating item, about midway in the announcement, involved the naming of Ammon B. Goodshall, the relatively new senior veep of the Chi office, as acting chairman of the office's new board of management.

While apparently few are asking, "What is a new board of management?" it may be worth investigation. Harper created the new boards, says one spokesman, under the equation that six heads are better than one—management by committee rather than a boss. There are those, of course, who reverse the equation, concluding that one head is often better than six. As one observer sardonically imagined it, "We will now hold the weekly, three-day board of management meeting." And in Chicago, the new board is composed mainly of new execs (five in all), and "the new guys will of course be playing it eagey." Former execs of Leo Burnett, Edward H. Weiss Co. and Needham, Louis & Brorby all hot Chicago shops—moved to McCann in the shakeup.

Under Harper's leadership, McCann has always been heavily committeed. There have been the marketing plans boards, the creative plans boards and the top of the mount plans review boards. In New York offices, the conference rooms for these groups have often had observation booths behind the mirror where visiting execs can watch proceedings through one-way glass. The booths are wired for sound and can facilitate audio taping of the various powwows if anything memorable happens. Perhaps the Chi phenomenon also will be available for observations.

Could be that one of these days, while all the McCann-Erickson exec heads are together, a client will quietly switch his billings to McCann-Marschalk, the little division of Interpublic with a growing creative reputation.

Time's Slanted Salom

Recent Gallagher Report, ad and media weekly newsleter leaped on Time mag Oct. 12 cover opus extolling Madison Ave. and some of its leaders.

Gallagher said the story included a few digs to establish the mag's "objectivity," "but clearly showed that Time knows who butters its bread. Story carefully weighted in favor of print advertising as against tv. Ted Bates and Dancer-Fitzgerald-Sample only Top 10 agencies whose heads did not get their pictures on the cover. Ted Bates puts 79% of its billings into tv. D-F-S puts 55%. Robert Ganger of D'Arcy, Henry Little of Campbell-Ewald, David Ogilvy of Ogilvy, Benson & Mather did rate a bio and picture, even though their agencies are not among the Top 10. But Ogilvy puts only 37% in tv, D'Arcy less than 35%. Campbell-Ewald, of course, is the agency for good Time advertiser, Chevrolet."

It's doubtful, however, that heads of Bates and D-F-S would stand still for a Time mug shot and Time Inc. does have sizable video interests of its own.

Grey's Stomach Pat

Grey Advertising's landing of the Diamond salt account this week is in part fulfillment of the agency's extended pitch for a more balanced billings diet—that is, more food biz.

Diamond is the shop's 14th new account for the year, with a billings total from all at $14,000,000.

Same time, Young & Rubicam, which has been having a good new-biz year, has lost the one-third of the Gallo wine account that the Coast office picked up six months ago. Winery spends about $1,500,000 a year. BBDO has the balance of the billings.

Donahue & Coe has been hit hard with losses, the two major defections being the Grove labs and Squib products the shop handled—about a $3,500,000 drop in gross.

London Agencies

London, Oct. 23.

Philip Edgell has been upped to chairman of Notley Advertising Ltd. and Stanley Brooks and Norman Irving elevate to joint managing directors . . . Colman, Prentis & Varley have made two further senior appointments to the marketing and market research department. Tony Lee has joined as senior executive from C. Vernon & Sons Ltd. and Brian Fells, formerly with Garland-Compton, joined the former agency after 12 years experience on the industrial and consumer side . . . Derek Andrews, ex senior exec of the international division of Mather & Crowther, has been appointed deputy manager of the division under Charles Moucrieff . . . Channel Television introduced its first admag program called "Gilding The Lily." It was bought by three local advertisers . . . Hobson Bates and Partners (International) in conjunction with Ted Bates Co. Inc., New York, are opening a full-service affiliate agency in Frankfrut, Germany . . . G. A. Jones has been appointed creative director of Saward, Baker & Co.

With the Station Reps

Papert, Koenig & Lois will be the next agency to go to the big computer for the billing and estimating function. Media chief Bill Murphy says a central clearing org will probably be named this week (it's between SRDS and the Central Media Bureau).

Murphy predicts that the big machines will be SOP for agencies in another 10 years. By then he predicts, they will be replacing not only the clerks of estimating and billing, but possibly also time buyers.

The machines, he says, can do anything—it's a matter of compiling the information to feed them.

Same time, PKL prexy Fred Papert, who is justly proud of the shop's creative rep, wants it made plain that, "we're not a machinery agency." Copy and art will continue to be done by hand.

In line with the growing agency interest in machines, the Association of National Advertisers has published the papers of marketing execs and social scientists dealing with the problem and potential of the computer in advertising.

"The Computer in Advertising," includes the reports made this spring at weekly sessions sponsored by the Central Media Bureau for ad men. Book's intro is by Kenneth C. Schonberg, prexy of CMB.

Briefs: Ronald Gilbert has been named New York sales manager for CBS Radio Spot Sales. Bill O'Donnell has been named head of the reppery's St. Louis office . . . WHP, Harrisburg Pa., to Katz . . . William McGee joins the San Francisco tv sales staff of Peters, Griffin, Woodward.

YOU WILL, WILL YOU?

Bumping of 'Password' For 'Whiplash' Brings Quick Action

Current trend to preemption of the network in a primetime slot for local scheduling has backfired in at least one instance.

WGAN-TV, Portland, Me., yanked the Goodson-Todman quizzer, "Password," from its Sunday night (6:30-7) web lineup and subbed the syndicated adventure series, "Whiplash." Public demand got the web show back along with an apology in the local Press Herald. An ad headlined, "The Password is 'Goof'," carried the following blush from WGAN's program director:

"With amazing candor for one whose judgment is usually infallible, channel 13 program director Bill Wadman has admitted the 'error of the century' in replacing everybody's favorite program, 'Password,' with 'Whiplash.' 'Whiplash' is being removed to the relative safety of a spot following the NFL football game—clearing the way for the return of 'Password' to the channel 13 lineup.

"Wadman, at last report, was enjoying three square meals a day . . . baked, broiled and roasted crow."

Pepsodent Gets Off The Hook on Com'l

Washington, Oct. 23.

In a 3-2 decision the Federal Trade Commission has ruled Lever Bros. is not necessarily phoneying up its Pepsodent tv commercials.

The commission upheld its Examiner Harry Hinkes whose recommendation was appealed by FTC counsel. Commission chairman Paul Rand Dixon and member Everette McIntyre filed dissenting opinions.

Object of the FTC family squabble was a network commercial in which cigaret smoke is blown onto a white plate and then brushed off with Pepsodent to convey the idea the toothpaste can remove tobacco stains from the teeth.

The commission majority said there was sufficient explanation that Pepsodent removes yellow (therefore fresh) tobacco stains but not brown or black longstanding stains to warrant dismissal of the complaint against the Lever freres.

Dixon and McIntyre contended the majority drew too fine a distinction between stain colors for the public to appreciate and therefore the commercials are "deceptive."

Martin Starr, NBC Settle Title Hassle

Hollywood radio personality Martin Starr, who sued NBC-TV and producer Jess Oppenheimer in N.Y. Supreme Court in a show-title hassle, says the case has been settled out of court for an undisclosed sum.

Starr brought suit when the web and Oppenheimer launched the tv show, "Here's Hollywood," the same title as used by Starr for many years on his radio show. Under the settlement, NBC is restricted to use of the title only on tv with Starr retaining exclusive rights to it for A.M.

NBC's tv version of "Here's Hollywood," stripped from 4 to 4:30 p.m., is slated to be axed Dec. 31 for a new Goodson-Todman quizzer, "The Match Game."

'Call Me Stage Door Mike'

Less than 30 feet separate the two stage doors on 54th St. west of Broadway in N. Y. from which emanate 18 CBS-TV shows a week in perhaps the greatest concentration of show biz activity in the east.

From CBS Studio 50 comes the Ed Sullivan show, the Garry Moore show, "Candid Camera" and the Jackie Gleason show. From Studio 52 comes "What's My Line," "I've Got A Secret," the cross-the-board "Password" plus the once-a-week nighttime version, and the cross-the-board "To Tell the Truth," plus the once-a-week nighttime edition.

All of which cues in the network thinking that a lot of manhours could be preserved through the simple expedient of setting up in that 30-foot separation space a CBS Annex for program v.p. Mike Dann, who rides herd on N. Y. originations.

TV-Radio Production Centres

IN NEW YORK CITY . .

Just returned from a tour of the Soviets, ABC news chief **Jim Hagerty** hit the gab circuit this week, speaking before the North Carolina State Broadcasters Assn. at New Bern, N.C., and the combined civic clubs of Wilson, N.C. On Oct. 30, he gets the 1962 Achievement Award in the field of broadcast news by the U.S.C. School of Journalism Assn. . . . **William C. Wendt** named manager of corporate advertising for Metromedia, coming over from Radio Advertising Bureau . . . **David Susskind's** "Open End" show on WNEW-TV Sunday (28) will attempt to answer the query: "Is this tv season a flop?" On hand will be newspaper critics from all points of the country . . . Metropolitan Broadcasting publicity chief **Phil Cowan's** two sons, Keith and Glenn, are being spotlighted in the World-Telegram Saturday (28) with a story on their coin collections . . . **Curt Gowdy**, commentator for ABC-TV's AFL pro games, received this year's Distinguished Alumni Award from the University of Wyoming . . . **Gwen Verdon** is honorary chairman of the party being given by the Bedside Network of the Veterans Hospital Radio & Television Guild Friday (26) at the Waldorf-Astoria . . . **Fred Robbins** interviews **Bobby Darin, Sophia Loren, Tony Curtis, Audrey Hepburn, Peter Sellers** on his "Assignment Hollywood" this week . . . **Bert Parks**, host of "Yours For A Song," will vacation in the Orient Oct. 26-Nov. 13. His telecasts for those dates have been taped . . . **Ralph Votapek**, winner of the Van Cliburn Competitin for Pianists, will debut on tv Dec. 9 on ABC-TV's "Firestone Hour."

WNBC-plus-tv topper **Ted Walworth** cited for service to its patients by the Jewish Chronic Disease Hospital . . . 15th Annual Communion & Breakfast of the Catholic Apostolate of Radio-TV-Advertising will be held Sunday (Nov. 11) at St. Patrick's and then the Waldorf-Astoria and speakers at the second half (the breakfast at the hotel) will be project Hope Founder **Dr. William Walsh** and **Irene Dunne**; RKO General veep **John Pinto** will be toastmaster . . . **Morris Ernst** and WNBC newsman **Gabe Pressman** will debate Canon 35 ruling of the American Bar Assn., the one preventing photographs in courtrooms, at a Nov. 28 meeting by the American Society of Magazine Photographers.

Sal Iannucci, CBS-TV v.p. of business affairs, to Coast . . . **Jim Lavenstein**, administrative manager, CBS-TV programs, back tomorrow (Thurs.) after tour of Radio Free Europe operations in Switzerland, Portugal and Germany . . . New packaging firm headed by **Richard Robbins** and **Roy Ross** of N. Y. has come up with a new five-a-week panel series, titled "What's in The Picture?" Decision on series is expected soon on part one of the webs. Name host for the series is being negotiated . . . Metopera star **Eileen Farrell** to guest on "Garry Moore Show" Nov. 13 . . . **Judy Towers** named editorial researcher for "The Twentieth Century" . . . **Allen Ludden**, host of "Password," to Austin, Friday (19) to emcee the annual U. of Texas Distinguished Alumnus Banquet . . . **Eadie Kaufman** of "CBS Reports" staff marries engineer **Alvin Silverberg** in February . . . People-to-People Sports Committee has cited **Ed Sullivan** for his work in developing international goodwill understanding . . . **Abel Mandell**, exec v.p. of Independent Television Corp., has left for the Far East . . . Allied Artists Television's science fiction feature package sold to WPRO, Providence, R.I.; WTEN, Albany, N. Y.; KRIS, Corpus Christi; WOKR, Rochester, N. Y.; and WCTN, Minneapolis . . . **Tom Breen**, until recently station manager of KCRA in Sacramento, has been signed by Wolper Productions to produce "Story of ." . . . **Kershaw Burbank** and **G. Edward Hamilton** given v.p. stripes at Educational Broadcasting Corp., operators of WNDT. Burbank is director of development; Hamilton director of engineering . . . "To Tell the Truth" director **Paul Alter's** 81 won the first annual Goodson-Todman golf tourney at the Englewood links. **Mark Goodson's** secretary **Peggy Parker** organized the tourney and was the only femme participant.

Governor Rockefeller will be interviewed on civil rights and other issues on WLIB Saturday (26) morning. Democratic gubernatorial candidate Robert Morgenthau will be interviewed on a subsequent Saturday. Interviews will be conducted by **George Schuyler**, of the New York Courier, and **Alan Morrison**, of the Johnson Review.

IN HOLLYWOOD

Arthur Hull Hayes came out to spread the gospel of "Radio's Third Dimension" to the trade and won resounding applause for a definitive presentation. For his CBS Radio domain it proved a healthy stimulant and proved again that the sound medium isn't running scared from the monster . . . No less than seven ad agency toppers made the trek to Hawaii for the annual session of the 4 A's, western division. More than 300 will attend the five days of morning meetings . . . **Lew Irwin** of Irwin-O'Donnell Productions didn't like the way KTLA edited and inserted commercials on "The Idol," a documentary on **Bobby Vee**, so the station's program chief, **Bob Quinlan**, offered to sell him back subsequent runs of the hour show and a second show in the package, "The Addict," at 20% discount . . . **Jack Wrather** joined the board of Community Television of So. Cal., to help speed educational tv in this area. Funds are being raised to buy one of the seven commercial outlets . . . **Lee Rich**, Benton & Bowles tv topper, and his Coast striper, **Murray Bolen**, made the rounds of the tv studios and found Screen Gems far ahead on packaged goods. Most of the seven shows will be in tangible shape for the anticipated buying season after the holidays . . . **Joel Chaseman**, general manager of Westinghouse Broadcasting Productions, buzzing **Mary Markham** for a panel show with **Groucho Marx** as moderator and **Zsa Zsa Gabor** as a panelist . . . **Lou Edelman** back in harness after hegira through Europe and getting some pilots ready.

IN CHICAGO . .

Jerry Leighton, WAAF deejay, commuting to N.Y. for announcing chores on the syndicated **Jerry Lester** "Weekend" show. WBKB has bought it for this market and installs it Nov. 3 between **Marty Faye** and "Kup's Show" at 11:15 p.m. Saturdays. "Championship Bowling" gets displaced . . . WNBQ will explore the issues of the Cook County Sheriff race on its prime time "Dateline Chicago" catchall next Monday (29) . . . **Sterling (Red) Quinlan** leaves for a 10-day respite in Italy this weekend. Says he'll put the finishing touches on his new novel . . . **Studs Terkel**, and wife Ida, plane to Europe next week with WFMT tape recorder to do interviews with **Sean O'Casey, Federico Fellini, C. P. Snow** and **Simone de Beauvoir**, among others . . . **Virginia (The Duchess) Marmaduke**, who dropped out of radio work a few years back, will spell **Jack Eigen** for a couple weeks during his vacation next month. WMAQ staffers **Charles McCuen** and **Harry Volkman** will sub the other two weeks . . . WGN has separated tv and radio sales service, naming **John Norman** supervisor of the former and **Frank Nardi** ditto of AM.

IN WASHINGTON

Norman Gorin moves from producer-director of CBS here to same slot in New York. Replacing Gorin is **Robert Camfiord**, former Film Control Officer for CBS in New York . . . **Lee Colee**, general sales manager of Metromedia's WTTG-TV, will be first woman to speak at Financial Public Relations Council of Greater Washington. Her subject, "TV or Not TV—That Is the Question" . . . **Ted McDowell**, News and Pub Affairs manager at WMAL-TV and radio, named publicity

(Continued on page 52)

NON-ENTERTAINMENT: ZINGIER

Danny Kaye's 160G CBS-TV Series

Danny Kaye, who until now has played hard to get with only rare appearances on television, has finally succumbed and will do a full hour weekly show next season. CBS moved in fast and grabbed him (prexy Jim Aubrey making a hurried trip to the Coast over the weekend). It thus makes the second major comedic acquisition in recent weeks. A few weeks back, after some frantic intra-network competitive bidding, Carol Burnett was pacted by CBS in a longterm exclusivity. Like Kaye, she'll have her own series next season. Kaye deal reported represents a one-year firm $5,000,000 commitment for the network.

Kaye has more or less restricted his tv appearances to once a year. His third annual special for General Motors is scheduled (via NBC) for Nov. 11. It's a $500,000 package.

Understood the new Kaye hour is pegged at $160,000, making it the costliest weekly 60-minute show in video. Until now the high cost laurels went to Perry Como, whose Wednesday night Kraft series went for $140,000 per week last season. Kaye show will be a 40-week series.

When Ted Ashley, of the Ashley-Steiner agency, revealed Kaye's availability for next season, it sparked a major three-network jockeying to lock up the comic. By Monday, however, CBS had it bagged. What time period goes to Kaye isn't known as yet, although there's been talk that he may wind up Saturady nights 10 to 11. Alternative hour mentioned is Thursday night 10 to 11.

Since Ashley played a key role in persuading Kaye to go weekly, it wouldn't surprise many if another Ashley-Steiner client—Bob Banner—wound up as producer of the series.

Frank De Vol's Doubling in Brass; From Arpeggios to Hamming It Up

A prominent recording exec and bandleader turned actor, Frank De Vol is now the most recurrent name on the ABC-TV programming schedule. He has billing as a featured player on the web's new comedy series, "I'm Dickens, He's Fenster" and also is the composer-orchestrator and conductor of "My Three Sons" and "Our Man Higgins."

For the time being, De Vol is dropping the arpeggios for his new thesping career. "You can't beat the regular 9 to 6 hour and, of course, there's the little extra of residuals." The residuals is something which music scorers know nothing about but which De Vol caught onto quick. As an actor, moreover, De Vol gets as much for his dramatic stint in the half-hour comedy as for composing and conducting for a half-hour dramatic show. He's signed to appear in seven out of 13 "Dickens & Fenster" stanzas. De Vol, incidentally, was not assigned to write the music for the latter series.

A recent artists & repertoire chief for Columbia Records and still a disk artist for that label, De Vol has been dabbling in theatricals since he was a kid. His father, Herman De Vol was a bandleader at the Grand Opera House in Canton, O., in the classic era of burlesque and the young De Vol was introduced to show biz by way a comedian's baggy pants. Interspersed amidst his musical assignments have been bit parts in radio with the old Jack Carson show and assorted film and legit roles.

Before burgeoning as a comic character in "Dickens & Fenster," De Vol did the score for the Bette Davis-Joan Crawford starrer, "Whatever Happened To Baby Jane?"

'Ben Casey' Beats A Bad Mex Rap

Mexico City, Oct. 23.

Carmen Baez, of the Film Bureau, has officially ruled that the "Reception Hall" segment of a recent "Ben Casey" telecast here was not "defamatory" to Mexico.

Earlier reports alleged segment showed Mexicans and their descendents in the Los Angeles area in "miserable and humiliating" form.

The Film Bureau statement said that "neither Mexico nor Mexicans were presented in a bad light in the American television show." While Latin American elements were shown in the episode, Miss Baez said that these were "not necessarily Mexican."

However, incident shows that Film Bureau is on its toes and will move swiftly to ban anything considered offensive to Mexico or its citizens.

ERNIE FORD'S MAJOR SPONSOR RENEWALS

The "Tennessee Ernie Ford" show on ABC-TV which is scheduled to move from 11 a.m. to a noon slot Nov. 19, has come up with two major sponsor renewals for 1963. R. T. French has renewed through J. Walter Thompson and Norge Sales Corp. has come back through Clinton E. Frank agency.

Although 90% sold out at premium rates, the Ford strip has not been pulling the ratings which the web expected when it debuted last April. Hence the upcoming move to a different hour on the daytime schedule.

'Young Dr. Malone' First U.S. Soaper Into Foreign TV

"Young Dr. Malone" is going to Australia on wings of vidtape. This daily NBC-TV program thus becomes the first American soap opera to be taken, as is, by foreign television.

The one-year deal by NBC International with the ETN-HSV network also is a sign that the new web is out to expand its daytime program operation. (NBC has been trying to sell "Malone" to the Aussies for at least two years.)

ETN-HSV, representing five Aussie stations, will shortly begin receiving tapes of the daily half-hour no more than a few days behind the American airing. Web there has been supplied with synopses of all the "Malone" programs done since it began three years ago on tv. That's so Australian announcers can update the scene for their audience.

But the big thing is that the Australians are buying the work of American performers, acting out their roles five days a week in what presumably are locales peculiar to Americans. While another problem is that the Aussie and American accents are as unalike as French and French Canadian, it has been asserted many times in many quarters that the American and Australians are possessed of the same "psyche."

Furthermore, it must be remembered that the Aussies once made a big business out of shipping radio dramas here for American consumption. Some American radio went the other way.

ETN-HSV will feed "Malone" to a tv network consisting of stations in Melbourne, Sydney, Adelaide, Perth and Brisbane.

THE TALK'S ABOUT NEWS AND SPORTS

By MURRAY HOROWITZ

With the '62-'63 tv season off and running, the excitement generated to date seems to fall more on news, pubaffairs and sports entries rather than the bulk of the entertainment shows.

It's an actuality excitement which hits pitches with an astronaut shoot, sporting events (World Series), and an Ole Miss disaster.

The ratings still go to the entertainment shows, but more and more people are talking about "Did you see that one about how much it costs to be elected to Congress?" or "Brinkley did an expose on highway corruption" or "television is getting gutsy, a program on cigarets and cancer." That's what the press is talking about, too. NBC News' trouble with the Berlin tunnel, the U.S. Bureau of Public Road's rebuttal to Brinkley's highway charges, the tobacco industry's response to "CBS Reports." These are the tv-made news developments which the press cannot ignore, no matter what the newspapers' competitive views towards tv may be. More and more the press turns to tv for picture layouts on astronaut shoots, and the "little debates" of Congressional and Gubernatorial candidates on tv are fodder for news copy.

The network news pubaffairs spurt isn't accidental. At CBS News, the team of Dick Salant and Blair Clark, is clicking. At about this time last year, prexy Salant and his aide Clarke were feeling their way, having taken over the helm only six months fram Sig Michelson and John Day. Worry was rife about NBC News' twosome, Huntley-Brinkley. Then there was the Howard K. Smith dispute. Smith since has moved over to ABC-TV and David Schoenbrun moved in as Washington bureau chief from Paris. This Salant-Clark-Schoenbrun team, with hearty support from Fred Friendly's consistent operation, and the rest of the CBS News roster, has helped to put a new gleam in that CBS eye.

ABC-TV's news operation, under the aegis of Jim Hagerty, also has made strides. ABC-TV moved into the new season with the hour-long closeup on Soviet education, a "Close-Up" show which triggered

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Broadcast Promotion Boys In 'How's Our Image?' Dallas Tuneup

That currently popular conference quizzer, "How's our Image?" will be played by more than 500 station promotion men when the Broadcasters' Promotion Assn. holds its annual convention Oct. 29-31 at the Holiday Inn Central, Dallas.

Confab's opening session Monday will be on "Broadcasting's Image: What is it Today? What Can We Do to Improve It?" "Image" speakers will be William B. Lewis, board chairman of Kenyon & Eckhardt, New York, and Jack Harris, general manager, KPRC-TV, Houston.

Second session will be on "Building the Station Image," with speakers Marcus Bartlett, gm of WSB-TV, Atlanta; Louis Read, gm of WDSU-TV, New Orleans; and Mike Shapiro, gm of WFAA-TV in the host city.

Other "Workshop" sessions will include talks by TvB prexy Norman Cash and TIO prexy Roy Danish and RAB's chieftain Edmund C. Bunker. A look at promotion from management side will feature C. Bunker. A look at promotion from the management side will feature Stephen Riddleberger, prexy of the ABC Radio o&o's; Frederick S. Gilbert, gm of Time Inc.'s broadcast division; and Bill Michaels, regional veep of Storer Stations, Miami.

Rouding out the Monday slate will be "Personal Appearances," with Murray Weissman, CBS-TV, Los Angeles, Caley Augustine, WIIC, Pittsburgh, and Ell Henry, ABC-TV, Los Angeles; and "Personalizing Rodia," with Lionel F. Baxter, veepee of Storer; John F. Box, exec veepee and managing director of Balaban Stations, Chicago; and Jay Watson, program director, WFAA, Dallas.

Tuesday and Wednesday sessions are as follows: "Press Releases," with Paul E. Menneg, exec Director, Rogers & Cowan, Beverly Hills; J. J. Graham, managing editor, Advertising Age, Chicago; and Bob Brock, tv columnist, Dallas Times Herald; "Sales Promotion," with Leo Collins, promotion director, WXYZ, Detroit; William H. Steese, manager, sales promotion, Edward Petry reppery, New York; Dick Paul, director of promotion, publicity and merchandising, WAVY-TV, Norfolk; "FM Promotion," with Lee Segall, prexy of KIXL, Dallas; Homer Griffith, gm of KAZZ, Austin; "UHF Promotion," with Howard V. Wry, promotion manager, WHNB-TV, West Hartford, Conn.; Fred Foerster, pm of WERE-TV, Wilkes-Barre, Pa.; "Trade Advertising," with David Partridge, ad and sales promotion, Westinghouse Broadcasting; James C. Hanlon, manager, promotion and research, WGN-TV; James Knight, promotion and merchandising director, WTRF-TV, Wheeling, W. Va.; "Merchandising," with Donald K. Lutenbacher, assistant ad manager, Jackson Brewing Co., New Orleans; J. Donald Ratchford, promotion manager D'Arcy Advertising; George Sperry, promotion manager, WGR-TV, Buffalo, N. Y.;

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Portia Goes West

Hollywood, Oct. 23.

After 10 years the lead in the long run daytime serial, "Portia Faces Life," Lucille Wall has moved her acting career to Hollywood.

First assignment: "Day in Court."

Colgate's Selloff Beclouding Sales Prospects in '63

A major selloff by Colgate on network television is clouding up sales prospects for the first quarter of next year. Colgate, apparently anxious to make a good cash showing for the fiscal year, has sold off minutes on NBC-TV's "Dr. Kildare" and CBS-TV's "Perry Mason." The ABC-TV web, on which Colgate participates in "Hawaiian Eye" and "Hollywood Special," has not okayed any selloff at this point.

Since Colgate is selling off on top network shows, new advertising coin is tending to pick up these newly opened spots. Polaroid, for instance, has just bought into "Dr. Kildare," where its coin might have come into a tougher programming slot.

While availabilities for the first quarter of 1963 are scattered all over the board, network execs are not pressing any panic buttons. They anticipate the start of heavy buying during November when the new season will have shaken down into a much more sharply defined rating structure.

Unlike Colgate, which makes heavy network commitments at the outset of the buying season, many important advertisers, such as Bristol-Myers, tend to hold off allocating their full ad budgets as long as possible. While such tactics may result in the loss of advertisers' participating on some hit shows, it also permits picking up bargains when the returns are fully in.

Plight of The TV Actor

Hollywood, Oct. 23.

A generally dismal picture of the actor's situation in today's tv market is sketched by Arthur Kennard, veepee of Irving Salkow agency and head of its tv dept.

"Pilots," he said, "are currently at the forefront of the actor's thoughts, which can be both good and bad." On the one hand, he noted, these provide a good additional source of revenue; on the other, they usually entail contracts that bind an actor for a year or more, meaning he can't commit himself to anything of any duration until the pilot's producer has exhausted all possibilities of selling it.

Meanwhile, exec pointed out, the thesp might have missed many good longterm deals. Of course, "if the miracle did happen and the pilot was sold, then it could be the biggest thing to ever happen to an actor—especially a feature player."

"Trends continue to create a feast or famine condition," Kennard said. "Two years ago any young, blond male six foot or more could walk into any studio in town and come out with a series—everything was being pitched towards the clean-cut, young American god — now everybody is looking for weathered, more experienced Vince Edwards types."

Kennard maintains that it is very difficult to keep an actor's price at its proper level in today's market." It's often a question of the longterm career view vs. day-to-day survival, he says. "Jobs are so scarce that an actor is often more interested in eating money than in keeping his price where it should be. But my advice to an actor is always to pull in his belt one more notch and hold on for a while longer rather than working cheap. What's a producer going to say when you ask $2,000 for an actor who's worked for $750? He's going to say so-and-so got him for $750—so should I. Pretty soon an actor's price is half of what it should be."

"The advent of hour shows has been a blow to actors—as well as everybody else," Kennard said. It's meant fewer parts and more actors to choose from. These large permanent casts aren't helping the freelance player any, either—they cut available roles even further."

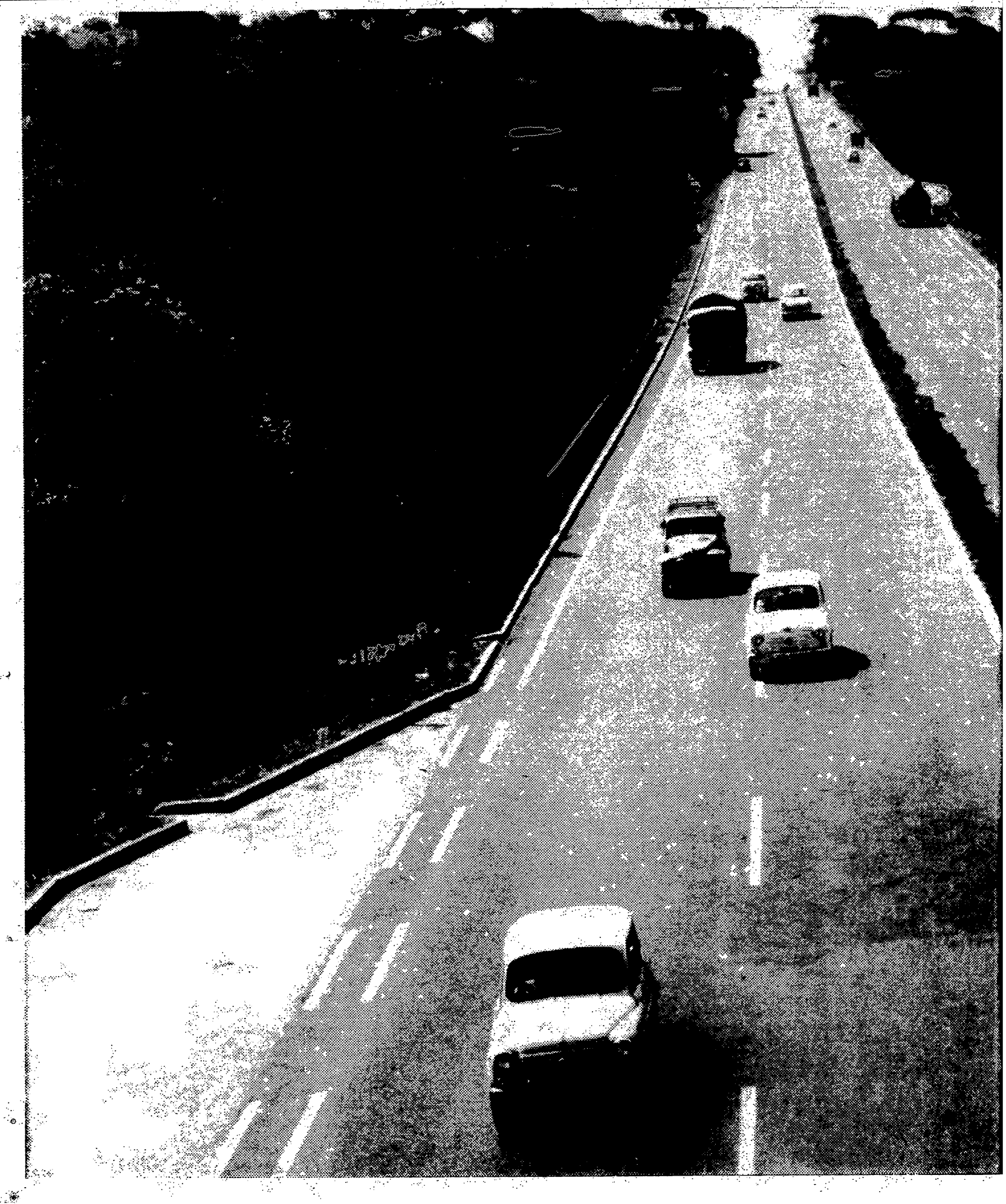
Kennard cited "The Travels of Jaimie McPheeters," MGM series to start this fall with 13 regulars and the eight leads in Warner's "Gallant Men" as examples.

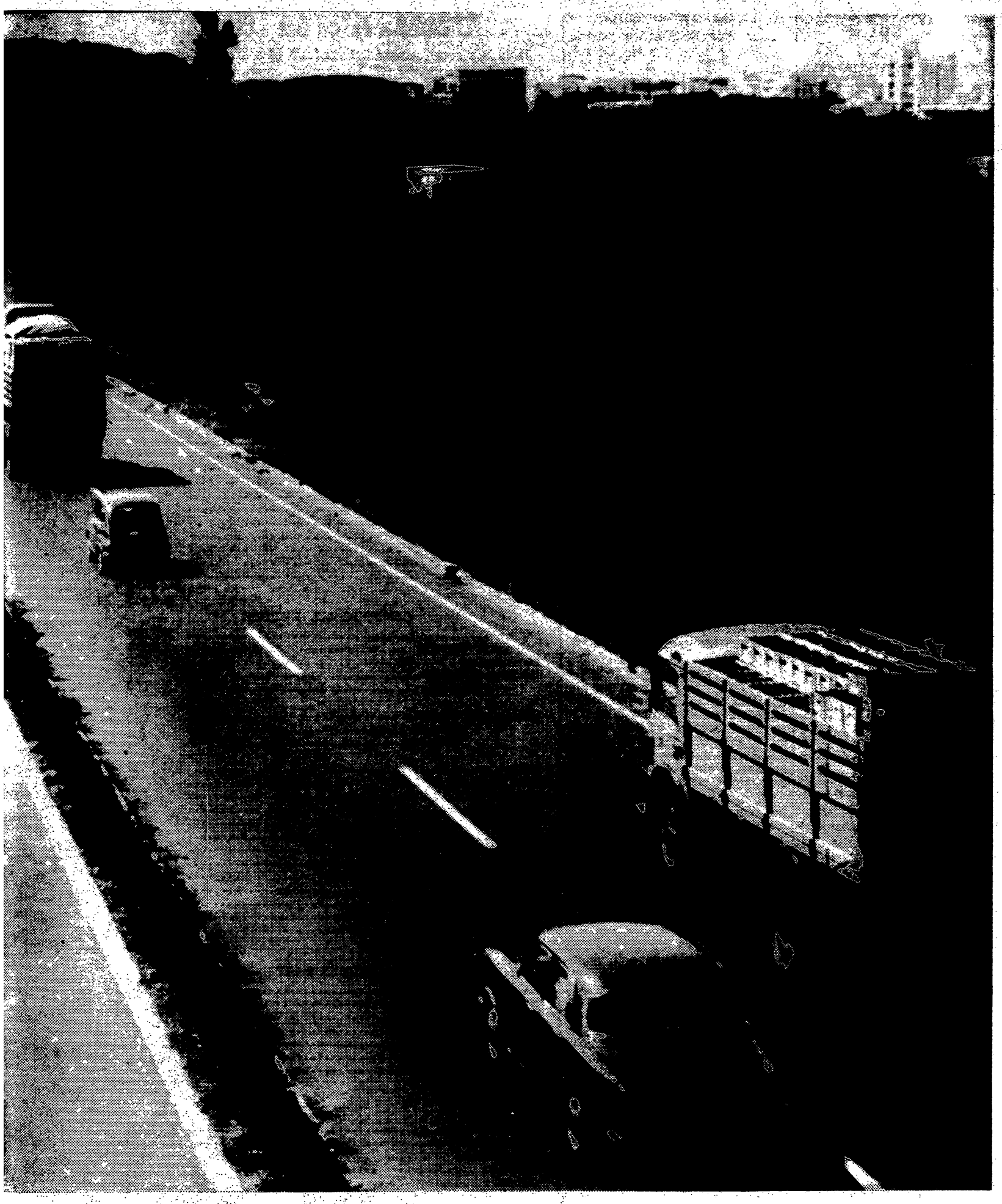
One sign of the times is the Salkow agency's recent cut of 18 thesps from its rolls. Claims Kennard: "It takes much more time to do right by a client these days. If we can't do our best for an actor—we'd rather he be with someone who can."

Bumps 'Cheyenne,' ABC Sets 'Dakotas'

ABC-TV will be bringing in a new one-hour western show, "The Dakotas," starting in January as the replacement for "Cheyenne" in the 7:30 p.m. slot. "The Dakotas" is out of the Warner Bros. stable with Larry Ward as star.

Move was dictated by the exit of Clint Walker as star of "Cheyenne." Initially, ABC-TV execs figured to integrate Ward into "Cheyenne" on an alternating basis with Walker so as to run out the full season's string. However, shapeup of the opposition on the other networks indicated to ABC execs that they had a better chance to develop a hit by starting fresh and early with a new show.





TWO-WAY TRAFFIC

The world of television has become increasingly interdependent. Through the exchange of ideas, facilities and material—through the establishment of such associations as the European Broadcasting Union—the major television organisations have created a two-way traffic on a world-wide scale. In a variety of ways, BBC tv has pioneered in this field of international co-operation. In its contributions to Eurovision, for example; in working directly with television organisations throughout the world; in the buying, selling and co-production activities of BBC tv Enterprises. And, finally, through its policy of objectively portraying the world scene, the BBC is proud to be a prominent vehicle on this road to international understanding and goodwill.

BBC tv

THE BRITISH BROADCASTING CORPORATION

TELEVISION CENTRE, LONDON, W.12
• 630 FIFTH AVENUE, NEW YORK 20, N.Y. •
NATIONAL BUILDING, 250 PITT STREET,
SYDNEY • VICTORIA BUILDING, 140
WELLINGTON STREET, OTTAWA 4

Writers Guild, IBEW Claim Storer's WHN Trying to Undermine Unionism

Storer Broadcasting is being accused by two unions of trying to destroy unionism at WHN, the chain's N.Y. station. Union executives believe that Storer twice has made "deliberate attempts to undermine existing labor rights" and that this is part of an overall plan engendered, they charge, at the NAB level last year—to keep stations on the air, making money while allegedly breaking the back of organized labor. Storer has in the past few days taken on two of the big three unions in its N.Y. shop. Writers Guild of America, already striking, and local 1212 of the International Brotherhood of Electrical Workers, which is on the verge of striking, each has accused WHN of going out of its way to start a fight and undermine jurisdiction.

In effect, station is charged with asserting in the separate IB and WGA dickers that the union's would have to take management's word that this same management would protect the rights of workers. However, said the unions, WHN's boss John Moler and Storer home office exec Robert Church have insisted in the talks that "most traditional labor guarantees" be moved from future contracts.

WGA, fighting for a contract for five news writers at WHN, went out on strike several days ago and union executives assert that in light of WHN's allegedly intractable position no future negotiating meetings have been scheduled. Union personnel continue to picket WHN's offices on Park Avenue.

Meantime, IBEW's two-year pact with the station expired at the end of September. Late last week, a high official of the local, which represents technicians at WHN, said station's "proposals in effect seek to destroy the union."

"The problem is not our demands," the IBEW exec said. "It's theirs. They say we will have to take their word that they will protect jobs of our members, but they won't put it in a new contract."

The major item in the union's own demands, according to the union, is creation of a pension plan by Storer. "When Loew's sold WMGM (now WHN) to Storer," said the union spokesman, "we lost an excellent pension plan. We merely want a new one from the new owners but Storer says they don't have a pension plan anywhere and won't give it here."

As with IBEW, WGA charges the station of trying to destroy job security. "Newswriters," a union pamphlet says, "can be arbitrarily laid off or discharged without having grievance or arbitration rights, and Storer refuses to include NLRB certification unit description in collective bargaining agreement and refuses to agree to union shop provisions despite employees vot-

Continued on page 42)

WBC Preps Flock Of Radio Entries

Westinghouse Broadcasting is rolling with four new programming entries and four continuing series for its chain of six radio stations, starting this week and continuing through November. Four special shows, each an hour long, are "Chickie, the Cops," a study of crime by Walter McGraw; "Prison Riots Plus Ten," a comparison of penal conditions 10 years ago and today; "Man of the Century," a biography of Sir Winston Churchill produced by Bud Greenspan; and "Twisted Minds," a study of schizophrenia produced by John Reavis Jr.

The continuing series are "America Sings," a history of the U. S. through its music with Eddie Bracken as host; "Words In the News," with Dr. Bergen Evans as host; "Africa, Peace Corps Plus One," an examination of the Peace Corps' first anniversary by Jerry Landay; and "The Voices and Sounds of World War II," written and produced by Greenspan.

Besides being aired on the WBC stations, shows are being offered to other stations on a syndication basis.

Mpls.' Stan Hubbard's Pledge of Allegiance: 'Love Those Two Bobs'

Minneapolis, Oct. 23.

The new television season is off to the best start in its history for Stan Hubbard's KSTP-TV, the Twin Cities' NBC network affiliate. And Hubbard is predicting that the current season will be "the greatest ever" for his station. He says he's taking off his hat to NBC's Robert Kintner and Bob Saranoff for the job they're doing.

Hubbard is jubilant because his station has begun the new season in September with "almost a clean sweep" of top ratings among the four Twin Cities commercial and one non-commercial stations.

In September, he points out, Nielsen ratings had KSTP-TV at the top 9 a.m. to noon, 3 to 5 p.m., 5 to 6:30 p.m. and 6:30 p.m. to midnight. The ratings apply to a number of KSTP-TV's own shows along with the network programs.

Nielsen had WCCO-TV, the CBS network affiliate here, leading 6 to 9 a.m. and from noon to 3 p.m.

NAB Will Resist Further Hearings (Like One in Chi)

Chicago, Oct. 23.

National Assn. of Broadcasters prexy LeRoy Collins told the regional meeting of the organization here yesterday (Mon.) that the NAB will actively oppose the FCC if it should attempt to hold public hearings similar to those held in Chicago last spring. (Commissioner Robert E. Lee had recently divulged that hearings are scheduled for another major market after the first of the year.)

Collins said: "The NAB will be glad to join any affected licensee in resorting to any legal recourse which may be available to prevent any such invasion on the rights and integrity of broadcasting." He stated that he does not quarrel with the FCC's right to hold public hearings on license renewal issues, "but I am saying that it should not be permitted to hold a license renewal hearing and call it something else, so that it can proceed under other rules with less safeguards for the interests of the broadcaster.

He termed it "indefensible" for the Commission to bring a group of television stations to a "local sideshow whipping post" when their license renewal applications were pending, as was done in Chicago.

4-Star Syndie Sales

Four Star Distribution reports seven new sales for its off-web packages.

"The Detectives," with Robert Taylor, has been bought by KSMP-TV, Minneapolis, KTAR-TV Phoenix, and KGW-TV, Portland.

"Law and Mr. Jones" has been sold to KOAA-V, Colorado Springs, and KREX-TV, Grand Junction, Colo. "Target: The Corrupters" has been bought by KMSP-TV, Minneapolis.

"Dick Powell's Zane Grey Theatre," sold to KPTV, Portland, is the subject of a promotion booklet being distributed by the syndie firm, touting the award-winning talents of the package's stars and guest stars.

Par Ponders Being Own Syndicator Of 200-to-TV

Paramount Pictures, with its backlog of 200 post-1948 pictures, may decide to go it alone in the marketing of these for television. Par has made no bones about its wanting to sell to tv, and would have sold if the price and the cash were acceptable.

But the syndicators so far haven't put up the guarantees that Par would like to see. Consequently Par is entertaining ideas along the lines of its own theatrical pic distribution to TV. Another major consideration is centered on the premise that an outside buy-&-sell agency would reap profits, as did MCA in past, with the Par backlog, whereas Par itself might come upon these same profits.

There are no conclusions as yet. But the fact remains that a major film company such as Par, which has been so enmeshed in show business for so many years, in past farmed out important (fiscally-important) properties to non-allied interests for the benefit of both (MCA and Par) and perhaps, now, there's no need to farm out.

An angle is that Par already has the nucleus for distribution and sale of pictures to tv with established offices in all key cities. Further, this company was among the first to benefit from tv such as in its operation of station KTLA in Los Angeles.

Meanwhile, it must be considered that Par is in a healthy financial position, doesn't need any more ready cash, and can afford to wait and see.

Another point of major significance is that Par is willing to unload the pictures made after August, 1949, in the first place. (This date, incidentally, is significant because it entails additional compensations to the American Federation of Musicians and other organized personnel; there were no such obligations with the pre-August, 1948 pictures).

O'Seas Prices on Telepix

Here is a market-by-market rundown of average prices secured for Grade A halfhour vidfilm product. Average price for Grade A half-hour product may fluctuate from distributor to distributor and according to the time of the year. Other factors governing prices also are involved. Average prices cited, though, serve as an indice for the market and an indication of the prices secured by less than Grade A product.

	Average Price Per Half-Hour Episode
COMMONWEALTH NATIONS	
United Kingdom	$ 2,800
Canada (syndication)	3,000
Australia	1,500
Hong Kong	50
Jamaica	40
	$ 7,390
LATIN AMERICA	
Mexico	850
Puerto Rico	300
Venezuela	350
El Salvador	50
Colombia	175
Argentina	425
Peru	75
Guatemala	50
Costa Rica	40
Nicaragua	45
Panama	45
Uruguay	50
Honduras	35
Brazil (dubbed)	1,100
Haiti	25
Ecuador	25
Curacao	25
	$ 3,665
CONTINENTAL EUROPE	
France	$ 2,000
(French Canada)	2,000
Luxembourg	200
Belgium (Flemish) $300	
(French) 250	550
Switzerland (Italian) $150	
(French 150	
(German) 150	450
Italy	600
West Germany (dubbed)	2,250
Austria	250
Denmark	240
Sweden	300
Finland	130
Netherlands	350
Spain	260
Monaco	100
Norway	80
Yugoslavia	65
Cyprus	40
Portugal	125
	$ 10,590
MIDDLE EAST	
Kuwait	$ 50
Iran	75
Iraq	130
Saudia Arabia	50
Lebanon	60
Syria	50
United Arab Republic	75
	$ 490
FAR EAST	
Japan	$ 1,000
Philippines	135
New Zealand	140
Korea	50
Okinawa	40
	$ 1,365
AFRICA	
Nigeria (Lagos)	$ 30
British Guinea	30
Rhodesia	70
Kenya	40
	$ 170
Total	$23,670

Think U.S. Vidfilm Prices Too Low? Some Brit. Outlets Pay $8.50 Per Hr.

London, Oct. 23.

There's a sad, sad tale unwinding hereabouts re the Yank vidfilm distributor who, on a sales-visit to one of the newly-formed independent tv stations, bought a round of drinks and thus spent all the profit he had just made on sale of an hour program to the outlet.

Yarn is not so absurd, either, when it's realized the current rate at some of the smaller regional indies is less than $8.50 per hour. For this amount, one or two of the out-of-town newies can plug into the commercial network for an hour (although they also have to cough up a percentage of their gross ad billings for favor of the network facilities).

At the same time as they offer less than $9 for an hour of program—from wherever it might come — "baby" indies can collect anything up to about $80 a minute in peak time ad billings. With a peak of six minutes advertising allowed in every hour, aforementioned operations stand to coin just under $500 an hour in prime time. To be fair, the little regionals seldom do pull in this much owing to packaging discounts etc., and rates dip steeply out of peak hours.

Foreign film distributors fare a little better from the larger local outfits. Stations the size of a TWW, a Scottish-TV, a Southern-TV, or an Anglia-TV, will all pay $480 a hour, give or take a few dollars. But stations of this size can earn anything up to $1,500 an hour in plug coin.

A distrib who does his homework and figures out whether the deal he makes with a new regional company works out accurately on a percentage-sliderule basis, may feel that the "babes" are being a trifle ungenerous.

While the big-leaguers will pay about 33% of what they are pulling in, their wee counterparts can make 500% more than pay out.

Jerry Lester Wraps Up Two Arrowhead Hours

Comedian Jerry Lester Sunday (14) vidtaped two of his weekend syndicated variety hours for Arrowhead Productions, but the show that will be used to open around the country late this month will not be picked until two more hours are taped.

Guests for the hours already produced are Fran Warren, Bobby Vinton and Rene Taylor and Choo Choo Collins, Tyree Glenn and Jim Pearsal. Upcoming guests include Woody Herman, Vivian Blaine, Nancy Walker, Pat Suzuki and possibly Jane Fonda.

Wershaw-Gould, handling distribution and merchandising, report 15 additional stations—besides the 10 signed for the initialer—have contracts pending screenings of the stanzas now in.

Chi Candidate Forced To Relinquish 'Folksong' Show Until Elections

Chicago, Oct. 23.

Robert C. Cosbey, who has been conducting "This Is Folksong" on WBBM Radio the past four years, has been asked to relinquish his on-the-air work at the station until the November elections are over. Cosbey is a write-in candidate for a congressional seat on the Voters for Peace ticket, and while "Folkson" is an educational entertainment show station manaement felt it might be discreet to give Cosbey the public exposure just in case an equal-time-seeker should read political innuendoes

Cosbey, who is regularly a professor of English at Roosevelt U., continues to write the "Folksong" program for a staff announcer to read.

O'SEAS MARKETS' 23G PER PIC

Profile of a 3-Web Station

Management of KFSA-TV, Fort Smith, Ark., a station that solos its market and presents a three-web program spread, has toted up the production costs of the primetime shows it offers seven nights a week.

Talent and staging costs alone, reports the station, come to $2,333,100 a week. That's exclusive of time and transmission charges. This season, KFSA's lineup offers twice as many comedies as westerns (10 of the former to five of the latter); three variety shows; two quizzers; two dramatic shows; and two mysteries; and one each in the categories of musical drama, musical, adventure and anthology.

CBS, with Saturday night exclusive from Gleason to "Gunsmoke," dominates the station's slate with 16 shows. NBC and ABC have six each.

Off-Web Radio Shows (Real Oldies, Too) Get Syndication Play

There are built-in variances in the sales philosophies of the radio network vs. the reps and syndicators. Now they've split down the middle on a programming concept.

On Sept. 30 CBS Radio dropped its half-hour Sunday drama shows, Suspence," on the web for 20 years, and "Johnny Dollar," on for 13 years.

A couple of weeks ago Charles Michelson Inc. announced syndication of 52 half-hour "Shadow" transcriptions, shelved for well over a decade.

Now Telesynd, the Wrather Corp. syndie division, is hopeful of getting the old "Lone Ranger" shows back on the market. And Prexy Hardie Friedberg and other Telesynd execs are meeting this week to possibly negotiate deals with Macfadden Publications execs for syndicated radio series. Besides the publisher's existing properties, the possibility of new shows based on Saga, Photoplay and True Detective mags will be discussed.

Telesynd is currently distributing the "Lone Ranger" video series and a "Lone Ranger" feature film. In the vaults are more than 2,500 "Lone Ranger" half-hours, enough for a local radio station to strip the show for 10 years. In addition, the company has an hour variety series in production with shows featuring Johnny Green, Steve Allen and Sammy Davis Jr. Screal are cut, with 260 hours in all slated.

Friedberg says that a number of stations have shown interest in the revival of the "Lone Ranger," but a workable deal on residuals must be negotiated with the Detroit union office (show was produced there) on talent and production residuals.

Besides the syndicator interest, a radio exec of a major station rep firm told VARIETY that "any rep will tell you he's delighted with the trend to diversified programming," including new talk formats and revival of the old adventure formats. He said a station man recently asked where he could get a hold of the old radio soap operas.

Station interest is also reflected in the report that the "Shadow" package has been sold in 15, or possibly more, markets.

Transcontinent In 40% Income Hike

Transcontinent Television reports a net income for the nine months ending Sept. 30 of $1,117,862, a 40% increase over the net for the first three quarters of 1961, which was $798,341.

Earnings for the '62 period were equal to 63c per share in 1,766,212 shares of common stock outstanding at the end of September.

This year's statement reflects operations of three stations not included in the income statement of a year ago. The new stations are WNEP-TV, Scranton-Wilkes-Barre, and WDOK-AM-FM, Cleveland, WROC-TV and FM, Rochester, N. Y., sold in September, were included in last year's report and not this year's.

WRIGHT (EX-WPAT) BUYS CALIF. OUTLET

Dickens J. Wright, former owner of WPAT, good music outlet in Paterson, N. J., covering the New York area, reports purchase of radio stations KRE-AM-FM, Berkeley, Calif., by Dickens J. Wright Assoc.'s for $500,000. In a separate deal the group will get the Royal Recording Co., also in Berkeley. Radio sale is subject to FCC approval.

Wright was major stockholder in WPAT, which was bought in '55 for $300,000 and sold last year to Capital Cities for more than $5,000,000.

KRE was licensed in 1922 and recently granted a power increase and now covers the entire Bay Area, including San Francisco and Oakland. Wright said his intentions are to operate the stations under policies he initiated at WPAT.

Latino Combine On Vidpix Buying Stirring Unrest

Some American distributors are reported to be disturbed by the touted formation of a Latino buying combine. The combine, a representative of which is said to be making a tour of U.S. distributors, is said to represent stations in Venezuela, Argentina, Colombia, Peru and Uruguay.

Purpose of the combine, according to the viewpoint of one American exec, is to further deflate American prices in the Latin American market. Puetro Rico, with one station owned by Columbia's Screen Gems and the other stations fat with product secured for dubbing, represents another unrelated problem.

In Argentina, the government has asked American distributors to absorb 50% of the devaluation of the currency there. The proposal is being rejected.

With all these troubles going on, and with the Latino market representing from 5 to 10% of the total foreign biz of CBS Films, that distribution firm, for one, might consider pulling out of the Latino market altogether if the Latino buying combine succeeds as an organization. Under a certain set of conditions, CBS Films topper Ralph Baruch said he "would recommend to my company to forgo the Latin American market."

Okay Chi's 2d UHF

Washington, Oct. 23.

Rulemaking to give Chicago a second UHF channel for educational use was finalized by the FCC. Channel 20 was designated.

Chi's Educational Television Assn., which operates teachvee station WTTW on channel 11 there, had asked for a second channel to meet the area's needs.

SET '62 GROSS AT $55,000,000

In this Telstar year, celluloid remains the key means of the international circulation of U.S. programming. It's a circulation which is pegged on prices (see accompanying rundown in separate story) and which in '62 is expected to gross American exporters about $55,000,000.

Prices, comparing the years '61 and '62, on the whole have remained fairly stable. Continental Europe, still a tough market to sell and still attuned to buy less than a full series, currently brings in more money as a total market. Latin American market, though, has suffered a price dip, comparing the years '61 and '62. Latino markets bringing in less money in '62 are Brazil and Puerto Rico.

Prices secured in Australia are down somewhat, but the Australian market is as bouncy and as healthy as ever, despite internal problems such as country station's coverage areas. Other areas of the world have remained fairly stable in terms of prices.

According to VARIETY's compilation of prices secured for Grade A half-hour vidfilm product in the world market, $23,670 per episode could be secured if every foreign market in the world was sold. That is a theoretical figure for virtually no series has been sold in every tv market of the world. The $23,670 in '62 compares to $22,205 in '61, according to a compilation made by VARIETY in April, '61.

Roughly, hour vidfilm series bring about twice as much as half-hour series, on a per episode basis. Popularity of the hour vidfilm series in the U.S. is reflected abroad. According to one distribution exec, the demand abroad is more for the hour series. It has to be an unusual half-hour series to win immediate popularity abroad. Other quarters, though, insist that the 30 minute form isn't as hard to sell as indicated by some.

The $55,000,000 estimated as the gross of American exporters for '62 encompasses all tv programming product, vidfilms, cartoons, features, pubaffairs, news, etc. It's a record gross, and compared to domestic syndication, the foreign market remains on the incline.

Competition, though, is tougher than ever. More American companies are alert to the potential of the foreign market and are actively pursuing that end of the biz, as domestic syndication remains soft. It's for this reason that for some companies a paradox exists, this paradox being while the total potential gross in the foreign market has grown, competition may slice

(Continued on page 58

ITC Gives Away Shows for Free To Open Up Late Late Station Time; Will Share in Revenue If Sold

ITC's 40% Hike

Independent Television Corp.'s international sales for the first nine months of this year are more than 40% higher than the record-breaking figures for the corresponding period in the preceding year, according to Abe Mandel, ITC's exec v.p.

Mandell's report on sales was issued separately from ITC's proposed plan to open up late night telecasting in the U.S. (see separate story).

In 1961, 43,272 half-hours of 49 different properties were sold in 57 countries throughout the world, representing 35% of the total gross of ITC. On the basis of figures to date, international sales will account for more than 40% of ITC's gross by the end of the year.

In a dramatic move to open up more late night time on stations across the country, Independent Television Corp. is making an offer of free programming. The programming, under the ITC plan, would be free in keeping the station open beyond its normal sign-off time does not attract sponsors.

ITC plan, to which others in the industry are asked to join, calls for the distributor to share in revenues if the late night programming offered garners commercials.

In a letter to stations, ITC says "Everyone talks about the tightening squeeze on air time, but no one does anything about it . . . ITC will supply you—without cost—topflight programming for telecasting in the hours after your normal signoff time.

"For instance, if you ordinarily go off the air at 1 a.m., you can now telecast for 24 hours a day, without added cost. Of course, if you sell spots or sponsors, we expect a reasonable share of your revenue. But as long as the program is on a sustaining basis, you pay nothing.

"We are not in the business of giving away something valuable for nothing. However, we feel the situation demands dramatic and drastic action to break the logjam.

"Our plan is not the complete answer. It is a beginning . . ."

ITC exec v.p. Abe Mandell, who signed the letter, explained that many suggestions for easing the tight time squeeze are offered—more option time; more VHF stations; more UHF channels. "But while the talk continues, air time available to local advertisers and local programming evaporate, until it is now virtually non-existent."

Mandell, in response to questions, said the idea was generated by the few stations which are now telecasting 24 hours a day. He also said his background in opening up foreign markets germinated the idea. Programs would be offered to pioneer stations abroad on a contingency basis until sponsors are attracted, he explained.

Mandell was of the opinion that if 30 or 40 of the key markets in

(Continued on page 60)

In Syndication They Also Sell Year in Advance

King Features Syndicate is taking a one-year running head start on the syndication of its new animated cartoon trilogy, "Beetle Bailey," "Barney Google and Snuffy Smith" and "Krazy Kat."

Sales of the package are beginning now, but the deals will call for air debut no sooner than the fall of '63. Al Brodax, director of tv for King Features Syndicate (KFS), explaining the "year-in-advance" approach, said that it allows stations to invest in established cartoon properties and allows KFS to render a polished production job and reduce distribution overhead.

King will produce 50 episodes in each of the three series. It will have a total of 100 episodes completed by debut next fall. The films will be five and one-half minutes each, except for nine longer subjects (eight and one-half minutes) that are getting theatrical exposure over the next year.

Paramount Pictures' cartoon department is doing the animation for the new package, and Paramount handles theatrical distribu-

(Continued on page 58

CBS Films Yanks 'Tongoloa' Series

CBS Films has withdrawn "Tongoloa" as a syndication entry, one of the few first-runners made for this season's market.

"Tongoloa," produced by Colorvision Corp., was withdrawn, according to CBS Films, because of Colorvision's failure to fulfill the program delivery schedule called for in the original contract. The jungle series, footage of which had been shot in Mexico, had been beset by production problems, according to reports from Mexico.

CBS Films unveiled the series at last year's National Assn. of Broadcasters convention in Chicago and wrote some station contracts on the projected color skein. Pilot, according to CBS Films, was supposed to have been available by June 15. CBS Films had a distribution contract with Colorvision. CBS Films now is notifying signed stations of its withdrawal as distributor.

Is It Illegal To Show A Bad Film On Television?

Washington, Oct. 23.

Apparently there's justice in entertainment, although judges of the highest court of the land reserved a fan's cherished right to dissent.

It wasn't that the hallowed halls of the Supreme Court resounded with "boos," but the nine-black robed justices engaged in a light repartee about tv films that kept the capacity audience tittering on the edge of its upholstered seats last week.

The justices, who were still voicing critical restraint after the two-hour hearing, took the evidence home with them to make a ruling in the future.

"Television stations were forced to buy block-bookings of films, each unique copyrighted motion picture," said Assistant U.S. Attorney Daniel Friedman.

"You mean they were uniquely bad?" asked Justice William J. Brennan.

"Are we to decide whether it's illegal to show a bad film on tv?" asked Chief Justice Earl Warren.

Friedman, in frock coat and striped trousers, did his best to focus the court's attention on Uncle Sam's contention that it was the manner in which the films were sold, "not their age or how good they were" that is bad.

The government brought complaints against six distributors in 1957 alleging they violated the Sherman Anti-Trust Act by selling only in blocks of "good, average and bad" films.

Defendants in the alleged 17 illegal contracts, valued at more than $3,000,000, are Loew's, Inc., Screen Gems, Inc., Associated Artists, National Telefilm Associates (NTA), United Artists, and the C&C Super Corp.

Friedman told the court the packages were offered in blocks of 26, 50 and 100 films. Television stations, he added, often asked to select only the best of those available and were told to "take the whole lot, or none."

The New York District Court agreed that outright block-booking

(Continued on page 60)

WBC Taps Snyder As National News Director

James L. Snyder has been promoted to national news director of the Westinghouse Broadcasting Co. after having served for the past four years as WBC's Washington Bureau chief.

Dick Pack, WBC programming v.p., said the scope of Snyder's activities would be broadened although he'll still headquarter in the Capital.

NIELSEN 30 MARKET WEEKLY REPORT for week ending October 7, 1962

		RATING	SHARE
✱ THE LUCY SHOW	CBS-TV	34.5	51.9
THE RIFLEMAN	ABC-TV	16.2	24.3
SAINTS AND SINNERS	NBC-TV	11.0	16.6

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201 (4-60)

CLASS OF SERVICE: This is a fast message unless its deferred character is indicated by the proper symbol.

SYMBOLS: DL = Day Letter; NL = Night Letter; LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

L HDA415 (SY WSA326) PD FAX WHITE PLAINS NY 17 445P EDT
DESI ARNAZ, DESILU PRODUCTIONS INC
780 NORTH GOWER ST HOLLYWOOD CALIFORNIA

JUST SAW THE NIELSEN 30- MARKET MULTI-NETWORK RATINGS. WE ARE DOUBLY HAPPY- FIRST BECAUSE THE VIEWING PUBLIC OBVIOUSLY LIKED THE SHOW AS MUCH AS WE DID, AND SECONDLY, IT CONFIRMED OUR CONVICTION THAT LUCY WAS, IS, AND ALWAYS WILL BE TOPS. WHEN THE NATIONAL RATINGS COME OUT, WE EXPECT THEY'LL BE EVEN HIGHER. CONGRATULATIONS FROM ALL YOUR FRIENDS AT GENERAL FOODS SINCERELY.
ED EBEL.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201 (4-60)

CLASS OF SERVICE: This is a fast message unless its deferred character is indicated by the proper symbol.

SYMBOLS: DL = Day Letter; NL = Night Letter; LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination

L NA349 LONG PD WUX NEW YORK NY 17 547P EDT
DESI ARNAZ, PRESIDENT, DESILU PRODUCTIONS INC
780 NORTH GOWER HOLLYWOOD CALIF.

CONGRATULATIONS FROM ALL HERE ON FIRST RATING REPORT FOR THE ✱ THE LUCY SHOW✱. IF ANY PROOF WERE NEEDED, THERE NOW CAN BE NO DOUBT THAT THE VIEWING PUBLIC'S LOVE AFFAIR WITH LUCY IS MORE ARDENT THAN EVER. OUR SINCERE GOOD WISHES TO ALL FOR A SUPERB PERFORMANCE AND FOR THE WELL DESERVED RECOGNITION.
SAM THURM ADVERTISING VICE PRESIDENT LEVER BROTHERS CO
390 PARK AVENUE NEW YORK NY.

"And Lucille Ball — how fine she was ... What a warmth and joyfulness this actress brings to every role..."

Henry Mitchell
MEMPHIS COMMERCIAL APPEAL

The Lucy Show✱

"A winner and still champion, Lucille Ball romped back into weekly television Monday night, a comedienne without peer"
Cynthia Lowry
ASSOCIATED PRESS

"Lucille Ball's back on CBS-TV and what more can you say? Lucy is her old self — sensational!..."
John David Griffin
NEW YORK MIRROR

"Lucille Ball returned to weekly TV Monday with an episode as zany as any in her old show...happy time..."
ST. PAUL DISPATCH

"Television's irrepressible Ball of fire — red-headed Lucy — bounced back on the small screen last night...a lively, funny show..."
C. J. Skreen
SEATTLE TIMES

"Last night Lucy came out of retirement and won the clowning championship all over again...the new show bears many marks of Lucy's first and best TV triumphs, no more than proper since it's written and produced by the same talented gang...it should zoom to the top of the laugh ratings without delay..."
Jack O'Brian
NEW YORK JOURNAL-AMERICAN

"...Lucy is a riot.... there is no one like her... Lucille Ball proved it Monday ...it's great to have her back..."
Bette Lou Peterson
DETROIT FREE PRESS

"This year's Lucy Show is better than ever..."
Jo Bradley Reed
COLUMBUS CITIZEN—JOURNAL

"Lucille Ball has long been 'Queen of TV.' We think she'll hang on to the crown..."
Larry Wolters
CHICAGO TRIBUNE

"Despite Mississippi, West Berlin and Cuba, the world is brighter today... Lucy is back..."
Robert J. Williams
PHILADELPHIA BULLETIN

"Lucille Ball is back in her first weekly series since 'I Love Lucy,' and she is as remarkable a gal as ever. Put her in the wildest half-hour of improbability, the sort of far-fetched doings that so regularly trip up many TV notables, and she makes it all seem not only quite likely but diverting fun in the bargain...."
Jack Gould
NEW YORK TIMES

"Lucy's back with a hit...a slam-bang comedy that rippled along merrily from start to finish..."
Fred Storm
SAN FRANCISCO NEWS-CALL BULLETIN

"Some have it and some don't... Lucille Ball has it...she can't miss..."
Richard K. Doan
NEW YORK HERALD TRIBUNE

"Lucy's back and those who aren't glad about it, may their aerials blow down..."
Fairfax Nisbet
DALLAS NEWS

"Of course, you loved the new 'Lucy Show'... The laughs hardly missed a beat..."
Win Fanning
PITTSBURGH POST-GAZETTE AND SUN-TELEGRAPH

"No matter what the series' name, Lucy is still TV's most loveable comedienne..."
Bob Brock
DALLAS TIMES HERALD

"Lucille Ball still rates the title of TV's greatest comedienne...one thing she won't have to worry about is high ratings..."
Eleanor Roberts
BOSTON TRAVELER

"Lucy's great...delightful ...warm...witty... endearing...wildly funny..."
Harriet Van Horne
KNOXVILLE NEWS SENTINEL

"The Lucy Show' marks the welcome return of that great clown, Lucille Ball, and her old cohort from 'I Love Lucy,' Vivian Vance, another master of comedy timing..."
Donald Freeman
SAN DIEGO UNION

"The new television season is picking up now that Lucy is back..."
Percy Shain
BOSTON GLOBE

"Desi Arnaz is the executive producer, Bob Carroll Jr. and Madelyn Pugh Martin, who helped write the old 'I Love Lucy' programs for six years, are back...Given that combination, it is slight wonder that the new Lucy Show displays the same wonderfully wild wackiness that made 'I Love Lucy' a television phenomenon..."
Terry Turner
CHICAGO NEWS



How do you like that — they didn't even miss me!

A DESILU PRODUCTION • CBS TELEVISION • MONDAY EVENINGS

Foreign Television Reviews

THE LAST MAN OUT
With Francis Matthews, Barry Anthony Sagar, Richard Vernon, Jack Melford, Meadows White, Peter Welch, Graham Ashley, David Hargreaves
Producer-Writer: Shaun Sutton
25 Mins., Sat., 5:25 p.m.
BBC-TV, from London

The six-part serial, almost a BBC-TV monopoly over the commercial web, needs to clinch its appeal in the opening segment. "The Last Man Out" had a take-or-leave-it air, competent rather than nerve-stretching, and was noticeably thrifty in its production value.

Time was the war, with the Nazis occupying France. A French scientist had bomb-making secrets, and it was imperative that he should be removed before the Germans forced him to disclose them. Three men were assembled as a kidnapping force, their job to bring the pundit back alive. Chief among them was a sprightly and facetious Lord Tenborough (Francis Matthews), who joined the earnest Captain Stuart (Barry Letts) and the stolid Sergeant Hardacre (Anthony Sagar) in the enterprise.

The initialler was mainly concerned with their training for the job, with a fund of irritating witticisms from the Lord and some minor excitement about the Sergeant, who had no head for heights, and his attempt to climb a cliff.

It was pretty recumbent stuff, and could with advantage have been abbreviated to take in a little of the illicit landing in France to give more impetus to the tale. Also, as indicated, the daredevil nonchalance of Francis Matthews as the leading spirit of the mission didn't quite come off, and the other thesps were reliable rather than scintillating.

Shaun Sutton, who produced his own script, was safe in both departments but could not impart much distinction where none existed on paper. *Otta.*

WHEN THE KISSING HAD TO STOP
(The Hammer)
With Renee Asherson, Eddie Byrne, Denholm Elliott, Alan Gifford, Philip Latham, Frederick Leister, Patricia Marmont, Barbara Murray, Anthony Nicholls, Martin Sterndale, Peter Vaughan, Alan Wheatley, Douglas Wilmer, Frank Tregear, Louida Vaughan, David Nettheim, Michael Logan, Neville Munroe, Raymond Adamson, Hugh Latimer, Edward Harvey, Richard Williams, Gerald Turner, David Langton, Richard Caldicot, Andrew Lawrence, Peter Elliott, Robert Arden, Walter Glennie
Writers: Constantine Fitzgibbon, Giles Cooper
Director: Bill Hitchock
90 Mins., Tues., 9:15 p.m.
Associated-Rediffusion, from London

Loud blares on brass instruments preceded this mammoth production, for the commercial web had such confidence in Constantine Fitzgibbon's novel that they decided to adapt it in two parts. This first segment, "The Hammer," is to be followed by "The Sickle" three nights later, making a total of 150 viewing minute.. Fitzgibbon's original certainly lent itself to this lavish treatmeint, for it is densely populated, threads several lives and situations into its plot, and has a powerful theme. The latter predicts a police-state Britain, with armed cops and a suspect government, elected on the ban-the-bomb ticket. These rulers, it was inferred, were wide open to Red bribery and trickery, and the initialler closed with a Russion military contingent occupying a base from which the Americans had been ejected by the British.

The situation was reflected through the lives and amorous affairs of an interlocked group. The orthodox it - couldn't - happen-here viewpoint was represented by Jack Beaulieu (Anthony Nicholls), who shrugged off ideas that Britons could be traitors. His wife, Moyra (Patricia Marmont), was bedding down with Rupert Page-Gorman (Douglas Wilmer), a devious and arrogant politico riding the disarmament movement for his own treasonable ends. And he also canoodled with Antonia May (Renee Asherson), a novelist who was a dedicated campaigner for nuclear disarmament. Also involved were Patrick Clonard (Denholm Elliott), whose on-the-fence attitude to the whole business was resolved when he discovered that Page-Gorman was getting private letters from the Russian secret police chief. And he was in love with Nora (Barbara Murray), whose husband, a Jew, was an establishment figure with confidence in British savoir-faire.

Weaving through the plot and the parties, were O'Malley (Eddie Byrne), a spy in Red pay, and Mark Vernon (Philip Latham), a Foreign Office official who had gone Red and been sent back to Britian by his masters to get information.

Giles Cooper's crisp and confident adaptation kept a firm hold of all these entanglements, and the development, after some initial overcrowding, was easy to follow. Intention was to create a mounting tension of unrest and menace, and, on a superficial level, it succeeded. Bill Hitchcock's direction was first-rate, handling the large resources with skill, although some of the exterior film — of a police raid on Soho vice and a Trafalgar Square rally riot—had a fabricated air.

Treated as a glossy bit of prophesy, without much reality and relevance to current issues, this opener was entertaining, and certainly held its audience for the final part. But, by linking ban-the-bomb believers so consistently with pro-Russian tactics, it roused serious doubts about its honesty. Frederick Leister, for example, played a woolly academic who fell for Russian promises like a ton of bricks, and the character seemed a parody of a famous living British nuclear disarmer. Thus the piece would have offended many local viewers, and was unfair to many men of integrity.

Thus, it was a superficially entertaining occasion, without the horrific content of Orwell's "1984" or a tithe of its imagination—and somewhat cruel and one-sided in its implications. *Otta.*

WINNING WIDOWS
With Peggy Mount, Avice Landon, Charles Hill, Reginald Green, David Stoll, Edna Petrie, Jeanette Landis, Norman Chappell, Bernard Cribbens
Producer: Alan Tarrant
Writers: Sid Green, Dick Hills
30 Mins., Friday, 9:15 p.m.
Associated TeleVision, from Birmingham

Friday night is comedy night on British television with both the commercial web and BBC-TV wading in with two yock shows apiece. "Winning Widows," which has made the change from Saturday to Friday at 9:15 p.m. follows the Lucy-Desi "Comedy Hour" on the indie web and opposes BBC-TV news and an outside broadcast spot.

Despite the considerable audience accruing to the "Widows"—played by Peggy Mount and Avice Landon—as it lays back-to-back with "Comedy Hour" and "TV Playhouse," the show has kept to the format tried out in the last season. It falls somewhere between slapstick and domestic comedy, and, relies almost solely on its star, Peggy Mount. Actress, of no small talent, here used her main comedic asset—a powerful larynx—to just the right point, though there's always the danger of the gimmerick being overworked.

Scripters Dick Hills and Sid Green, came up with a not-very-inspiring situation involving ghosts, vicars and spiritual mediums which proved a tired laughgetter.

Sagging situations could not be saved by the sterling efforts by producer Alan-Tarrant and the cast —especially guestar Bernard Cribbens. *Watt.*

IT'S A SQUARE WORLD
With Michael Bentine, Dick Emery, Frank Thornton, Leon Thau, Len Lowe, Bob Todd
Producer: John Street
Writers: Bentine, John Law
30 Mins., Thurs., 8:45 p.m.
BBC-TV, from London

Breaking away from conventional comic formulas, this enterprising show returned to the fall schedules in so-so form. Its live wire, Michael Bentine, depends on visual gimmicks and absurd situations to build up a string of crazy sketches. Chief drawback of the initialler was that the verbal fireworks rarely went off.

Bentine had plenty of good ideas. He swiped at such targets as a civic function, an expert lecturing about fish, an Equity meeting, and military routine. They all started well, but failed at the finish for lack of an unlifting punch-line. These blackout skits that really blacked out. Upshot was that the remaining yocks generally came from the slapstick, rather than the wit.

Bentine himself has trimmed away many of the bizarre disguises and voices that used to be his forte, and the bare personality in itself wasn't hilarious. He was ably assisted by Dick Emery, who scored in dame's clothes as a Mayoress and elsewhere fizzed to good effect.

John Street's production was ingenious, and the items hurtled along at a fine pace, none outstaying their welcome. If the script can be tightened so that it cracks home the end-lines, the series will continue to win plaudits. As it was, its possibilities amused more than its achievement. *Otta.*

HERE'S HARRY
With Harry Worth, Deryck Guyler, John Sharp, Geoffrey Denton, Edwin Apps, Jack Woolgar, Joe Gladwin, Doris Gambell, Alick Hayes, Leslie Clark
Producer: John Ammonds
Writers: Vince Powell, Frank Roscoe
30 Mins., Mon., 8 p.m.
BBC-TV, from Manchester

Harry Worth, a bumbling comic with a neat line in non sequitur, returned for another 12 weeks with an opener that was average without splitting any sides. Worth's penchant is to misunderstand every remark that's made to him, and thus bring every situation into a state of utter confusion. Which is not a bad beginning for an idea.

In this one, he was put in charge of a local car-rally, got involved with the organizers of the Monte Carlo affair, who thought he was a participant, and took a driving test to qualify himself, failing miserably. The plot made a fine framework for Worth's inconsequential idiocy, and only faltered when the script forgot that the strength of getting the wrong meaning depends on the error being plausible in the first place. It did not always remember this basic premise, and tended to annoy fitfully on this account.

But the skein should find its fans loyal, and Worth is, in fact, an agreeable comedian, helped by an accomplished team of feeds, of whom Deryck Guyler was the most polished. John Ammonds produced efficiently, and the yocks came at a decent rate. *Otta.*

RAISE YOUR GLASSES
With Arthur Askey, Alan Melville, Pip Hinton, David Kernan, Molly Weir, Greta Hamby, Josephine Blake, June Smith, Luis Alberto del Parana & Los Paraguayos, Harry Rabinowitz orch
Producer: Bryan Sears
45 Mins., Sun., 7:25 p.m.
BBC-TV, from London

The professional mating of two highly diverse comic talents gave a promise of spice to this new fortnightly skein. Arthur Askey, ebullient and broad in approach, stems straight from the music-hall tradition; he has humor, rather than wit. Alan Melville, revue scribe and deft impersonator, has a sharper vein of satire at his best, although he seems determined to believe that the pun is the highest form of art. The mixture was rather like beer and brandy, and only fitfully appetizing. But there was a constant expectancy about the flavor, and it may easily take hold in later segments.

The show, somewhat scrappily produced by Bryan Sears, kicked off with an establishing sketch, with much mispronouncing of French by Askey and acid corrections by Melville. The latter also revived a familiar item about the patient going to a psychiatrist, accompanied by a near-stripped blonde who was invisible to the medico.

More risible was a takeoff on a tv lecture about the Battle of Hastings, with eruptions from Askey. And Melville scored with a series of bewigged imitations of the panel of BBC-TV's "Juke Box Jury" and other tv personalities.

Occasional ditties were interpolated by the pert Pip Hinton and the able David Kernan, sometimes accompanied by a couple of leggy terpers. Here again, the approach veered uneasily between the straightforward and the parody and wasn't certain enough in its aim.

The opener was thus bitty and, on the whole, unsatisfactory. But the coupling might easily jell, for Askey and Melville worked sympathetically together. More preplanning in Melville's script would bring results. *Otta.*

Foreign TV Followup

Armchair Theatre

ABC-TV's efficient and enterprising drama skein, "Armchair Theatre," came up with a taut and tantalizing item in Robert Storey's "Dead Letter." Idea was that two married couples gathered for tea, after burying the men's brother. Although they hadn't spared the time to see him in his dying years, they expected to share in his posthumous loot. Thee dead man's housekeeper, Mrs. Kay (Gwen Cherrell), read them a letter he'd written, asking their forgiveness. But it made them suspect that the money might have been left to the housekeeper.

Rest of the ingenious plot showed the quartet trying to do the woman out of the money. She was implacably honest, and confessed that she had married the man on his sick-bed to give him comfort. Christ (Brewster Mason), more grasping of the brothers, tried to persuade Mrs. Kay to sign a document renouncing her interest in the money, but Stan (Laurence Hardy) prevented it; he had discovered that his own waspish spouse had had an affair with the dead brother, and wouldn't touch his money.

Within the hour's compass, "Dead Secret" continued to intrigue and hold the interest. William Kocheff's direction was compelling, its only fault a tendency to exaggerate reactions, so that some of the thesps gave the impression they had strayed from a cornier melodrama. Said thesps were, however, otherwise fine. Gwen Cherrell was moving as the loyal and trusting Mrs. Kay, making a telling contrast with the money-grubbing relations. Brewster Mason impressed as the coarse Chris, and Laurence Hardy, torn between ambition and integrity, finely took his big moment when he discovered his wife's infidelity. Ruth Dunning and Patricia Burke, with less complex characters, took their chances, despite the tendency to over-emphasis is in the director's conception. *Otta.*

Sunday Night at the Palladium

French disk bigtimer, Johnny Hallyday, was the star guest of this "Sunday Night at the Palladium" segment from Associated TeleVision, and did little to justify his fare. Such leg-shakers are difficult to judge, for their knickerbocker following isn't too demanding. But, even on this level, Hallyday's intense and raucous attempts at beat numbers couldn't stand comparison with the best American or British hollerers, and his billing made his faults even more obvious. After "Bill Bailey," he essayed "I Got a Woman," as a pale copy of the Ray Charles version, went into a spiritual "Shake the Hand" which would have closed a mighty lot of churches in the South, and ended with a twist number in French. The sounds emitted were loud, but vague in intonation, and Hallyday's accompanying group, the Golden Stars, added to the din without giving it much meaning.

Rest of the offerings compensated. Los Machucambos, also first-timers over here, scored with a zippy vocal and instrumental item, preceded by a haunting "Esperanza." The combination of one female to two male voices gave color, and the guitar-twanging had verve and the right exotic impact. The show was launched by the click trampoline act of the Schaller Brothers, who brought some good comic touches to the somersaults, and Mike & Bernie Winters purveyed slick double-talk comedy, proving that they are one of the best acts of their kind in the land.

Pamela Devis directed the line in lively routines, and Norman Vaughan began to overplay his nervous mannerism as emcee, otherwise garnering his fair share of yocks. Jack Parnell's band backed safely, and "Beat the Clock" deserved another minute, so that two prizes can be won at a sitting. Alan Tarrant produced without much enterprise; he might try and dispose his cameras for the odd unusual shot. *Otta.*

WHN

Continued from page 38

ing unanimously for union representation by WGA."

WGA has also charged that Storer "offers $75 per week which is less than half that paid union newswriters at the other radio stations in N.Y.C. It is also unwilling to pay customary shift and program differentials or a full day's pay for working on holiday or days off."

Union offers as "absolute proof" of Storer's alleged attempt to destroy unionism within WHN's walls another Storer demand: Lunch-hours be eliminated, forcing writers to work at least seven and one-half straight hours. Union did say WHN was willing to let the writers eat at their desks.

After hearing that Storer was, for all intents and purposes, being charged with trying to cut away at unionism, WHN's Moler said: "We have absolutely no intention of undermining unions and their purpose . . . I don't think it's right to talk in detail about our proposals to the engineers, but I'm sure they are not unhappy. We are simply asking for more flexibility in our contract but we intend to guarantee job security."

IBEW seeks to retain the job security provisions in the old contract. "I suppose they'd like the contract the way it is now," Moler admitted.

Some obervers believe that even if IBEW follows WGA onto the street, WHN is banking for aid on its new affiliate contract with Mutual Broadcasting. News via MBS, which has separate studios and its own personnel, could conceivably relieve the strain caused by an extended strike by at least two unions. It is understood that the AFTRA announcers who are crossing the picket line refuse, however, to "tear" their own news copy from the wire service machines. They'll read it, "because they have a contract in force with WHN," said one man, "but somebody else has to pull it off the machine."

In short, it looks like the unions, fearing that the various "acts" of Storer compromise an attack on union jurisdiction in general, are beginning to seek each other for comfort and possibly concerted action in the near future.

WM. MURRAY TO HUB

William J. Murray, tv sales manager for Crosley Broadcasting in New York for the last five years, has been named national sales manager of WMEX, Boston.

Murray, who was a salesmen with H-R Television reppery before joining Crosley, will headquarter in New York.

Tele Follow-Up Comment

Bell Telephone Hour

The ominous tones of the Cuban crisis played obbligato to a melodious "Bell Telephone Hour" on NBC-TV Monday night (22). Twice during the show, NBC correspondent Edward Newman cut in with bulletins about the cold war front. These break-ins had, and will increasingly have, a chilling character.

But there was time enough for the completion of this superb stanza, the second of eight "Bell" specials due this season. It was a production marked by excellent taste in decor and repertory and showcasing a crackerjack roster of performers in the pop and long-hair idioms. It was fashioned into a four-act offering, each with a distinctive style.

Robert Goulet, who also hosted, and Barbara Cook opened the hour with a bright rundown of Broadway showtunes, including "What Kind of A Fool Am I," "In Our Hideaway," "Nobody Told Me," and others with support from a large troupe of dancers and singers. Pianist Claudio Arrau changed the pace sharply with a rendition of the third movement from Beethoven's "Emperor Concerto."

The second half of the show was made up of two brilliant sequences. Carla Fracci and Erik Bruhn starred in a moving adaptation of the "La Sylphide" ballet while Cyril Ritchard and Martyn Green closed the hour with excerpts from Gilbert & Sullivan, highlighted by Green's tongue-twisting "A Modern Major General" and a Ritchard song from "The Mikado."

Herm.

Du Pont Show of the Week

The Berlin wall—that dramatic monstrosity separating the east and west—was revisited as a tv theme in Sunday's (21) outing of the "Du Pont Show of the Week." More than a wall, no matter how dramatic, is needed for a drama to come alive, though.

Title of the outing was "The Betrayal," a teleplay by Ernest Pendrell, announced as being based on Joseph Conrad's 1911 novel, "Under Western Eyes." Judged as a separate entity, "The Betraval" was a mixture of melodramatics, spying, police state skullduggery, and cardboard people.

A fine cast was assembled for the NBC-TV hour, done in color. Franchot Tone played the relentless, suspicious top East German police inspector, Maureen Stapleton, an ex-Communist, turned anti-Communist and leader of the East German underground through the wall. There also was Margaret O'Brien, John Abbott and Blanche Yurka.

The biggest role went to Burt Brinckerhoff, who portrayed a non-political student in East Germany, a young man who was pulled by fate into playing an active political role despite his wishes. He flip-flops in character development from informer to anti-Communist.

The plot was there; so were the elements of suspense. There was even an attempt to introduce a lively beatnik atmoshpere in an East German student cafe, with singing and twist dancers, snapping their fingers as in "West Side Story." The whole thing, though, was derivative rather than original and the characters never had the magic of theatre blowing life into them.

Jack Smight as the director and Lewis Freedman as the producer share in this abortive attempt.

Horo.

Jack Paar Show

Jack Paar came up with an amusing stanza last Friday night (19) on NBC-TV, gambling heavily on some unpredictable verbal capers by Jayne Mansfield and Zsa Zsa Gabor, two wellknown symbols of intellectual femininity. This sector of the show was a direct throwback to Paar's "Tonight" outings in which the gab flowed without let or hindrance, and if there were laughs, that was so much velvet. In this case, the cup runneth over and a young comic, Woody Allen, who was billed to appear, was axed from the show accompanied by Paar's profuse apologies.

Paar buttressed this session with the booking of Gordon & Sheila MacRae, a couple of slick pros with a surefire song and comedy routine. This long tv turn skillfully interlaced some balladeering with some clever takeoffs on the present White House occupants and a solo parody of Dinah Shore by Shiela MacRae.

After a film clip of the Harlem Magicians, a zany basketball combo at work, Paar brought on Miss Mansfield with an accompaniment of gags which she inescapably inspires. Paar, for instance, commented that Miss Mansfield's attempt to build a new new nonsexpot image was like "trying to hide a parachute." With the entrance of Miss Gabor, Paar enjoined both gals "not to inhale at the same time" and then let them go at each other in a sharp-tongued hen-fight about men, money, marriage, etc.

At the windup, Paar said that the following week's show would be suitable for the kiddies to look at.

Herm.

Jackie Gleason Show

At this point Jackie Gleason's "American Scene Magazine" needs a tough editor. The edition on CBS-TV last Saturday (20) rolled off with a load of predictable blackouts, old jokes and tired sketch ideas that a more discriminating editor would have sent back for rewrite or rejection-slipped completely.

Even Art Carney, Gleason's stalwart second banana, couldn't help him pull through the "Honeymooners" sketch. It was pegged on the couple's first tv set and the subsequent destruction of same by their "Mr. Fix-it" neighbor, played broadly by Carney. It was an idea that should have been left in the tv graveyard and the Gleason-Carney tandem (Sue Ann Langdon had little to do in this one) was lost from the start. The other major sketch based on Gleason's "Joe The Bartender" characterization was silly and not helped at all by Frank Fontaine's mugging up of an imbecilic character called "Crazy." The vignettes in "The American Scene Magazine's" news roundup was wrapped up in a series of blackouts that lacked originality, but at elast they passed quickly.

The show started off briskly enough with a June Taylor choreographic bit out of Busby Berkely's old Warner Bros. musical and a snappy demonstration of the teeners' current clack-stick craze but it was downhill after that except for a midway song interim by Tony Bennett who gave the hour its only lift with renditions of "From This Moment On" and "I Left My Heart in San Francisco."

Gros.

Dialogue

Moderator Brian O'Doherty asked the right questions on tipping, but to the wrong people because restaurateurs Toots Shor, Vincent Sardi Jr., Danny Stradella (Danny's Hideaway) and Max Asnas (Stage Delicatessen) are no authorities since, perforce, they overtip. That goes for celebrities—again O'Doherty couldn't get any invidious information—because the names are also marked men. Shor pointed that up in quoting Jack Dempsey with whom he shared a 45c cab ride and the champ gave the driver $1, later observing to Shor, "See, how much money I'd save by not being a celebrity."

The bonifaces generally conceded that bum service should be "stiffed" but that 15-20% is a "good" tip. The banter was light but not particularly informative since the hosts were nice-Nellie about "good" tables although Stradella admitted he solves that by having a special "Cub Room" in his establishment. Sardi was the realistic restaurateur on the paucity of good culinary technicians because either (1) the Europeans now get paid well overseas, so coming to the U.S. is no longer the lure, and (2) accenting a pitch for a tradeschool curriculum in the metropolitan N.Y. educational system on which the Mayor has been approached, but which is still in the do-nothing stage. Shor accented that "more and more American boys are going in for pro cooking," and cited Irish-American (a name like Scanlan) being the head chef at the Waldorf.

"Around New York With Knife and Fork" was a pleasant Sunday-at-4 half-hour via WNBC-TV, with English-brogued O'Doherty a good-

(Continued on page 62)

LEGACY OF LIGHT
With Rabbi Maurice N. Eisendrath, Myron McCormick, Hurd Hatfield, others
Exec Producer: Michael R. Santangelo
Producer-Director: Charles Friedman
30 Mins., Sun., 11 a.m.
WOR-TV, N.Y.

This Westinghouse Broadcasting series, vidtaped at KYW-TV, Cleveland, opened in New York on WOR-TV with a stanza that had an excellent dramatic segment from the prolog of Goethe's "Faust."

Each of the 10 half hours relates one of the 10 Commandments to a classic work of literature ("Faust" and the first). In the scene where Faust makes his contract with the Devil, the late actor Myron McCormick, in his last role, turned in a most effective portrayal of Mephistopheles—a subtle and knowing interpretation of the highly dramatic scene. He was ably supported by Hurd Hatfield as Faust. Direction was deft with eerie stage effects that worked well and a sparsely dramatic setting (tv directors are Dominick Ortuso and John Potter.)

Rabbi Maurice Eisendrath, president of the Union of American Hebrew Congregations, with guest Rabbi Arthur J. Lelyveld of Fairmount Temple, Cleveland, delved the meanings of the Goethe classic for a good wrap-around of the dramatic seg.

Other stanzas in the series, most of which were adapted by producer-director Charles Friedman, include "Oedipus Rex," "Anna Karenina," "Kings of the Dove," "Everyman" and "Hedda Gabler."

Bill.

VOICE OF THE FARMER
With Dave Moore, others
Producer-Writer: Jim Dooley
Director: William Matchnek
30 Mins.: Wed., 7 p.m.
CULLIGAN WATER CONDITIONER
WCCO-TV, Minneapolis (tape)

Newspapers, television and radio have devoted much attention to the recently ended National Farmers Organization's strike which had members and some other soil tillers withholding cattle from the markets. Because of its possible effect on meat prices and in view of all the current agitation regarding depressed agriculture's plight and the fact that the strike involved farmers' problems and difficulties, the development had added significance.

Therefore, it was very much in order for WCCO-TV, CBS affiliate here, to make this NFO strike and farmers' problems the subject of one of its once-a-month sponsored documentaries. By virtue of each program's excellence, the series has been building an increasingly large audience. This is an agricultural region so that "Voice of the Farmer" was particularly apropos and interesting.

Each of the series' efforts has been timely and engrossing. This was one of the best, because there was so much action and human interest crammed into it. Again all of those having a hand in the production merit praise. That goes for producer-writer Jim Dooley (who also did some of the interviewing), director Bill Matchnek, interviewer Pete Hively, and, in this instance, the three station cameramen—Bob Sjohholm, Gordon Bartusch and Les Solin. Also, Dave Moore performed his usual expert narrating job. As for Dooley, he impresses as topnotch in his present capacity.

This documentary presented the farmers' side of what's deemed to be the economy's injustice toward agriculture. It did this via interviews with former Minnesota Gov. Orville Freeman, NFO president Oren Staley, a number of individual farmers, several of whom didn't approve the NFO strike, and Dooley's own observations as voiced by Moore.

Lively action came from shots of the picketing and near rioting at the South St. Paul stockyards when "strikebreakers" brought in their cattle, farm scenes, Staley gatherings, the business section of orning, Ia., a town of 2,500 population where NFO has its headquarters, and NFO meetings.

Staley said that the NFO's goal is to stabilize the markets and prices for farm products, especially cattle, and that while the strike didn't bring desired results it has started the ball rolling in the right direction.

Rees.

44th NATIONAL AUTOMOBILE SHOW
With Chet Huntley, Merrill Mueller, Hugh Downs, Pat Fontaine, Rex Marshall, Skitch Henderson Orch, others
Producer: Robert Northshield
Director: Jim Kitchell
Writer: Graig Gilbert
60 Mins., Sun. (21), 6 p.m.
REYNOLDS ALUMINUM
NBC-TV, from Detroit (color)

(Lennen & Newell, Clinton E. Frank)

Naturally there are millions of people who are interested in seeing the '63 car models for the first time, but NBC News should have been more judicious than to put its stamp on an unadulterated 60-minute plug, no matter how much business the major American automotive companies bring annually to television. Sunday night, from Detroit's new Cobo Hall and in color, NBC-TV carried on a fashion show for which the copy must have been supplied by Ford, General Motors, Chrysler, American Motors and Willys, because, even in the hands of professional newsmen like Red Mueller and Chet Huntley, who normally are allowed to exercise more restraint in editorial judgment than apparently they were able to exercise on Sunday, the "copy" showed a strong bias for the wares of the attendant manufacturers.

There were no disclaimers by NBC News, just kindness; no cautions, just one, long greenlight for the wares of the big three, with a little time allowed for Willys and American Motors, who between them seemed to have fewer new models than any one of the big three makers. Should any tv news department really want to service the curious and the potential car buyers, too, let it do a program on the new model automobiles in the same way it should review any major news story or any technical trend—with objectivity, perspective and the license to criticize intelligently. Perhaps that, in the case of fabulously powerful Detroit, is not politic, but politic or not, perspective remains pertinent for viewers.

The commercials by Reynolds Aluminum, which sponsored the entire program, were in ways better than the show itself, because they had some substance, some visual and verbal importance; they related to the "insides" of the Reynolds product, but all a viewer got when it came to the '63 models was a variation on dress fashion copy, this time prepared by carmakers and not coutourieres.

With the limitations thus imposed on it by the network, the NBC News department had little to do beside finding imaginative ways of focusing live cameras on the visitors. In this it was more successful than not, but more than once the network obviously had to stretch to get a fresh look at the same old car with sleek "new" lines.

Skitch Henderson supplied cheery, serviceable background music, but the socalled jazz piece that he and his assembly did was hardly more than a simpering rehash of standards. The one straight entertainment factor that was good, in two of the three pieces seen on the program, was by Jim & Jane Henson's "Muppets." Possibly, the looks of these hand puppets and the technique of using them lacked, say, the ingenuity of Burr Tillstrom with his Kukla & Oolie, but the "copy" for the Muppets was funny, sometimes hysterical yet, like everything else in the course of this lengthly plug, it was also reverent.

Art.

The STORY OF . . .
With John Willis, host
Producer-Director.: Mel Stuart
Music: Ruby Raksin
30 Mins., Tues., 7 p.m.
PARTICIPATING
WNBC-TV, N.Y. (film)

David Wolper, the only "public affairs" producer who thrives outside a station or network, produces "The Story Of . . ." for United Artists Television, and the distributor says it comes in at a record $48,000, which is more than most any syndie dramatic series ever cost. "The Story Of . . ." is a good syndication program, but, as it appeared last Tuesday (16) on WNBC-TV, was not especially noteworthy.

"The Story Of a Jockey" was the first half-hour, and the jockey was Billy Harmatz, a 105-pound package of negotiable currency at any race track in the country. One

(Continued on page 62)

AS CAESAR SEES IT
With Sid Caesar, Jane Connell, others
Producer: Leo Morgan
Director: David Brown
Writers: Marion Marx, Hugh Werlock, Marty Roth
30 Mins., Tues. (16), 10:30 p.m.
DUTCH MASTER
ABC-TV (tape)

(Papert, Koenig, Lois)

Sid Caesar's return was not triumphant. Making his long-awaited comeback in a series of monthly half-hour specials, Sid Caesar stubbed his toe on the initial show, with material which didn't hold up. Premises on the comedian's trio of skits were promising and even ingenious, but along the line the sketches become bogged down in repetition, at times reaching the point of absurdity. The result was Caesar was constantly reaching for laughs that weren't there.

Opening skit saw him playing the "master control" of a brain advising a sailor what to do on his date. This is about as different as you can get, but the skit was overlong and ludicrous for the most part.

Another bit, dealing with background music of pix as applied to other situations, had Caesar and his "wife" (Jane Connell) in a panto domestic squabble, to the music of Beethoven's Fifth Symphony. It seemed it would never end.

Final skit, dealing with "true friends," was another burnt toast offering—overdone. It was only mildly amusing.

Material by Marvin Marx, Hugh Wedlock and Marty Roth was good insofar as inventiveness goes, but not on execution. Dutch Master Cigars, who sponsored the late Ernie Kovacs' offbeat comedies, picks up bill for this series.

Daku.

THE BIG NEWS
With Bill Beutel, Jim Burnes, Howard Cosell, Rosemary Haley, Ron Chochran, others
Producer: Madeline Karr
Director: Steve Siporin
Assoc. Producer-Writer: Jack Walters
Writer: Arthur Alpert
60 Mins., Mon.-Fri., 6 p.m.
PARTICIPATING
WABC-TV, N.Y.

WABC-TV is the first New York station to pick up on the current trend among local stations around the country to hour-long news shows, generally slotted, as this one is, in the early evening.

Although the preem Monday (22) had the bad luck of exactly preceeding the really big news from Washington (Kennedy's pronouncement on Cuba). It still shaped as a show with a potential, although more for news in variety than depth. Opener was extra ambitious in the matter of remotes with several on-location interviews, such as coverage of both Demo and Republican positions in the current campaign and an especially vigorous interview session on New York's "radio row" where long-time merchants are threatened with eviction.

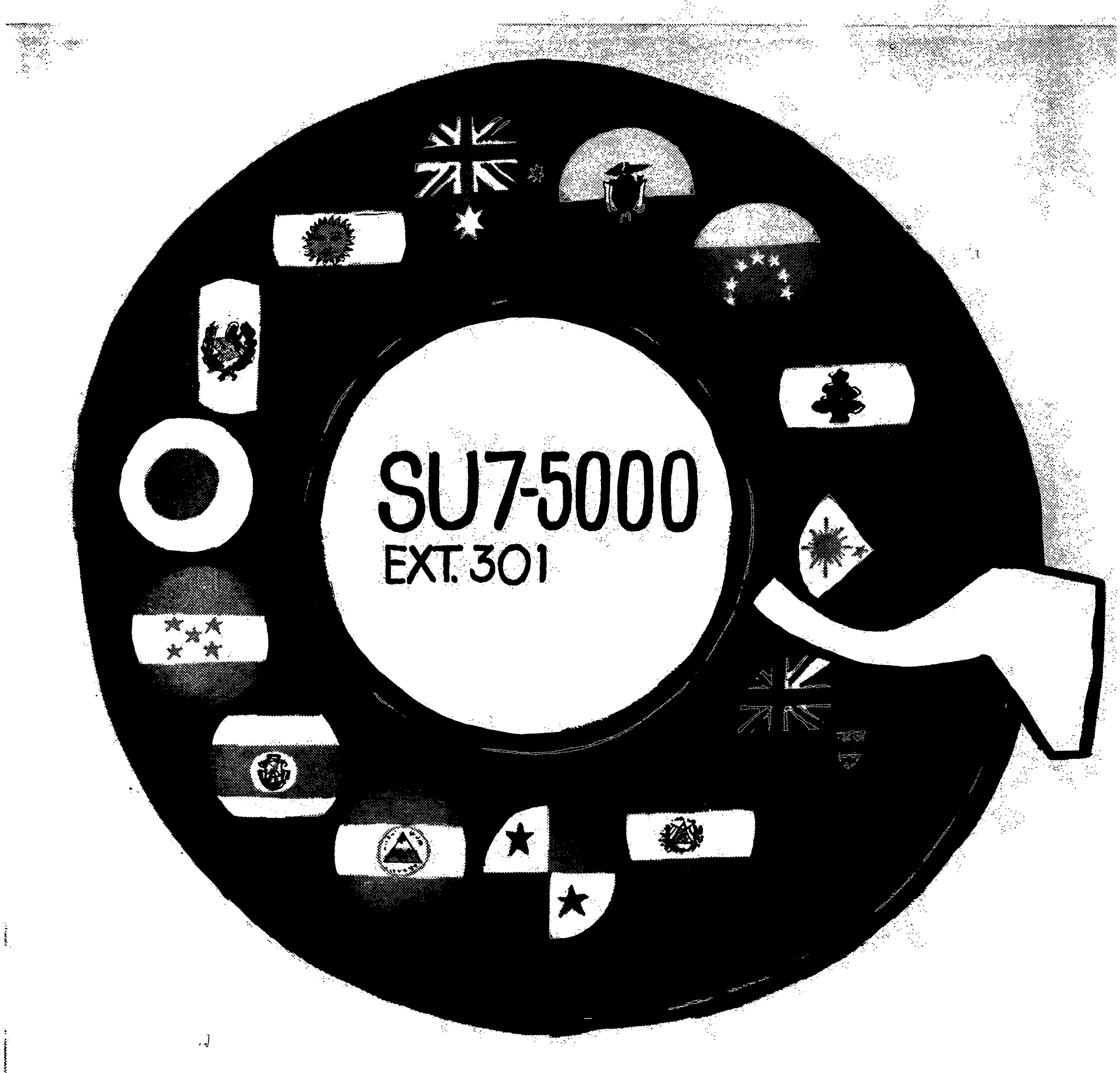
Local anchormen are two young newscasters new to the WABC staff, Bill Beutel and Jim Burnes. They should develop rapidly, and the format of switching back and forth on items and cutaways adds interest, ala the Huntley-Brinkley nightly tet-a-tets.

Howard Cosell, station's sportscaster, opened strongly with an interview of New York football Giant, Sam Huff, and Rosemary Haley combined an interview with a weather expert with the weather news.

At 6:30, show cut to the network news with Ron Chochran's "ABC Evening Report."

Final 15 minutes will be a nightly feature. Opener had slated a debate between young Dems and Republicans, but the latter, who had suggested the match in the first place, withdrew at the last minute (apparently from pressures of the gubenatorial race, said WABC, where Rockefeller has refused to debate the opposition). Filling in was an interview, supported by film clips, on the helicopter port being readied atop the new Pan Am Bldg. over Grand Central which probably was more interesting than the young politicos would have been, anyway.

Bill.



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VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week four different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

WICHITA

STATIONS: KARD, KAKE, KTVH. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Ben Casey	KAKE	82,100	46
2.	Lawrence Welk	KAKE	72,400	35
3.	Andy Griffith	KTVH	66,900	28
4.	Yours For A Song	KAKE	63,100	28
5.	Real McCoys	KAKE	62,600	31
6.	My 3 Sons	KAKE	60,500	33
6.	Hazel	KARD	60,500	35
7.	Wagon Train	KARD	59,500	21
8.	Garry Moore	KTVH	59,400	26
9.	Sing Along	KARD	58,100	31

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Manhunt (Mon. 7:00)	KAKE	Screen Gems	37,600	20
1.	Huckleberry Hound (Thurs. 6:00)	KAKE	Screen Gems	37,600	16
2.	Quick Draw McGraw (Fri. 6:00)	KAKE	Screen Gems	33,100	15
3.	Death Valley Days (Thurs. 8:30)	KAKE	U.S. Borax	32,600	18
4.	Yogi Bear (Wed. 6:00)	KAKE	Screen Gems	21,600	9
5.	Third Man; Gold (Tues. 8:30)	KTVH	NTA	19,800	11
6.	Bugs Bunny (Sat. 12:00)	KAKE	UAA; King	18,200	8
7.	Two Faces West (Sat. 5:00)	KTVH	Screen Gems	17,900	3
8.	State Trooper (Sat. 6:00)	KARD	MCA	13,600	7
9.	West Point (Tues. 6:00)	KAKE	Ziv-UA	12,600	7

Compet.	Sta.	Total Homes
Pete & Gladys	KTVH	36,400
Evening Edition	KTVH	20,900
Evening Edition	KTVH	28,700
Hazel	KARD	60,500
Evening Edition	KTVH	24,700
Yours For A Song	KAKE	63,100
Game of Week	KTVH	36,800
Margie	KAKE	17,200
Evening Edition	KTVH	34,700
Evening Edition	KTVH	28,600

WILKES BARRE—SCRANTON

STATIONS: WNEP, WDAU, WBRE. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Ben Casey	WNEP	120,400	46
2.	Hazel	WBRE	114,900	37
3.	Sing Along	WBRE	87,000	30
4.	Lawrence Welk	WNEP	86,100	33
5.	Naked City	WNEP	83,900	31
6.	Song; Medicare	WNEP	75,500	33
7.	Wagon Train	WBRE	75,300	24
8.	New Breed	WNEP	74,800	26
9.	Dr. Kildare	WBRE	73,100	28
10.	Untouchables	WNEP	71,100	26

1.	Diamonds; Gibbons (Fri. 10:30)	WBRE	Ziv-UA	34,900	13
2.	Third Man; Africa (Mon. 7:00)	WBRE	NTA	25,000	10
3.	Phil Silvers (Tues. 7:00)	WBRE	CBS Films	24,200	10
4.	Death Valley Days (Wed. 7:00)	WBRE	U.S. Borax	22,400	8
5.	Wyatt Earp (Mon. 7:00)	WNEP	ABC Films	22,100	7
6.	Peter Gunn (Fri. 7:00)	WNEP	Official	21,200	7
7.	Beachcomber (Thurs. 7:00)	WBRE	ITC	21,100	9
8.	Sea Hunt (Fri. 7:00)	WBRE	Ziv-UA	18,700	6
9.	Huckleberry Hound (Thurs. 6:00)	WNEP	Screen Gems	18,200	8
10.	Superman (Mon., Wed., Fri. 5:00)	WDAU	Flamingo	17,800	5

Target	WNEP	61,100	
N; S; W; CBS News	WDAU	27,800	
N; S; W; CBS News	WDAU	27,800	
N; S; W; CBS News	WDAU	24,500	
N; S; W; CBS News	WDAU	27,800	
N; S; W; CBS News	WDAU	26,000	
N; S; W; CBS News	WDAU	19,600	
N; S; W; CBS News	WDAU	26,000	
Sheriff of Cochise	WBRE	20,000	
Cartoon Carnival	WNEP	20,900	

WHEELING—STUBENVILLE

STATIONS: WTRF, WSTV. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Hazel	WTRF	78,900	42
2.	Andy Griffith	WSTV	72,400	37
3.	Real McCoys	WSTV	64,400	29
4.	Danny Thomas	WSTV	64,000	31
5.	My 3 Sons	WSTV	61,600	26
6.	Bonanza	WTRF	61,500	36
7.	Red Skelton	WSTV	60,200	28
8.	Garry Moore	WSTV	57,000	34
9.	Gunsmoke	WSTV	55,000	30
10.	Naked City; BB	WSTV	54,300	33

1.	Shannon; Check (Wed. 8:30 & 9:30)	WSTV	Screen Gems	48,400	25
2.	Death Valley Days (Fri. 10:30)	WTRF	U.S. Borax	38,100	20
3.	Peter Gunn (Fri. 8:30 & 9:30)	WSTV	Official	36,400	23
4.	King of Diamonds (Wed. 8:30)	WTRF	Ziv-UA	23,100	10
5.	Yogi Bear (Fri. 6:30)	WTRF	Screen Gems	22,700	9
6.	Beachcomber (Wed. 7:00)	WSTV	ITC	21,200	10
7.	Manhunt; Bishop; Medicare (Mon. 7:30)	WTRF	Screen Gems	17,200	8
8.	Deputy Dawg (Wed. 6:30)	WTRF	CBS Films	16,800	7
9.	Quick Draw McGraw (Tues. 6:30)	WTRF	Screen Gems	16,600	8
10.	Huckleberry Hound (Thurs. 6:30)	WTRF	Screen Gems	16,200	9

King of Diamonds	WTRF	23,100	
Como; Mystery	WTRF	37,200	
Eyewitness	WSTV	25,500	
Detectives	WTRF	54,100	
White; Shore; Africa Breakthrough	WTRF	23,500	
Check; Shannon	WSTV	51,300	
Sports; News	WSTV	14,000	
Report; Hunt-Brink	WTRF	26,700	
To Tell The Truth	WSTV	41,300	
Pete & Gladys	WSTV	49,000	
Sports; News	WSTV	12,700	
Sports; News	WSTV	11,000	
Sports; News	WSTV	10,000	

WASHINGTON, D. C.

STATIONS: WRC, WTTG, WMAL,WTOP. SURVEY PERIOD: MAY 18 - JUNE 14, 1962.

1.	Ben Casey	WMAL	224,600	32
2.	Andy Griffith	WTOP	191,700	26
3.	Red Skelton	WTOP	186,100	24
4.	Gunsmoke	WTOP	179,900	23
5.	Untouchables	WMAL	179,700	25
6.	Hazel	WRC	178,500	23
7.	Dr. Kildare	WRC	176,500	24
8.	My 3 Sons	WMAL	175,600	23
9.	Perry Mason	WTOP	174,000	28
10.	Garry Moore	WTOP	166,900	26

1.	Everglades (Wed. 7:00)	WRC	Ziv-UA	84,400	11
2.	King of Diamonds (Thurs. 7:00)				
2.	Secret; Carnegie (Mon. 10:30)	WTOP	Ziv-UA	83,000	13
2.	Death Valley Days (Mon. 7:00)	WRC	U.S. Borax	83,000	11
3.	Lock-Up (Tues. 7:00)	WRC	Ziv-UA	72,900	10
4.	Huckleberry Hound (Thurs. 6:30)	WTTG	Screen Gems	67,200	12
4.	3 Stooges (Mon.-Fri. 6:00)	WTTG	Screen Gems	67,200	10
5.	Invisible Man (Mon. 7:00)	WTOP	Official	63,200	8
6.	Wanted Dead or Alive (Thurs. 7:00)	WRC	CBS Films	59,600	10
7.	Beachcomber (Sat. 7:00)	WTOP	ITC	59,300	10
8.	Ripcord (Fri. 7:00)	WTOP	Ziv-UA	58,500	7

Report	WMAL	58,000	
Ben Casey	WRC	220,000	
Dead or Alive	WRC	59,600	
Invisible Man	WTOP	63,200	
Report	WMAL	73,800	
News; Sports; Weather Huntley-Brinkley	WRC	68,200	
Early Show	WTOP	50,900	
Death Valley Days	WRC	83,000	
Secret; King of Diamonds	WTOP	89,000	
Report; News; Spts; Wea	WRC	37,000	
Report	WMAL	50,500	

Non-Entertainment: Zingier

Continued from page 35

disputes, but represented another thrust for ABC-TV.

NBC News' enterprose in the Berlin tunnel situation may trigger pro and con arguments, but it is talked about, and it represents another aggressive push to further expand horizons.

It's this expansion of horizons in new , pubaffairs; it's the actuality coverage , from sports to shoots which to date seems to have caused the greatest excitement of the new season.

As for the entertainment shows, the return of tv stars Lucille Ball, Jackie Gleason, Jack Paar, et al., ABC-TV's 90-minute "Virginian" push, and ABC-TV's war shows, created a stir of sorts. The viewing habit is still there, according to the ratings, but the "Hey, did you see what I saw last night?" comparing of notes seems to be of a bygone era. After a decade and more of television, the level of talent and showmanship needed to stir people and the press is higher, indeed.

The bulk of the entertainment series aren't emerging from past molds. At a time when the level of talent and showmanship required is much higher, a good portion of the entertainment shows seem only slightly better, to make a descriptive generalization. The production values are better, many of the stories contain fuller characterization, but the added ingredients, for the most part, don't cause that showmanlike explosion which causes people to applaud the morning after, and the press to pick up the ensuing excitement.

Promotion Boys

Continued from page 35

"Market Data," with Robert M. Hoffman, veepee of marketing and research, Television Advertising Representatives; Jack Taylor, research director, Tracy Locke; E. Boyd Sethers Jr., broadcast media director, Knox-Reeves-Fitzgerald agency."

"Contests, Stunts & Exploitation," with Sidney R. Mesibov, director; special exploitation project, ABC-TV, New York; H. Taylor Vaden, ad and promotion director, WFIL-TV, Philadelphia; Jack Agnew, promotion manager, WMCT, Memphis; "Public Interest," with Casey Strange, WFBM-TV, Indianapolis; Don Fischer, WCKT, Miami; Dailey W. Hobgood, WFMY-TV, Greensboro, N. C.; "Newspaper & TV Guide Advertising," with Bruce Smith, promotion manager, KATV, Little Rock; Jack F. Brembeck, promotion, publicity, community service director of KABC-TV, Los Angeles; Casey Cohlmia, promotion manager, WFAA, Dallas; and sessions on on-the-air promotions for radio and tv, with Jack Townsend, promotion director, KELO-TV, Sioux Falls; Don Peacock, ad director, WBAL-TV, Baltimore; and Joseph P. Constantino, pd of KTVU, Oakland; and Doug Shull, sales promotion and ad manager of WOWO; William Loader, pd of WHAS; and Jerry Holley, pd of WIBW.

Other events will include the keynote address by NAB prexy LeRoy Collins and the trade press cocktail party and chuck wagon feed.

'ON STAGE' SYNDICATED

"On Stage," series of one-hour dramas done by the Canadian Broadcasting Corp., is being syndicated by Showcorporation.

Series of CBS dramas, sponsored in Canada by General Motors, initially was bought for U. S. telecasting by RKO General stations.

Looks Like a TV Comedy Year

Continued from page 1

Saturday night hour, "McHale's Navy" "The Jetsons," "I'm Fenster, He's Dickens," "Don't Call Me Charlie," among others, would indicate that, along with the continued popularity of Garry Moore,, Andy Griffith, Danny Thomas, "Hazel," the expanded Red Skelton show, Jack Benny, et al., audiences want to yok it up this season.

Altogether there are some 28 comedy shows on the three tv networks this season, representing an alltime high and somewhat reminiscent of tv's "comedy explosion" back in the early '50s before the move-in of the western and action-adventure.

Obviously such a trend—if trend it is—will invite a whole fresh batch of comedy pilots and personalities projected for the '63-'64 semester. Already two real big ones are on tap—Phil Silvers returning under the General Foods banner and Danny Kaye (see separate story) making himself available for a full hour weekly CBS comedy showcase. In addition Carol Burnett will have her own CBS comedy series next season.

In contrast to the comedy potentials for this season, the straight story shows out of the Hollywood film shops have, for the most part, failed to generate any excitement. Be it a "Going My Way," "Stoney Burke," "Saints and Sinners," or a dozen or so others, they're lacking in distinctive qualities or freshness. Most of them have created as much stir as a summertime rerun.

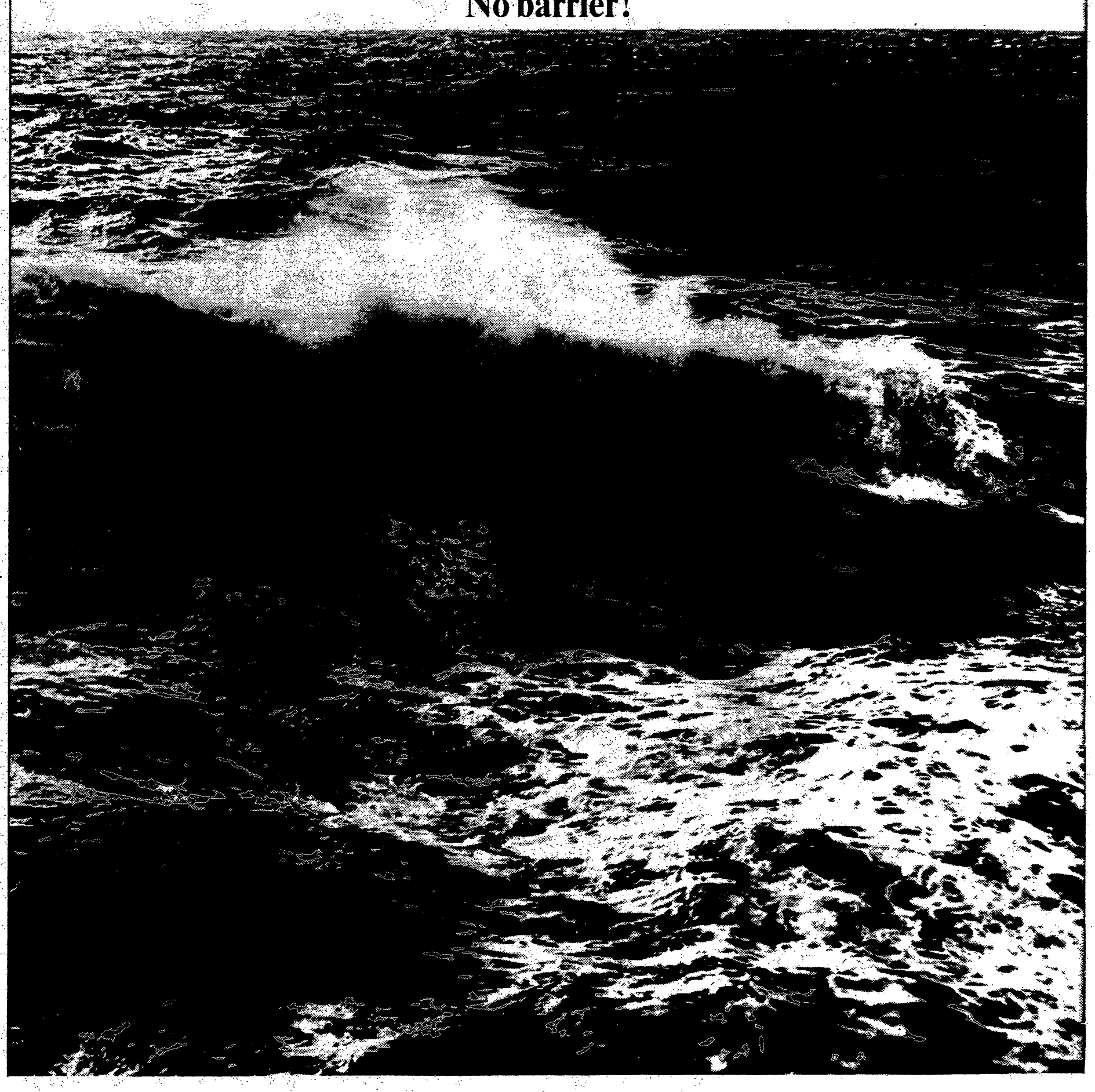
Tunnelcast

Continued from page 1

State Department, was up to the network. NBC, in its statement said that "in view of the critical international situation that has developed in the last 24 hours, NBC has concluded in its own judgment that this is not an appropriate time to broadcast its documentary program showing the construction of a tunnel under the Berlin wall and the escape of East German refugees."

CBS, which had a similar documentary project proposed to it, quit the project after the State Department voiced objections.

No barrier!



The achievements of the European Broadcasting Union in international television have been impressive. Surmounting national boundaries and geographic barriers, it has made an immeasurable contribution to the cause of trans-oceanic communication. CBS, an associate member, welcomes the EBU Delegates to New York. We hope that the meetings now in progress will lead to still greater advances in world television—and world understanding.

THE COLUMBIA BROADCASTING SYSTEM

In the Market for a Station? Here's A Primer on Tangibles, Intangibles

Milwaukee, Oct. 23.

Everyone wants to get into television. That's been the experience of media broker H. W. (Dutch) Cassill, who relates that businessmen in fields far removed from broadcasting are waiting with seemingly unlimited cash for the opportunity to buy tv stations. He tells, for an extreme instance, of receiving a letter on fancy stationery from a man in the junk business who is anxious to own a station because he sees it as an attractive, if not glamorous, business that prospectively fetches a return of 7%.

Cassill, who heads the Chicago office of the Blackburn & Co. brokerage firm, told the Institute of Broadcasting Financial Management here last week that he is very bullish on tv and can see no end to video prosperity. He bases that outlook on the present scarcity of outlets with little likelihood of greater competition in the near future, plus the fact that there is still no limit to the amount a station can charge for spots if it is good enough.

In his view, there is no such thing as a "bad" property—either in radio or tv—in the entire country, because each is a potential money-maker in the hands of astute management. A station recently sold for $1,500,000 despite heavy losses the previous year, Cassill said, because the appraiser was able to prove the value of the facility in the context of today's market.

A station's worth on the market goes beyond earnings, equipment and brick and mortar but takes in a long list of variables, Cassill pointed out. Noting first that no universal formula for determining a sale price is possible because of the variables, he said that a rule-of-thumb for a rough guess might be 10 to 12 times the cash flow of profit for a tv station, and five to six times the cash flow for a radio property. ("Cash flow" is defined by him, in this instance, as the amount of cash the new owner would have available from station operation to make his payments from.) Radio gets the smaller multiplier, he indicated, because of the greater number of radio facilities.

By that rule of thumb, a station with a cash flow of profit of $200,000 would go for a minimum of $2,000,000 on the market, Cassill said, but depending on the variables it might get a price as high as $3,500,000.

The values, above and beyond earnings, depend upon such things as the quality of the market, the quality of management, the local competitive situation, whether expenses at the station are in line or out of line, whether the new owner could cut costs, the union situation, the economic health of the market, the adequacy of personnel, whether the station is suitably equipped, the contracts and agreements to be assumed, whether the accounting books are in order, the public relations and station image, climactic conditions of the area, whether the seller owns the real estate and whether he keeps the plant attractive and well maintained.

The factors, Cassill maintains, can have a bearing on the potential prospective buyer may see in a station. He points out that a station that loses money year after year often sells at a profit simply because the fellow who buys it has confidence in himself and believes he can make it profitable. He recommended that station owners who are constant losers consider selling their stations at a profit, but he made it clear that he wasn't suggesting the greater advisability of buying a losing station than a money making station.

Cassill told of how, between 1944 and 1957, he personally had owned, managed and sold a total of nine stations, in nearly every case having the "dog station" in the market and elevating it to a top spot before selling. He said the FCC accused him of trafficking, "but if it's trafficking to make a successful station out of a dog, I think more people ought to do it."

Despite his earlier remark that there isn't a bad property in the country, he stated in a question and answer period that he would not recommend the purchase of an independent tv station in a middle-sized market. "The only independents worth buying would be in the top 25 markets, and then I'm being charitable in listing that many," he said.

Goodson-Todman Buy Wash. Station

Mark Goodson and Bill Todman, whose interests outside tv show production include ownership of four daily newspapers, have now negotiated purchase of radio station KOL, Seattle, from the Seattle Broadcasting Co. Sale is subject to FCC approval. Price is about $900,000.

Harris Katleman, exec veepee of Goodson-Todman Assoc.'s (firm pacting for purchase of the station), in charge of Coast operations, said that no change in personnel or policy will be made by the new owners if FCC approval is granted. Station is a music and news indie with emphasis on regional news coverage.

IRELAND'S TOP 10: CLEAN U.S. SWEEP

Dublin, Oct. 23.

American-originated syndicated shows took all top 10 places in audience popularity in Ireland for the four weeks ended Sept. 16 last, according to an Irish TAM report. TAM ratings for the period gave the following order of preference:

"Thriller," "Checkmate," "Bat Masterson," "Hollywood Star Playhouse," "Dr. Christian," "Dragnet," "Medic," "Suspicion," "Donna Reed Show," "The Americans" and "Have Gun Will Travel" tied for 10th place.

New programs were excluded from the ratings.

West Indies TV

Ottawa, Oct. 23.

West Indies' first tv station goes on the air next month in Port-of-Spain, Trinidad, with $150,000 worth of equipment made by Canadian General Electric, Toronto.

Station is being built by a new company, Trinidad & Tobago Television, jointly owned by Associated Rediffusion of England, Roy Thomson's Scottish Television, CBS and the Trinidad-Tobago government.

ARTHUR HAILEY ENTRY FOR 'U.S. STEEL HOUR'

Toronto, Oct. 26.

"The Troubled Heart," by Arthur Hailey, has just been sold to the Theatre Guild of New York for showing on the "U.S. Steel Hour," according to Canadian Broadcasting Corp. here.

"Heart," which was carried on the CBC-TV network in the "Playdate" series early this year, will be seen on the "Steel Hour" early in '63. Price was about $20,000.

Hailey's first tv play, "Flight Into Danger," was produced by CBC-TV in 1956 and after in the U.S. and U.K. "Troubled Heart" is his ninth play for the CBC-TV web, with most of his medical jargon researched in Toronto hospitals, including the author's observance of heart surgery.

Covent Garden Show Vs. BBC's Royal Variety

London, Oct. 23.

At the time when, on Sunday, Nov. 4, BBC-TV will be completing its telecast of the previous Monday's (29) Royal Variety Gala from the London Palladium, Associated Television will be mounting one of its most expensive longchair class attractions.

Via an arrangement made with Sandor A. Gorlinsky, the commercial web will be presenting "A Golden Hour" from the Covent Garden Opera House, and already signed for the show, which may run to 75 minutes, are Maria Callas, Giuseppe Di Stefano, Mischa Elman, and Svetlana Beriosova and Donald Macleary. They will be backed by the 85-piece Opera House orch, conducted by George Pretre.

ATV has dropped its "Sunday Night at the London Palladium" in a bid to present an alternative program, and also in the hope that if many encourage BBC-TV to share national events on alternate years, instead of the current practice of having them go out day and date on both webs.

Lew Grade, who next week assumes the managing directorship of ATV, told VARIETY that he felt it was wrong for both webs to be showing the same program at the same time. There was a big audience for such events as the cup final, but it did not make sense for this top sporting event to be shown both on the indie and BBC channels. There should be an alternative, particularly for the women

(Continued on page 60)

Don Emilio on Bullfighting

Recently a U. S. visitor to Mexico, after witnessing bullfighting on tv there, addressed a letter to Emilio Azcarraga, "Mr. Television" of Mexico, protesting "sadism and brutality" of bullfights.

In reply Azcarraga puts himself on record thusly:

"We respect your right to express your sentiments against bullfighting and confess that many people share your views.

"However, it has also been our experience here and in Spain that spectators from the United States attend bullfights with a feeling of superior benevolence toward animals at the beginning but once they have captured the spirit of the graceful motions and bravery of the bullfighters as well as the bulls, they not only become converted to the idea that bullfighting is a form of art but actually become immersed in the study of the fine points and eventually are enthusiastic fans.

"We do not dispute the fact that there is bloodshed, not only as far as the bull is concerned but too frequently the toreador suffers serious injuries and is sometimes killed. We would not recommend the program to viewers who feel strongly on the subject but on the other hand, we do not believe that people who understand and appreciate bullfights should be deprived of the opportunity of seeing them.

"While I am on the subject, I should like to mention that when boxing was first introduced into Mexico, the reaction was generally one of horror at the spectacle of two members of the human race pounding and pummeling away at one another which incited the crowds to become bloodthirsty and frenetically shouting for more violence. However, after a time the 'gentlemanly art of fisticuffs' was accepted and although there are dissenters, boxing matches are held throughout the world.

"As a matter of fact, the good clean sport of American football games accounted for some 65 deaths last year according to published statistics, some of which victims were schoolboys eight or nine years old. Outside of this figure, there are untold players who have received permanent injuries.

"In closing, I have often reflected that had it been my fate to be born a bull, I would certainly have preferred to be numbered among the magnificent specimen's found in special breedings for bullfights so that instead of being prodded into a slaughterhouse along with other heads of cattle, I would at least have the opportunity of meeting death after a glorious show of strength and defiance, even to the point of avenging myself by killing the matador, before I succumbed under the thrust of the sword."

Inside Stuff—Radio-TV

The 20th anniversary dinner of the Broadcast Pioneers will be held at Biltmore Hotel, N.Y., Nov. 13. Broadcast Pioneers was founded two decades ago by H. V. Kaltenborn. Membership is open to those with 20 or more years in the radio broadcasting or allied fields and 10 or more years in television broadcasting. The New York Chapter has more than 400 members.

Jeff Sparks, station relations officer for United Nations, is president of the New York Chapter. Vice-presidents are May Singhi Breen, Vincent Lopez and Peggy Stone. Lillian Okun, is secretary and Robert J. Higgins is treasurer. The executive board consists of Arthur Simon, chairman; William McDaniel and Frank Pellegrin.

CBS News correspondent Charles Collingwood, who as host of "Person to Person" visited the homes of many people, found his Fire Island retreat invaded by tv cameramen last week. Occasion was the filming of a "Defenders" episode, located at Fire Island. Title of the episode was "Poltergiest," scripted by Reginald Rose. Rose, who also spends summers on Fire Island, is partnered with Herb Brodkin in the production of the series. On hand for the occasion was British feature photographer Roy Commuings, working on a picture layout for London's "Today" mag. Appropriately, director of the Fire Island located segment was British-born director David Greene, CBS Films distributes "Defenders" in Britain.

Christopher Knopf will be chairman of Writers Guild of America West's first tv writers awards and dinner show, to be held Dec. 6 at the BevHilton Hotel. Allan Sherman is producer-director of the event. Awards for best-written scripts in six categories will be presented. Preparing material for the show are Austin Kalish, Danny Simon, Oliver Crawford, Everett Greenbaum, Bruce Howard, Bruce Geller, Paul Mason, William Idelson, Mel Tolkin, Sol Saks, Carl Reiner, Shirley Henry and Aaron Ruben. Jill Parsons is staff coordinator.

Dr. Frances R. Horwich, the lady in charge of the defunct "Ding Dong School," has become director of children's activities of Curtis Publishing. She was hired by Matthew J. (Joe) Culligan, Curtis topper, who met the tv teacher when both worked out of the NBC shop. Culligan said that plans are being made to sell a tv program around the Jack & Jill magazine. Miss Horwich will be charged with handling clients for the magazine itself, since now the book will shoot for underwriters, and, obviously she'll be involved in the proposed tv series.

Harriet Pilpel, of the law firm of Greenbaum, Wolf & Ernst has been appointed chairman of the Radio-TV Committee of the American Civil Liberties Union. She succeeds Thomas Carskadon of the 20th Century Fund who held the chairmanship for 20 consecutive years. Carskadon continues as a member of the committee. ACLU has a new executive director, Jack Pemberton. Previous one, Patrick Mallin, is now president of the American-supported Roberts College in Turkey.

Henry W. Dornseif (WCCO, Minneapolis), last year's prexy of Institute of Broadcasting Financial Management, has been elevated to board chairman of the organization for the coming year. Last week's IBFM convention in Milwaukee elected Thomas E. Carroll (Time-Life Broadcast Inc., Indianapolis) president and Richard S. Stakes (WMAL, Washington, D.C.) viceprez. New secretary-treasurer is Charles A. Hart of WHDH, Boston.

ABC's engineering department, in conjunction with the Machtronics Co., has developed a portable television tape machine that will weigh only 75 pounds, a fraction of current tv tape machine weight, and that will be far cheaper to operate. The new unit, completely transistorized, will use one-inch computor tape, which costs only one-fourth of the two-inch width tv tape now in use. Japanese companies are also introducing miniaturized tv tape machines in the U.S.

There were 437 videoscripters working during last August, the highest figure since October, 1961, when a record 444 was employed.

So reported Writers Guild of America West, in a communique to members. Peak month in employment for pixwriters this year was last May, when 115 were busy at their typewriters. This compares with the monthly peak of 127 for screen, established in February of 1961. Latest figures tabulated, for last August, show there were 99 screenwriters employed during that month.

Entry deadline for the third annual International Broadcasting Awards competition, to pick best tv and radio blurbs, is Dec. 1, with awards to be presented Feb. 6 at the Hollywood Palladium.

The 1962 competition involves 14 tv categories, eight for radio, plus a sweepstakes trophy for best overall blurb, and special IBA trophy awards for technical excellence, best use of color in tv, and of music.

TINT TALK

Unscrambling the Hub Picture On Kennedy-Lodge TV Debate

Not only will the educational tv station in Boston be first to show the debate next Sunday (28) between Senatorial candidates Ted Kennedy and George Lodge but the half-hour program will be the station's first color transmission.

The educational station is WHDH-TV, but the tale requires a little unscrambling. The debate is really a joint meeting on "Meet the Press," which belongs to and is produced by NBC-TV, but the NBC affiliate in Boston, WBZ-TV does not carry "Meet the Press." Instead the CBS-TV affiliate, WGBH-TV, does. But WGBH-TV doesn't carry it until after 11 p.m. on Sundays, while WHDH was more than willing to carry this particular program of local interest when it is done, at 6 p.m.

The CBS affiliate then gave its permission to NBC-TV to give to WHDH to first air the program in Boston. The CBS network doesn't carry color, but its Boston affiliate does so—WGBH is preparing the debate in its studios in color, and WHDH will pick it up the same way. (So will many regular NBC-TV affiliates in other cities.)

WGBH is expected to "repeat" the program it initiated at 11 p.m. Clear?

NBC's 'Virginian' Vote of Confidence

Hollywood, Oct. 23.

Revue Studios' 90-min. telefilm series, "The Virginian," received a hefty vote of confidence from NBC-TV program veepee Mort Werner, who indicated the series is not only assured of renewal for the rest of this season, but "we're looking forward to having 'The Virginian' for a long time to come."

Werner, here from N. Y., commented "our experiment in the 7:30-9 p.m. time on a 90-min. series seems to be going along as per schedule." He declined to state precisely how many additional "Virginian" segs have been ordered, but pointed out Revue has already finished the first 13 it had firmed, and is shooting beyond that figure.

Attention has been riveted on this series in the trade, since it's the first weekly 90-min. filmed show ever attempted.

Werner and NBC-TV coast program veepee Felix Jackson also said NBC-TV has exercised its option on Revue's "It's a Man's World," and ordered six more segments beyond the 13 hours originally firmed.

There's a new star in our eye—Danny Kaye will be with us every week for one hour starting next Fall!



WGN-TV's 'Great Music' Dropping 'From Chicago,' Going O'seas for 3 Shows

Chicago, Oct. 23.

WGN-TV is dropping the "From Chicago" in the title of its syndicated "Great Music" series for the reason that henceforth not all the longhair concerts will originate in the Windy City. For this year's skein, the station will send director Dick Doerschuk abroad to vidtape one segment with the Berlin Philharmonic at its home base and two with the Royal Philharmonic of London. With the latter, one program will be taped at Albert Hall, a great old concert hall, and the other at Festival Hall. Facilities used will be those of ATV, which has installations in both halls.

As in the past, most programs in the "Great Music" series will be with the Chicago Symphony Orchestra. Lineup of conductors this season includes Leopold Stokowski, Paul Hindemith, Fritz Reiner, Aaron Copland, Hans Rosbaud, Charles Munch, Andre Cluytens, Sir John Barbirolli, William Steinberg, Paul Kletske, Josef Krips and Alfred Wallenstein. Maestros for the three European segs have not yet been determined.

Soloists for the season will include William Warfield, Benny Goodman (playing classical), Van Cliburn, Arthur Rubenstein, Andres Segovia, Isaac Stern, Nathan Milstein, Zino Francescatti, Leonard Pennario and Byron Janis. Walter Hendl will conduct the orch for most of the soloists, with WGN music director Robert Trendler wielding the baton for Roberta Peters.

Robert Shaw Corale from Orchestra Hall in Chicago and a chamber concert conducted by Fritz Reiner are listed as special programs.

OFF-WEB 'DRAGNET' STILL A MAGNET

Eight more stations have joined the list of "Dragnet" buyers. MCA TV's list for the off-network Jack Webb starrer includes, WSOC, Charlotte; KFBC, Cheyenne; WISC, Madison; WDBJ, Roanoke; WSBT, South Bend; KXLY, Spokane; and KTTS, Springfield, Mo.

In other recent half-hour off-network sales, "Bachelor Father," just introduced into syndication, has added KPHO, Phoenix, KGW, Portland, Ore., and WDBO, Orlando. Newest purchasers of "M-Squad" include WIS, Columbia, S.C.; WDAY, Fargo; WOOD, Grand Rapids, and KWTX, Waco.

"Love That Bob" has added WEWS, Cleveland, KOTA, Rapid City; and WNDU, South Bend. Newest purchasers of "Restless Gun" are KNTV, San Jose; and KFVS, Cape Girardeau.

MCA's 22-Outlet Sales On 'Thriller,' 'Checkmate'

MCA TV has sold its off-network hourlong series to 22 additional markets.

"Thriller" has added WISN, Milwaukee; KOTA, Rapid City; KARD, Wichita; KLIX, Twin Falls; WKY, Oklahoma City; and WLUC, Marquette, Mich. "Frontier Circus" has recently been sold to WSPA, Spartanburg; WOOD, Grand Rapids; WLKY, Louisville; and WSJV, South Bend-Elkhart.

Newest buyers of "Checkmate" include WLOS, Asheville, N.C.; WSJV, South Bend-Elkhart; WKY, Oklahoma City; KALB, Alexandria; WOOD, Grand Rapids; WXIX, Milwaukee; and WBA, York, Pa. Other newly-reported sales include "Riverboat" to KOTA, Rapid City; WCKT, Miami; KMBC, Kansas City; and "Suspicion" to KOTA, Rapid City; and KLIX, Twin Falls.

WCBS' New School Segs

In an unusual educational tie, WCBS Radio, N.Y., will broadcast a series of 10 lectures from the New School for Social Research, each of the lectures keyed to the Emancipation Proclamation.

First of the original lectures will be tonight (Wed.) at 10:10 p.m., with the speaker being John Hope Franklin, chairman of the history department of Brooklyn College. He will speak on the "Impact of the Emancipation Proclamation."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots compete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and total area homes is furnished. Top competition and competitive ratings also are highlighted.

St. Louis ● STATIONS: KTVI, KMOX, KSD, KPLR ● SURVEY DATES: JUNE 15 - JULY 12, 1962.

KMOX Total Area Homes: 70,600 Metro Rating: 11 Share of Audience: 41

MONDAYS 5:00-6:00
Program: EARLY SHOW

June 18 **"WIFE VS. SECRETARY"**
C. Gable, J. Harlow, M. Loy
1936, MGM, MGM-TV, Repeat

June 25 **"MY FAVORITE BLONDE"**
B. Hope, M. Carroll
1942, Paramount, MCA, Repeat

July 2 **"THE FLEET'S IN"**
D. Lamour, W. Holden, B. Hutton
1942, Paramount, MCA, Repeat

July 9 **"GOLDEN EARRINGS"**
R. Milland, M. Dietrich
1947, Paramount, MCA, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Superman 5:00-5:30	KTVI 69,500
3 Stooges 5:30-6:00	KPLR 50,400

KMOX Total Area Homes: 78,000 Metro Rating: 12 Share of Audience: 38

TUESDAYS 10:30-12:15
Program: LATE SHOW

June 19 **"DREAM GIRL"**
B. Hutton, M. Carey
1948, Paramount, MCA, 1st Run

June 26 **"THE MAZE"**
R. Carlson, V. Hurst
1953, Allied Artists, M&A Alexander, 1st Run

July 3 **"UNCONQUERED"**
G. Cooper, P. Goddard, B. Karloff
1947, Paramount, MCA, Repeat

July 10 **"TARZAN'S HIDDEN JUNGLE"**
G. Scott, V. Miles
1955, RKO, Banner, 1st Run

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	KSD 123,000
News; Heart of City 12:00-12:15	KSD 24,100

KMOX Total Area Homes: 62,300 Metro Rating: 10 Share of Audience: 45

WEDNESDAYS 5:00-6:00
Program: EARLY SHOW

June 20 **"SWEATER GIRL"**
E. Bracken, J. Preisser
1942, Paramount, MCA, Repeat

June 27 **"ON DRESS PARADE"**
Dead End Kids, John Litel
1939, WB, UAA, Repeat

July 4 **"JUDGE HARDY & SON"**
L. Stone, M. Rooney
1939, MGM, MGM-TV, Repeat

July 11 **"DESERT FURY"**
L. Scott, W. Corey, B. Lancaster
1947, Paramount, MCA, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Superman; Press Conf. 5:00-5:30	KTVI 43,600
Sea Hunt 5:30-6:00	KSD 43,400

KMOX Total Area Homes: 53,100 Metro Rating: 9 Share of Audience: 30

THURSDAY 10:30-12:30
Program: LATE SHOW

June 21 **"JUNE BRIDE"**
B. Davis, R. Montgomery
1949, WB, UAA, Repeat

June 28 **"MANHANDLED"**
D. Lamour, S. Hayden, D. Duryea
1949, Paramount, Colorama, 1st Run

July 5 **"MY SISTER EILEEN"**
J. Leigh, J. Lemmon, B. Garrett
1955, Columbia, Screen Gems, Repeat

July 12 **"THE CROSS OF LORRAINE"**
J. P. Aumont, G. Kelly, P. Lorre
1944, MGM, MGM-TV, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Tonight 10:30-12:00	KSD 143,400
News; Heart of City 12:00-12:15	KSD 31,500
Waterfront; Theatre 12:15-12:30	KTVI 29,900

KMOX Total Area Homes: 85,300 Metro Rating: 13 Share of Audience: 48

FRIDAYS 5:00-6:00
Program: EARLY SHOW

June 15 **"TO HAVE AND HAVE NOT"**
H. Bogart, L. Bacall, W. Brennan
1945, WB, UAA, Repeat

June 22 **"STABLEMATES"**
W. Beery, M. Rooney
1938, MGM, MGM-TV, Repeat

June 29 **"TOO HOT TO HANDLE"**
C. Gable, M. Loy, W. Pidgeon
1938, MGM, MGM-TV, Repeat

July 6 **"LOVE LETTERS"**
J. Jones, J. Cotten, A. Louise
1945, Paramount, MCA, Repeat

TOP COMPETITION PROGRAM	STATION & TOTAL HOMES
Superman 5:00-5:30	KTVI 65,000
Sea Hunt 5:30-6:00	KSD 47,200

(Continued on page 58)

No Second Class Syndie Status for Steve Allen On Attracting the Stars

Hollywood.

Editor, VARIETY:

I'm writing to comment on two recent VARIETY pieces—the first in which syndication's "second class status" was the lead, and the second in which mention was made of supposed "revamping" of the Steve Allen Show. As WBC's executive producer for Steve's show and as general manager of WBC Productions, I have more than a passing interest in both articles.

There's no question that all syndicated shows are not alike. Both the shows and the people that produce and distribute them differ enormously, as do newspapers and editors. We're now producing and distributing five 90-minute television shows every week to 24 metropolitan U. S. television stations, with more to be added shortly.

We've had none of the difficulty mentioned in attracting "big name" performers to appear and perform with Steve. To name a few and slight many others — Frankie Avalon, Larry Adler, Roger Williams, Mort Sahl, Betty Hutton, Louis Nye, Jayne Mansfield, Brook Benton, Buddy Hackett, Tony Bennett, Jo Stafford, Andre Previn, Lee Marvin, Jackie Cooper, Mamie Van Doren, Keenan Wynn, Steve Lawrence, Ethel Waters, Bill Dana, Red Norvo, Tab Hunter, Dick Gregory, Gary Crosby, and Lionel Hampton.

We've been working with the stars since we went on the air last June and plan to keep doing so. As for "making some format changes," we'd be foolish to modify the show because it's beating the competition in so many cities. When Kansas City, Des Moines, Phoenix, and the other cities around the country cease to have great success with our show, we'll think about changing. Now, when we're beating both "Tonight" and the movies, we'd be wrong to go in any direction but the one we've found — toward anything in the world that fascinates the viewer, from wild comedy to microscopic views inside a tiny drop of water, and from Steve suspended a hundred feet above Vine Street to an interview with the American Party (ex-Prohibition) candidate for Governor of California. We dig what we're doing, so does the public, and we're not about to change!

VARIETY is correct in saying that we're thinking about taking the show on the road for a couple of weeks. We may go to St. Paul for the Winter Carnival, we may drop in to New York because we miss the town. We may go to Las Vegas, and we're even doodling with the idea of heading for the South Pacific. We may also stay in Hollywood if that seems best for the show.

Joel Chaseman.

CBS O&O's YEN SEVEN ARTS CATALOG

WBBM-TV, Chicago, became the fourth CBS-TV owned & operated station to buy the latest 93 features in the Seven Arts distribution catalog. Including the o&os in N.Y., Philly and St. Louis, that makes 13 CBS-TV stations or affils that have signed for the package of Warners and 20th Fox pictures in the past month.

Other buys this past week were WTIC, Hartford, and WDAU, Scranton, both CBS affils.

NTA's Rank Pix Sales

National Telefilm Associates sold its package of 25 J. Arthur Rank features to seven tv outlets last week, increasing the market coverage to 50 stations.

Deals were made last week with KOMO-TV, Seattle; KHQ-TV, Spokane; KATU-TV, Portland, Ore.; WCSH, Portland, Me.; KMJ-TV, Fresno; WIO-TV, Ames-Des Moines; and WAKR-TV, Akron.

'KANGEROO CONCERT' SALE

WCBS-TV, N.Y. has sold its vidtape "Captain Kangeroo Concert" special to Nestle, via McCann Erickson.

Hourlong special, taped at Carnegie Hall last Labor Day weekend, will be telecast on Nov. 18 at 4 p.m.

PULL!



"Steve Allen Show hit 8.8 Nielsen within 13-weeks in 7-station L.A. market!" Stretch Adler, VP & Gen. Mgr., KTLA

"Steve Allen Show 80% sold out after only 10 days in Syracuse!" Bill Grumbles, Pres. & Gen. Mgr., WNYS-TV

"Steve Allen Show 47% ahead of nearest competition in Des Moines!" Bob Dillon, VP & Gen. Mgr., KRNT-TV

"Steve Allen Show completely sold out Monday through Friday in Phoenix!" Les Lindvig, VP, KOOL-TV

"Steve Allen Show building a tremendous following in Portland, Oregon!" Al Sturges, Pgm. Mgr., KATU-TV

WBC Program Sales has an audition tape for you. Call or wire collect for THE STEVE ALLEN SHOW!

WBC PROGRAM SALES
A SUBSIDIARY OF
WESTINGHOUSE BROADCASTING CO., INC.
122 East 42nd Street, New York 17, N. Y. ● Contact Mike Roberts MUrray Hill 7-0808

Stations now carrying The Steve Allen Show: Baltimore, WJZ-TV; Boston, WBZ-TV; Cleveland, KYW-TV; Columbus, WTVN-TV; Des Moines, KRNT-TV; Grand Rapids, WZZM-TV; Indianapolis, WLW-I; Kansas City, KMBC-TV; Los Angeles, KTLA; Minneapolis, WCCO-TV; New Haven, WNHC-TV; New York, WPIX; Phoenix, KOOL-TV; Pittsburgh, KDKA-TV; Portland (Me.), WGAN-TV; Portland (Ore.), KATU; Reno, KOLO-TV; St. Louis, KTVI; San Francisco, KPIX; Seattle, KIRO-TV; Springfield (Mass.), WHYN; Syracuse, WNYS; Tucson, KOLD-TV; Washington, D.C., WTOP-TV.

From The Production Centres

Continued from page 34

chairman for 1963 Boy Scout circus . . **John McCollom**, 16-year veteran with NBC o&o WRC-TV-AM-FM, to fill new position of night supervisor . . . WWDC radio airing debates for major local elections with listeners phoning in questions for candidates . . ."The 25th Hour" a leisure time show on WTOP-TV begins its fifth season . . . WMAL-TV and radio, subsid of Evening Star, will cover local elections from paper's city room . . . **Donald Smith**, station manager of WMBR radio in Jacksonville, named business manager of Broadcast Electronics Inc.

IN LONDON . . .

Ulster TV inaugurates its new $280,000 extension on Nov. 26 and will start its own news service . . . The **Ken Dodd shows** resume on BBC-TV with three fortnightly dates starting Saturday (27. . . . "Workers' Playtime" the BBC's Light sound program celebrated its 21st anni yesterday (Tues.) . . . AR-TV planning a series called "Take Four," four-minute films showing a scene appropriate to a pop disk . . . BBC and the Royal Shakespeare Theatre Co. have completed a deal for an initial two years, whereby BBC can screen two RST productions each year . . . Granada putting on "The Fanatics," a documentary tracing the story of women from the days of Florence Nightingale through the suffraget movement up to the end of the war. **Mike Wooller** directs. Program skedded for Nov. 14 . . Tv actress **Gwen Cherrell** has written her first tv play, "The Pushover," ABC will screen it . . **Ivor Emmanuel** returned to TWW's "Land of Song" program last Sunday (20) after an absence of 18 months.

IN MEXICO CITY

Department of Communications stated investment in Mexican radio to end of August stands at $33,840,000 with almost 500 stations operating . . . Mexican tv draws on American counterpart for inspiration with latest being adaptation of the "Rain of Gold" program for Mexican audiences with expectation that at least 800 Mexican commercial firms will also cooperate in donating articles for auctioning off before studio audiences . . . **Cantinflas**, although keeping project top secret, is readying tv debut in 1963 in most ambitious show yet staged for homescreens. Comic will do skits and emcee program which will feature top Mexican names . . . Veracruz will have a tv station early in 1963 with **Carlos Ferraez Matos**, director of Radiofonica de Mexico shelling out $140,000 for British equipment. Executive also going on American buying trip for feature films and episodics, cartoons, etc., to strengthen programming of new station . . . Veteran movie actor **Julian Soler** now directing, planning pilots of series starring **Dolores del Rio** and **Arturo de Cordova**, shot in English with eye on American and English speaking market.

IN BOSTON

Betty Adams, WBZ-TV newswoman, resigning from station to join husband, **Bill McGowan**, writer-producer, ABC, New York . . . **Arthur J. Beaudin** appointed merchandising liaison for Knight Quality Stations, WGIR, WHEB, WTSL, WTSV, WEIM, by **Harold H. Segal**, Knight managing director . . . **John W. Haigis**, prexy Haigis Broadcasting Corp., Greenfield, Mass., elected to board of trustees Massachusetts Easter Seal Society; also elected **Curt Gowdy**, "voice of the Red Sox," and **Herbert S. Hoffman**, prexy WBQS . . . WNAC-TV promoing "Queen for a Day" live at the Music Hall.

IN PHILADELPHIA

William A. Courtenay, formerly with Farm Journal, Grit and other mags, named director of farm sales for the WFIL stations . . . WQAL, FM outlet, now completely stereo for its full 18-hour broadcasting time . . . **Shirley Temple** will do the commentary on the Gimbel Thanksgiving Day Parade for CBS . . . Eagles' star **Pete Retzlaff** to host the Eagles away games on WCAU-TV . . . WFLN began its annual rebroadcasts of the Philadelphia Orchestra concerts from the Academy of Music (21) . . . Television broadcasters from European countries heard a day long report on color tv status, and equipment at the RCA Camden, N.J. plant meeting . . . AAA traffic reporters **Herb Smith** and **Walter McDonald** add an afternoon report to the morning traffic info . . . **Bill Mercer**, formerly of WDAS, now with KDIA, Oakland, Cal . . . WCAU general sales manager **Gene Litt** to Chicago (23-25) to visit CBS spot sales offices, advertising agencies and clients.

IN ST. LOUIS . .

Crews from CBS-TV "Route 66" have been in town all week filming background scenes for three episodes. Actor **Harry Guardino** working as featured guest with "Route 66" stars **George Maharis** and **Martin Milner** for one of the St. Louis backgrounded stories . . . **Margaret Whiting** and **Norwood Smith** were the "name" stars of a locally-produced, 30-minute film appeal on benalf of the United Fund. The program combined efforts of the town's five tv stations. Local folk appearing on the show included **Cris Condon, Max Roby, Bruce Hayward** and **Don Cunningham**. KMOX-TV's **Mark Russell** and **Bob Miller** were announcer and director, respectively . . . KSD radio has entered the ever-increasing radio remote competition with two live 30-minute shows in the Saturday night schedule. One features **Sammy Gardner's** swinging Mound City Six jazz combo from the Tiger's Den on St. Louis' famed Gaslight Square and the other has **Stan Kann** at the organ from Ruggeri's, west side restaurant.

IN CINCINNATI . . .

Captain Kangaroo (**Bob Keeshan**) will direct two children's concerts with the Cincy Symphony Orchestra Nov. 2 at Music Hall . . . **Fred Gwynne** and **Joe E. Ross** in their "Car 54" Bronx cops regalia visited tv tagger Procter & Gamble execs here for a day, guested on WLW-T shows and mingled with local patrolmen . . . WCPO and WKRC mikers assisting in voice training clinic for Cincinnati police radio dispatchers . . . WCET, educational UHF channel, repeating "Age of Kings" series broadcasts for which public library branches accommodate viewers without sets . . . Taft Broadcasting Co. financial report for second fiscal quarter ended Sept. 30 showed profit before Federal taxes was $861,661, up 44% from $597,688 for the prior year's like period. Earnings per share were 25 cents, warranting a 10c per share dividend.

IN MILWAUKEE .

WTMJ-TV's new "12 to 20" show, Saturday (13) showcased **Les Paul & Mary Ford, Bobby Vinton** & Milwaukee's disk vocalists "The Royal Lancers" . . . Wisconsin U's head pigskin coach on "The Milt Bruhn Show," Saturdays, 1 p.m. on WTMJ, comments on both the previous week's game & current Big Ten grid battle . . . WXIX, town's sole UHFer, catching homebodies with "Movie of the Week," Fridays at 9:30 p.m. . . . **Pauline Frederick**, UN correspondent for NBC, talked on "The UN's Use of Television & Radio," Monday (22) on Town Hall at WMVS auditorium . . . **Roy Gumtow**, Farm Director for WKOW, beats the Southern Wisconsin brush some 25,000 miles annually, combining taping & talks to farm groups . . **Dave Adams** now summarizing International news on WTMJ-TV Sundays, 6:15 p.m. . . . Green Bay Packer coach **Vince Lombardi's** show, Saturdays, 5:30 p.m., on WTMJ-TV, now followed up by Green Bay Packers "Scouting Report," with **Wally Cruice**, Packer scout discussing next Sunday's game on WTMJ radio . . Longtime motion picture theatre manager **Bill Hirst**, as "Uncle Bill," doing a bit of reading of the comics to the kiddies Sundays on WTMJ-TV.

IN MINNEAPOLIS . . .

NBC affaliate KSTP-TV will air half-hour "Congressional Quiz," local version of web's "Meet the Press," Oct. 28 and Nov. 4 Congressional candidates will be interviewed by two KSTP staffers and a member of the League of Women Voters with **Bill McGivern**, station's news director, moderating . . . Testing its available color video equipment, 20th-Fox's KMSP-TV has been carrying ABC's "Flintstones" and "Jetsons" in color. KMSP is also colorcasting net's "Sunday Night at Movies" when films furnished are in Technicolor. In recent years, KSTP-TV has been only local station carrying color shows . . . WCCO-TV postponed airing of its documentary on state mental institutions from Oct. 10 to Nov. 9. Program entitled "The Darkest Side" was culmination of yearlong study of mental retardation in Minnesota by an advisory committee appointed by Gov. Elmer Andersen . . . **Daryl Laub**, longtime smallfry show personality on KSTP-TV, switching to KSTP Radio as deejay . . . WCCO personality **Howard Viken** introduced actor **Richard Beymer** at press showing and preem of "Longest Day" (20th) at Mann Theatre last week.

IN MEMPHIS . . .

Don Stevens, vet WMPS news director, has exited that post to take over a similar role as news chief of both WHBQ radio and tv . . . **Ron Meroney**, erstwhile WHBQ-TV Dance Party emcee, to Baltimore's WMAR-TV for a combined deejay and sport stint . . . **Paul Barnett**, former Plough radio newscaster, and now news boss of Reading, (Pa.'s) WRAW, making the rounds of local stations . . **Stan Porter**, WHBQ-TV production chief, upped to exec production post on sister station WNAC-TV, Boston. **Joe Pete McNeil** moves into Porter's post on the local scene . . . **Bobby Wood**, Pen and Challenge recording performer, to Houstin for a p.a. on KNUZ with **Paul Berlin** . . . **Bob Bartasch** now skippering WHHM, Memphis ABC outlet.

IN PORTLAND, MAINE . . .

Chuck Sanford, WGAN radio announcer and programmer, for the past 15 years, named assistant news director for WGAN-AM-TV. He will also be responsible for public affairs production and coordination . . . UPI bureau manager **Jim Ryan** on a three-week vacation jaunt to Ireland, England and France . . . WCSH news editor **Howard Nielsen** cast in the lead of the Portland Player's initial presentation, "The Pleasure of His Company" . . . WMTW-TV, Poland Springs, purchased a video tape machine, second station in Maine to own one. WCSH-TV, Portland, has one on order . . . **Harry Van Amberg**, formerly of WPRO, Providence, named chief engineer of WGAN-AM-TV replacing **Roger Hodgkins**, who was named director of engineering . . . WLOB set to move to new studios in its transmitter building. Its present location, the Columbia Hotel, will be torn down shortly.

Scots Would Like To Secede From British Networks

Glasgow, Oct. 23.

It is of top importance that steps be taken now to break the power the British network companies have to impose unwelcome programs on Scottish program companies.

This viewpoint is strongly expressed by the Church & Nation Committee of the Church of Scotland here.

While welcoming the Pilkington Report on the future of broadcasting in the U.K., it stresses the need to provide a BBC Scottish tv program which is, as far as possible, for all Scotland. This, urges the Committee, should take priority over a second channel.

It adds that, if a second channel is to be allocated to the Independent Television Authority, then it should "provide a complementary service of a distinctive character."

Committee urges the British Govt. to ensure that a proper autonomy is given to the Scot committee of the Independent Television Authority when further powers are assumed by it over program companies.

It says that, when new transmitting stations are built, there should be concurrent building so that no area, however distant, is penalized.

AUSSIE TV 'TOP 60' BIGTIME MUSICAL

Sydney, Oct. 23.

In an effort to capture local viewers and added sponsorship, tv commercial ATN, Sydney, is setting a big homebrew musical titled "Top 60." New show will have a cast of 60, mostly local, with imported talent in from time to time.

New show will carry a permanent ballet, a Singalong Choir, plus an orchestra of 24. Philip Berry is producing the new show.

Understood that the reason behind the homebrew show is to arrest squawks of Aussie Actors' Equity that tv is 'mostly American" and that Aussie talent is being sidetracked in favor of "Yankee celluloid."

'Witness' Gets Replay In $2,000,000 Touhy Libel Action Vs. CBS

Chicago, Oct. 23.

A two-year old episode of the defunct CBS-TV "Witness" series was privately screened last Thursday (18) for Chi Federal District Court Judge James B. Parsons as an exhibit in a $2,000,000 libel and invasion of privacy suit pending against the network and sponsors R. J. Reynolds, Nomark, Schick and General Foods. Program was titled "Roger (The Terrible) Touhy Tries To Clear His Name" and was originally telecast on Nov. 3, 1960.

The lawsuit, filed Aug. 9, 1961 by Clara and Thomas Touhy (widow and son), alleges that the "Witness" installment was partly fiction and that as a result of the telecast the Touny family lost esteem in the community and was held up to ridicule. According to the complaint, there was mention in the program that Touhy wanted to clear his name "for the sake of his wife and kids."

Touhy's survivors charge that several purported events in the program were inventions of writer Irv Tunick, and they take issue with the suggestion in the script that Touhy was a swaggering crime boss, a corruptor of police, a killer and an operator of bawdy houses. The fictionalization, they allege, was not done for "good or proper motives" but only for profit, in the respect that it served to hypo viewer interest.

Attorney ofr the plaintiffs is Thomas P. Cernek. CBS and the sponsors are represented by John B. Moser.

'Cinderella' May Get CBS-TV Holiday Reprise

"Cinderella," one of tv's top rated specials done on CBS-TV in 1957, with original music and lyrics by Rodgers & Hammerstein, is being considered as a holiday repeat special for next season. The original, done in color, and prior to the introduction of vidtape, starred Julie Andrews.

CBS-TV is in the process of examining the clearance of rights situation. The property, if secured, would then be freshly produced —this time vidtaped for possible repeat engagements.

Key to Burrud: 'Monkeys Don't Get Residuals'

In these days of stress and woe in syndication, a Coast berthed outfit which goes by the handle of Bill Burrud Productions continues to turn neat profit, remains in the first-run field, and hasn't a worry about residuals.

"You don't pay monkeys residuals. Actors, yes; monkeys no," Gene McCabe explained. McCabe is v.p. of Bill Burrud Productions which, to date, has specialized in travel-adventure - documentary shows. McCabe was in N.Y., stopping over prior to his annual world sales swing.

McCabe, too, acknowledged the tightness of current syndication. His problems, as he related them, looked clearly surmountable, though. McCabe said that first-year production on "True Adventure," now in about 40 markets, will gross about $1,000,000. He said "we're selling for prices" and the number of markets sold sometimes bears no relationship to total gross dollars. Burrud Productions has been in the field since 1952, one of the pioneers whose first show was "The Open Road" on KCOP, Los Angeles.

Since then, Burrud has expanded into syndication. First, the outfit used outside established syndication firms, only to get burned, according to business manager McCabe. It then set up its own sales organization, called Wiljon Corp., which services 11 western states. A sales tie also was made with Teledynamics, a distribution organization which handles the sales for burrud.

All told, McCabe said, "we have a sales force of 11, seven in domestic and four foreign." He said that Burrud believes in servicing accounts, thereby securing followup biz.

"True Adventure," which shortly will go into third year production, has been the most successful venture for Burrud. Reason for its success, according to McCabe, is that it's one of the few first-run syndication properties around, it comes up with ratings, and the field is flooded with reruns. Color also includes "Vagabond," and "Treasure," is in color.

Burrud Productions does its own shooting, as well as buying footage from outside sources for its travel and adventure segments. Cost per episode is estimated at about $12,000.

Big upcoming project for Burrud is "Pacific Revisited," two hour-long specials keyed to network exposure, with one of the specials serving as a possible spinoff for series. Specials would be keyed to revisiting Pacific battlegrounds, highlighting some of the personal stories unfolded there.

UA-TV Projects Series Based on Marie Torre Rap Vs. Judy Garland

Marie Torre, former radio-tv columnist for the N.Y. Herald Tribune, will have her personal history serve as a basis for a story in the projected United Artists Television series, starring George C. Scott. Project is being done in conjunction with CBS-TV, with Jules Bricken producing.

While a columnist Miss Torre was rapped with a jail sentence for failure to divulge the source of one of her stories about Judy Garland. Series has Scott portraying a columnist. Slated for next season, it will be filmed in N.Y. According to some of the stories listed for the project, it looks like the hourlong series will be controversial in the vein of "The Defenders." Bricken listed stories dealing with the effects of automation on mining, unfair laws which do not adequately protect the criminal who is mentally ill, and an attack on the political situation which calls for a ticket based on religious considerations rather than merit.

Watertown, N.Y.—Tony C. Malara has been named sales manager of WWNY here. Malara joined the station four years ago as an announcer working also on WCNY-TV, a sister facility.

Giving London the best of all Television

Brian Connell.

ASSOCIATED-REDIFFUSION



Too Many Writers Spoil Laughs

BBC Exec Say Yank Shows 'Too Mechanical' Due To Group Authorship

London, Oct. 23.

Reason American comedy shows are not as successful ratingswise in these parts as, say, cop, medico and lawyer skeins, is because they are "too mechanical," when held up against home-produced fare. This is the considered opinion of Sid Colin, ex-writer and present assistant head of light entertainment at Associated-Rediffusion.

Colin, whose special skill in comedy, feels that one of the main reasons for the "mechanical" impression is the fact that a Yank producer will use a string of writers on one show, which must cue in a certain amount of rigidity. The British method—admittedly brought about more through necessity than choice—is to use, in the main, one or two authors. A show springing from either a solo, or a team of two, is more likely to have a "warmth" unobtainable when a whole line of guys are contributing, opines Colin.

He insists that in the final test —on-the-air competition — the home product will "win every time." This was proved, he says when the domestic "Army Game" comedy beat "Bilko" in a fair fight for the ratings.

In line with this view, Colin introduced on Friday (11) a new yock series, "It's A Living," written by Fred Robinson, and starring Jimmy Jewel and Ben Warriss. Show bowed as the Yank-originated "Comedy Hour" and "Hazel" wind up their run on A-R. ("Father Of The Bride," a recently acquired comedy, continues, however.)

Colin states there are plans to bring back the "Dickie Henderson Show" after "It's A Living" runs out, which won't be until the new year. In the meantime, he's working on at least three new yock projects, likely to see the light of date in 1963.

Reaction to Sarnoff

Continued from page 30

made no specific mention of a worldwide group but that for anyone who listened closely to him such a suggestion was implicit in what he had said. Furthermore, after hearing American Sarnoff, he noted that Jean d'Arcy, director of Radio & Visual Services for the United Nations p.r. office, had also talked of an international broadcasting body. In his own speech, d'Arey, however, did say that "if a Univision is one day to exist, it is up to you and to your colleagues throughout the world to take the lead." He exempted the United Nations from organizing and controlling any international broadcasting body: "I do not believe that they should be asked to take this initiative on the pretext that this is a world problem."

ABC's EBU 'Commercial'

Continued from page 30

no promises but they'd take it under advisement.

Naturally, the chief backdrop to the first two days of international meetings was the heightened crisis over Cuba. Yet the delegates overheard in corridors and at lunch seemed entirely to be discussing the happenings of the meetings that day. It is understood that during one morning session yesterday (Tues) some delegates did, however, ask what was happening across the street at the UN, but no one seemed to make any effort on his own to find out. The one pertinent remark heard was by a man who spoke impeccable English and he said: "I hear the stock market has fallen off."

In defense of this seeming calm by Europeans was the observation that perhaps they have lived under the sword and gun so long that they of necessity take such things as a severe Cuban crisis in stride.

After returning tomorrow (Thurs.) from Washington, the EBU delegates will meet at a closed-session and then break for a lunch which CBS will give for them and other guests at the St. Regis. (NBC gave Monday's lunch at the Waldorf and, as pointed out, ABC hosted Tuesday's at the Philharmonic.) Friday will see closed meetings at the U. S. Mission to the UN On Saturday, the EBU delegates who are still here are scheduled to visit the satellite tracking station at Andover, Me. Broadcasters of 25 nations held full membership in the EBU and 21 other countries are EBU associates. Of the total, 19 countries were represented by official EBU delegations.

Evidently, the proposal by NBC's Bob Sarnoff to start a global tv union did not come up in the formal meetings the first day or the early part of the second. One of the reasons given for the seeming sluggishness of the meeting was the "cumbersomeness" of the delegate sessions. However, it was expected that "study groups" would be formed so that decisions could more readily be reached on the issues at hand.

Familiar Callers at the World's TV Stations



Fremantle the PIONEER International Distributor.

IRISH TV STEPS UP U.S. PROGRAM BUYS

Dublin, Oct. 23.

Telefis Eireann (Irish TV), already a heavy user of American-produced programs, has made a number of new buys for winter schedules.

Established series such as "The Jackie Gleason Show," "The Donna Reed Show," "The Bob Cummings Show," "Checkmate," "Heckle and Jeckle," "You Are There," "Mr. District Attorney," "Our Miss Brooks," "Bachelor Father," "Have Gun Will Travel," "Dragnet" and "The Twilight Zone" are being continued with several dramatic series including "Suspicion," "Thriller," "Cameo Theatre" and "Hollywood Star Playhouse."

The outfit's own drama department is producing some plays but these will be supplemented with purchases from CBS and the BBC. Dramatic presentations from the "Desilu Playhouse" are also on the list.

"The Rough Rider" is another buy, and the light entertainment division is presenting six hour-long variety spectaculars, opening with "An Evening with Fred Astaire" and following on with others starring Jack Benny, Gene Kelly and Donald O'Connor.

Heavy purchases of U.S. programs have come under fire from critics, but TE spokesmen point out that it would be impossible to maintain station's output without them.

Residual Payments Up

Hollywood, Oct. 23.

Telescripter residuals climbed last July and August of this year, as compared to the same months last year, writers collecting $306,609 in residuals in July and $359,016 in August.

These figures compare with residuals of $256,175 in July of last year, and $307,884 for August, 1961. Residuals collected by Writers Guild of America West for members through Sept. 21 add up to $2,105,052, as against $1,656,708 for the same period last year.

San Antonio—Edward V. Cheyiot was named veep and station manager of WOAI-TV and Rex Preis veep and station manager of sister WOAI Radio. Upping in titles makes them officers of the parent Southland Industries, headed by Jim Gaines, onetime N.Y. broadcaster.



Mgt. William Morris Agency

TIME-LIFE BROADCAST, INC.

MEMO

Subject: International Television
To: Weston C. Pullen, Jr., President
From: Sig Mickelson, VP for International Development

It has been slightly more than a year since we announced our first venture in international television. Today, we are involved in South America, Europe, the Middle East and the Far East, as follows:

1. Beirut, Lebanon: operating partners in CLT (Compagnie Libanaise de Télévision), channels 7 and 9.

2. Cologne, Germany: operating partners (with M. DuMont-Schauberg, leading German newspaper and book publishers) in DuMont-Time Fernseh-Programmgesellschaft GmbH, producing filmed television programs primarily for German-speaking countries.

3. Karachi, Pakistan: operating partners (with Philips of Eindhoven, European equipment manufacturers) of a model television station at the Second Annual Pakistan Trade Fair this month and next.

4. Buenos Aires, Argentina: operating partners (with Argentine interests, Goar Mestre & Associados and the Columbia Broadcasting System, Inc.) of PROARTEL (Producciones Argentinas de Television). PROARTEL provides programing to television stations in Argentina, Uruguay, Peru and other Spanish-speaking countries.

Before the end of the year, we should be able to announce new alliances which have great potential in the swiftly growing field of worldwide communications.

S.M.

Video Snubbing Ad Agency People 'Bubbling With Ideas': Edw. H. Weiss

Chicago, Oct. 23.

The board chairman and namesake of the Edward H. Weiss agency believes that television is short-changing itself by snubbing the creative people who work in advertising agencies and treating them as commercial hacks. He submits that many of them are "serious talents" who are "bubbling with ideas"—and ideas, he says, are precisely what television is desperately in need of today.

"Talent is talent wherever it may be found," he told a gathering of the Chicago Broadcast Advertising Club last week, "and with television's insatiable appetite for material around the clock, it is little short of a crime not to avail itself to the best talent at hand." He described the video medium today as "practically a private preserve for those writers and creative people who belong to an in-group and want no interference with their methods." These are people who feel its their perrogative to turn out the same programs each season under different titles, Weiss said.

Reflecting on the thumbs-down reception the critics have given to the new video season, Weiss stated that if the medium does not break out of the routine of formula and stale imitation "it will perish as an influence in our national life." He made it clear that he was not suggesting that agencies create programs for tv but that the advertising industry's creative minds could come up with vital new ideas that the video industry should bend an ear to. Agency people know the medium, the costs involved and the production techniques, he said, and so they at least can present ideas intelligently.

Weiss cited an idea hatched in his own agency which resulted in a multiple award-winning series, "The Purex Specials for Women," to point up the contribution that can be made. To further illustrate his thesis, he listed such highly respected writers as Sherwood Anderson, F. Scott Fitzgerald, William Inge, Patrick Dennis and Sheppard Mead as onetime agency toilers, and noted that it was three New York agency people who produced the film short, "Day of a Painter," that won an Academy Award a year or so ago.

He said of contemporary television: "The technical savvy is there in abundance—in fact, one of the tragedies of the medium is that there is often a vast discrepancy between the technical skills and the substance of the shows themselves. It seems a pity to see done so well what isn't worth doing at all in the first place."

FCC CHANGES WEEK FOR CORPORATE LOG

Wasington, Oct. 23.

Admitting a lulu of a boner, the Federal Communications Commission has cancelled the composite week for log analyses and issued an altogether different one. The previous composite week, announced by FCC last month, included the day of astronaut John Glenn's historical orbital flight when hardly any television or radio programming was normal.

Here is the revised composite week which has been more carefully checked and is binding: Sunday—Aug. 5, 1962; Monday—Sept. 25, 1961; Tuesday—Jan. 23, 1962; Wednesday—Nov. 15, 1961; Thursday—April 26, 1962; Friday—May 11, 1962; Saturday—Feb. 24, 1962.

Ackerman's SG Pact

Hollywood, Oct. 23.

Screen Gems veepee-exec producer Harry Ackerman has inked to a new longterm pact which begins when his current ticket expires next July.

Ackerman supervises "Dennis the Menace," "Hazel," "The Donna Reed Show" and "Our Man Higgins," also is currently readying some new properties for the 1963-64 season.

RAI-TV HITCHING TO TELSTAR THIS YEAR

Rome, Oct. 23.

RAI-TV, the Italian television network, expects to effect its first direct Telstar link with the U.S. towards the end of the year. The first section of the receiving antenna arrived in Rome this week by air, and other components are expected the next few days. They will be mounted in already prepared installations in the Plains of Fucino.

Sudanese to Get TV in 6 Weeks

Glasgow, Oct. 23.

The Sudanese Govt. wishes its people to have television inside six weeks!

This challenge has been accepted by Thomson Television International Ltd., the Roy Thomson-controlled outfit that is setting up technical facilities for tv stations and companies in overseas countries, and which has its engineering base here.

According to Alfred Becker, managing-director of TTI, newly in from Khartoum after finalizing details with the Ministry of Labor and Information, the reason for the extreme short notice is that the fourth anniversary of the Sudan Revolution falls on Nov. 17, and the authorities are therefore eager that the celebrations in Khartoum should have the widest possible coverage in the city and in outlying districts—via the modern medium of television.

Transmissions will now begin a week prior to Revolution Day, equipment being available to transmit films provided by Sudanese Govt. sources and the TTI consortium.

It will largely be community viewing. Frits Phillips Organization in Holland is presently arranging the provision of 40 large receivers for communal viewing, and anticipates that other manufacturers will follow this lead.

TV Scripter Lashes Out at Unfair Raps at Medium; 'Need a Spokesman'

North Hollywood, Cal.

Editor, VARIETY:

The telefilm industry needs an Eric Johnston.

Here's a vast enterprise rivaling the motion picture industry, which has no single industry-wide spokesman or lobby. Numerous organizations like the National Association of Broadcasters do yeoman work for networks, stations, producers, radio, and other special interests, but they are vulnerable to the charge of special pleading. What is needed is a voice for the industry as a whole.

Instead of constantly apologizing or explaining defensively under attacks by critics and investigators, this great film medium should proclaim its accomplishments. In the past 10 years it has grown big enough to change family habits and popular entertainment throughout America, and increasingly throughout the world. It is too big and successful to grovel before every self-appointed or publicity-seeking critic.

We should particularly protest the continuing barrage of pressure group and Washington charges of excessive violence, dullness, and even, ridiculously, sex in telefilms. Undocumented and unproved charges cast an unfair stigma on a great American industry. Without plugging my own scripts, I would boldly maintain the past and present seasons offer more good hour entertainments than in any previous year, including the critic-lauded heyday of live, arty anthologies.

As several network executives have said, tv should stop making excuses or apologies. We should publicly and officially take a proud and positive attitude, as befits an important and highly creative American industry.

We need an industry-wide spokesman with stature and persuasiveness in Washington and nationally, such as motion pictures have in Eric Johnston and the MPAA organization. Public officials and private critics must be consistently presented with an authoritative image of telefilm entertainment, matching its proven public popularity.

Donald S. Sanford.

BRITISH COM'L TV DROPS AD MAGS

London, Oct. 23.

Eleven commercial television contractors including three majors, have decided to drop advertising magazines programs from next March. This follows the suggestion by the Pilkington Committee, endorsed by the government, that ad mags "blur the meaning of the TV Act," which does not allow sponsored television, etc.

However, Associated - Rediffusion, weekday major serving the London area, has decided to retain it's "Jim's Inn," "By George" and "In View" ad mags until instructed to drop them from higher authority.

Nix KSON Power Boost

Washington, Oct. 23.

The FCC rejected and returned an application from KSON, San Diego, asking a daytime power boost from 250 watts to 1 KW.

FCC said the proposal "is clearly in contravention" of the rule forbidding stations to operate with more than 250 watts within 62 miles of the Mexican border.

FCC said the international agreement with Mexico is "not legally subject to waiver by the Commission."

Omaha—KQAL-FM was bought by National Weekly Inc., which owns KMEO here and National Review mag. The local FM'er, which went on in 1959, was owned by Jack Katz Enterprises. KMEO's general manager Jay Spurgeon will head the FM'er as well.

HIGHLIGHT OF A FABULOUS CAREER!

DARLA HOOD

(Sweetheart of the "Our Gang Comedies")



ARRIVES

on the

JACK BENNY SHOW

TUESDAY, OCTOBER 30th

Representation:
ROBERT COE MANAGEMENT
345 E. 52nd St.
New York

Personal Management:
JOSE GRANSON
1608 N. Argyle
Hollywood

WELCOME EBU

Confessions of an Opium Peeker

Continued from page 31

men who were mistaken for some of Darryl F. Zanuck's own French cameramen, filmed Zanuck filming "The Longest Day" on the beach at Normandy.

Actually, some of the stories filmed in Asia director Freedland sent back to Brinkley several months ago, and they were used last season. Brinkley showed studies of the Indian elections and of the Baird Bil and Cora puppets appearing in India.

Coming up are stories by Freedland on the Indian caste system, the Maharajah of Jaipur, prohibition in India, dope in Hong Kong and Macao, the "commuter train" from Hong Kong to the Red border and "Hiroshima Today" (i.e., "The Souvenir Business").

Freedland started with four and a half months in India. In speaking of the forthcoming tv study on "Brinkley's Journal" of the caste system, he reminisced: "There are still wells untouchables cannot approach to get water. At certain times of the day, touchables pour some well water into pitchers the untouchables carry."

Still on the same subject, the director said that in order to interview an Indian holy man, "I had, literally, to go to my knees, forehead to the ground before I was accommodated." The religious man defended the caste system. He thought, said Freedland, "that caste separation was God given."

In passing, Freedland mentioned that two high-caste Indians he met, who had once been to the United States, complained of the treatment they had received in the south.

The "very cooperative" Hong Kong police, who helped Freedland get his "dope story," did actually go out of their way to make sure the director from American NBC got all the pictures he needed, even if one of them had to be recreated. The director pointed this out, but quickly added that he did "get shots of real opium smoking, without police cooperation." He said he got far more of those than of the rehearsed variety.

Before turning to tv documentaries at NBC-TV, Freeland had produced two dozen or more films for USIA, among them "Let's Be Childish," "Royal Nights," "Music In the Forest" and another, on Pablo Cassals. Proudly he pointed out that all of them had been film festival choices. Less proudly but with a note of amusement, Freedland said that he once did two feature films, one in France and one in Germany.

Both films made money, but the director, who also wrote them (he writes in French and German as well as in English), was less than satisfied with their artistic merit.

"I did a feature called 'Neuf Garcons et Coeur' — 'Nine Boys, One Heart'—and fishing around for a final song for Edith Piaf to sing I uncovered 'La Vie En Rose.' She was unknown in 1947, but then she came to the U.S. and became famous. Because she was in it, the French producer stored the picture until she came home, and then released it. It made money." The German film, Freedland said, came 10 years later, because some producer owned shots of real wolves. He asked Freedland to build a story about the footage. Out came a spooky science fiction picture "which had sputnik in it."

Syndie: Yr. In Advance

Continued from page 39

tion of the nine longer subects. One added advantage of the pre-TV theatrical run is that it enables King Features to go into tv production with more than the usual amount of pilot footage, a total of 14 subjects.

Brodax has his two sales directors (Ted Rosenberg in the east and Maurie Gresham in the west) in N. Y. for sales confabs last week.

N.Y. Times

Continued from page 31

"How do you suppose Broadway or Hollywood would react to delayed reviews and bunching them together into a single critique?"

Another Herzberg innovation that apparently doesn't sit too well with some industryites has been the utilization of byliners (unfamiliar to the trade) for review purposes in a reaching out to other departments for expertise. Thus a tv show on longhair music, on the dance, or on poetry, will get the "specialist treatment" by men from those departments. From the standpoint of the networks they dig a Jack Gould, whatever the content of the show. They'd rather read him—but they want to read him the morning after the show.

And finally, to hear the commercial boys talk about it, the way the Times has been hopping aboard the Channel 13 educational bandwagon, item for item, "you'd think it was the second coming of tv."

VARIETY ARB FEATURE FILM CHART

VARIETY-ARB's weekly chart offers a day-by-day analysis of the top feature evening slots in a particular market. On Saturdays and Sundays, daytime feature slots complete with nighttime pix periods for designation as the top feature slot of the day. The analysis is confined to the top rated feature slots in the ARB measured period, broken down by days in the week. The ARB measured period usually covers three or four weeks. Other data such as the time slot and average share of audience is furnished. Top competition and competitive ratings also are highlighted.

(Continued from page 50)

KMOX

Total Area Homes: 124,300
Metro Rating: 19
Share of Audience: 54

SATURDAYS 10:15-12:15
Program: BEST OF CBS

June 16 **"SIROCCO"**
H. Bogart, M. Toren, Lee J. Cobb
1951, Columbia, Screen Gems, 1st Run

June 23 **"THE HUMAN JUNGLE"**
G. Merrill, J. Sterling, C. Connors
1954, Allied Artists, M&A Alexander, 1st Run

June 30 **"KING AND FOUR QUEENS"**
C. Gable, E. Parker, J. Van Fleet
1956, UA, UAA, 1st Run

July 7 **"THE SABOTEUR"**
P. Lane, R. Cummings, O. Kruger
1942, Universal, Screen Gems, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Gold Award Theatre 10:15-12:15	KSD 76,700

KTVI

Total Area Homes: 72,800
Metro Rating: 11
Share of Audience: 22

SUNDAYS 7:30-9:30
Program: HOLLYWOOD SPECIAL

June 17 **"NOT AS A STRANGER"**
F. Sinatra, R. Mitchum, O. deHaviland
1955, UA, UAA, 1st Run

June 24 **"MARTY"**
Ernest Borgnine, Betsy Blair
1955, UA, UAA, 1st Run

July 1 **"TEN SECONDS TO HELL"**
Jeff Chandler, Jack Palance, Martine Carol
1959, UA, UAA, 1st Run

July 8 **"JOHNNY CONCHO"**
F. Sinatra, P. Kirk, K. Wynn, W. Ford
1956, UA, UAA, 1st Run

TOP COMPETITION

PROGRAM	STATION & TOTAL HOMES
Ed Sullivan 7:30-8:00	KMOX 144,500
Bonanza; TV Awards 8:00-9:00	KSD 190,000
Candid Camera 9:00-9:30	KMOX 219,600

O'seas Markets

Continued from page 39

the particular take of some companies.

In the price structure for Continental Europe, prices have increased in Italy, West Germany and France. In the Commonwealth listings, network deal for Canada will bring a few thousand dollars more than can be obtained in syndication.

In selling the Arab world, distributors maintain the prints as their property, although the Arabic subtitles are done locally. For most of Latin America, series deals usually provide for the full series plus repeats, the pattern established in the U.S.

Japan, ever since it liberalized its payment policy to distribs, is functioning more like a free market, with price fluctuations pretty heavy according to the series.

Robstown, Tex.—FCC has granted a construction permit for a radio station to be constructed here by George Leon Gossage.

CANADA NETWORK LOPS OFF ITS FM

Ottawa, Oct. 23.

The austerity program of Canada's federal government chopped a $5,000,000 hunk out of the Canadian Broadcasting Corp.'s budget, and one of the items to be axed will be CBC's three-city FM network.

CBC asked permission from the Board of Broadcast Governors, meeting in Ottawa, to kill its FM web and thus save $1,000,000 of the required $5,000,000 to be cut. The corporation expects to reinstate the Ottawa-Toronto-Montreal web when it becomes financially possible.

Ed Sullivan's Pilot

Hollywood, Oct. 23.

Ed Sullivan is entering the vidpix field, planning to produce a trio of pilot telepix next year.

Sullivan's live variety show has been on CBS-TV for 15 years, and this marks his first venture into the telefilm branch of the industry. Plans anent the pilots will be revealed soon.



HAVE A HAPPY, HORRIBLE HALLOWEEN—Arch O.

IF YOU MAKE IT FOR A DIME...
SELL IT FOR A DOLLAR.....
AND IT'S HABIT FORMING.....

... then you don't need us. (Although we'd sure like to meet you.)

But if your product needs selling in the vital Northwest market, KSTP-TV is for you.

The Northwest's *first* TV station, KSTP-TV serves and sells a market which includes 810,800 TV homes and over $5 Billion in spendable income.

KSTP television 5 100,000 WATTS NBC MINNEAPOLIS • ST. PAUL

"One of the treats of the Season!

Reminiscent of the golden days of network television." *JACK GOULD, N. Y. TIMES.*

"A superior job. The opener gave indications of that special video dramatic classiness that died with "Playhouse 90". Most notable in its production qualities. Great vitality in the performing; Carol Almond's direction was fluid and Rudi Dorn's interiors all had a solid quality and creative touches." *VARIETY.*

"A very good hour of TV drama. The theme adult and expertly explored, the acting admirable individually and ensemble. The story stated in intelligent general terms with a fine touch for dialogue."
JACK O'BRIAN, N. Y. JOURNAL-AMERICAN.



PREMIERE-ORIGINAL TV DRAMA THE START OF A NEW SERIES OF "LIVE" FULL-HOUR TELEVISION PLAYS

ON STAGE

NOW AVAILABLE FIRST RUN IN YOUR MARKET*

In the premiere showings, ON STAGE has captured ARB and Nielson Ratings which equal or better the best of the off-network re-runs (details on request).

These are the only first-run hour dramas currently available in syndication.

With top ratings, top reviews, and top production values, ON STAGE is the best prime time buy of the year.

***Preview Cities: NEW YORK (WOR-TV) LOS ANGELES (KHJ-TV) BOSTON (WNAC-TV) Participating Sponsors:** Ralston Purina Corp., Lever Bros., Helena Rubinstein, N.Y. Times, General Foods, General Tire & Rubber, International Latex, Warner Lambert Pharmaceutical Co., Ronson Co., E. F. McDonald (Plaid Stamps), Chemical Bank Assn. (General Banking Services), Colgate Palmolive, Jamaica Tourist Travel Bureau, Harvey Bristol Cream (Heublein), Dime Savings Bank, A & P (Food Products), N.Y. Telephone Co., Chase Manhattan Bank, Gillette, Proctor & Gamble.

DISTINGUISHED DRAMAS DISTRIBUTED BY

SHOWCORPORATION

INTERNATIONAL BUILDING • 45 ROCKEFELLER PLAZA, NEW YORK 20 N. Y., CABLE ADDRESS: SHOCORPAM/PHONE: PLAZA 7-9820

NAB's Collins Raps Minow's Knuckles For Overplaying 'Wasteland' Hand

Atlanta, Oct. 23.

LeRoy Collins, president of National Assn. of Broadcasters, here to address the Fall Conference of that group, told newsmen prior to opening of parley at Dinkler Plaza Hotel that FCC Chairman Newton Minow's steady flow of attacks on television was "overreaching and more extreme than necessary."

Former governor of Florida referred, in particular, to Minow's "vast wasteland" descriptive. "Television was not all a wasteland then and it isn't so now," he said. "Certainly there is a degree of waste at present, but there also is much to be said in behalf of television.

"We in broadcasting recognize our shortcomings and certainly no effort is made to hide this situation. There is a great need for more quality writing and production and progress is being made along these lines."

Collins blamed "overcrowding" in the radio field as the chief cause of the poor programming he admitted is abundant in that industry.

He said FCC has issued too many radio broadcasting licenses, "resulting in extreme competition that has brought the price of advertising down considerably."

"As a result," he said, "these stations sell more and more commercials in order to survive. This also explains why many of our radio stations operate without staff newsmen, hurting the quality of their programming."

And, he added, in many cases the intelligence of the American public is underestimated in broadcasting.

"We recognize these problems and expect that they will be greatly reduced and possibly eliminated before too long."

Collins expressed great hope for the potential of Telstar.

"Telstar still is experimental, but we expect that the system will be greatly expanded in a very short time. This will mean much in the way of progressive programming. At this point, Telstar's prime contribution is as a form of stimulation to broadcasters throughout the entire world."

Collins sees the time approaching when bans against broadcasting and news photog coverage of court proceedings will be completely lifted.

"When the people have the right to attend a public hearing then the news media should have the right to record this event for the people."

NAB conference, which assembled members of radio and tv industry throughout the Southeast, participated in "grass roots" discussions of industry affairs and problems, including presentation of editorials by stations. Consensus was that editorials serve a vital purpose and permits radio and tv stations to participate more fully in community affairs.

Panelsts were Daniel W. Kops, president of WAVZ, New Haven, and WTRY-TV, Troy, N.Y., A. Louis Read, WDSU, New Orleans; and Douglas Anello, general counsel for NAB.

Bad Films Illegal?

Continued from page 39

was a violation of the Sherman Act but permitted its use as a temporary expedient while offering whole packages to competing tv stations.

The defendants disagreed with the first ruling and the government disliked the second. Both appealed to the high court.

Attorney Louis Nizer, representing Loew's, Associated and United Artists, contended that there was no foundation for charges of holding tv stations to mass contracts.

"The FBI went through thousands of documents in television stations to find evidence of a violation," said Nizer, "and, you know, tv stations are sensitive and do what the government asks them.

"But among 21,000 documents, they only found 17 they say are illegal.

"It's true some of them were vintage films, but they were shown on the late shows, the late-late and even some late-late-late shows. There is no evidence that the stations were prevented from shopping around to buy from other distributors. There was no domination of the market."

On this latter claims, Nizer were joined by Myles J. Lane for Screen Gems, Inc., Marvin C. Pollak for C&C Super Corp., and Justin M. Goldenbock for NTA.

They contended there were 900 to 1,000 distributors competing to sell films to stations.

Any More Questions?

Washington, Oct. 23.

A new, revised and updated question-answer rundown on Sec. 315 situations involving political candidates has been issued by the Federal Communications Commission.

Running 28 singlespaced pages in mineographed form, it answers all the questions FCC itself has answered in previous "equal time" cases. Obviously, there will be further problems requiring FCC review during the current political season.

Mex TV Unfolds New Tint System

Mexico City, Oct. 23.

Guillermo Gonzalez Camarena, Televicentro executive and inventor, unfurled a new color system over closed circuit telecast last week. Press and technicians were invited for telecast of a color videotape.

Color came through live and brilliant, similar to color effect achieved by Technicolor in motion pictures. Camarena will continue perfecting system but he stated that his latest development brings color closer for Mexican television.

Camarena has invented various color systems, some offshoots of standard color systems in other areas of the world. Also his kalaediscopic color principle which gives effect of color via black-and-white receivers needing no adaptor.

In the new system, Camarena said sets will cost less than double current standard black & white receivers. Also sets can capture both color and black-and-white signals. Camarena claimed that his system has less imperfections than that current in the U. S. and that failures will be reduced to a minimum.

Allegedly Emilio Azcarraga is sold on the new color system. A selling drive is being planned for next year to push distribution of a sufficient number of receivers to make color telecasts feasible.

Waynesville, N. C.—Radio Station WHCC, Waynesville, has received its license from FCC to operate on increased power of 1,000 watts during the daytime, and to continue on 250 watts at night. The station has been owned and operated since 1953 by Mr. and Mrs. Kenneth Fry.

Covent Garden

Continued from page 48

who may not be interested in football. The same applied to other national events, and he regarded the Royal Command Variety Show in that category. An arrangement was made last year, whereby the telecast of this gala would be taken by each web on alternate years.

The Covent Garden show is estimated to cost a minimum of $70,000, and it will be a live transmission from the Opera House, with an invited audience. It was timed to begin at, or close to the point, when the BBC show would be ending, and in any event, viewers would not miss more than a few minutes of one or the other.

As a result of the change in the Sunday night schedule, ATV is also dropping its weekly episode of "The Saint" skein, and, starting at 7:30 and running through to 9:45 p.m., the commercial outlet will be screening John Ford's "The Quiet Man," made by Republic some 10 years back, with John Wayne and Victor McLaglen starred.

For the Covent Garden presentation, Maria Callas, Di Stefano and Mischa Elman will be making special journeys to London. Beriosova and Macleary are, of course, members of the Royal Ballet Co. at Covent Garden. Additional names for this show are still being negotiated.

ITC's Giveaway

Continued from page 39

the U. S. would extend their late night telecasting, a sizeable market for syndicated product could be opened. As to whether such a time would find sponsorship, Mandell pointed to the spots bought on late night radio which broadcasts 24 hours daily.

The ITC plan, the exec v.p. stated, calls for the availability of unsold ITC product on a market-by-market basis. ITC has about 35 shows in its catalog. Affected by the plan is rerun product, in the main. There may be some exceptions on unsold first-run product. Each market will be studied separately, Mandell stated. Factors such as the backlog of unsold product, rerun payments, if any, and other problems, will be considered.

ITC's backlog includes such series as "Hawkeye, the Last of the Mohigans," "Ramar," "Count of Monte Cristo," "New York Confidential," "Tugboat Annie," and "Halls of Ivy."

Mandell urged other distributors and producers to adopt similar plans as ITC, in an effort to open up late night telecasting.

Rattigan Play

Continued from page 30

"was to find a subject that could have a universal appeal in 14 different languages. Obviously television sprang to mind. Also a play that could be tackled by tv services that might not have the same technical or financial advantages as each other." Money side for "Heart To Heart" is, anyway, taken care of for Rattigan since Ray Stark of Seven Arts has bought the screen rights.

Next entries in this periodic series will be launched by Italy and Austria, from plays specially written by Diego Fabbri and Fritz Hochwalder respectively.

French TV: Not Much Change In '62-'63 Schedule

Paris, Oct. 23.

According to Albert Ollivier, program head of the one channel tv setup under the governmental Radiodiffusion - Television Francaise, there will not be much change in general programming during the '62-'63 season except for more emphasis on live dramatic shows, more moppet slanted entries, and a few new news essay and newscasting shows.

So variety, quiz, scientific and general cultural aspects will remain the same. It seems there will be no move to give variance to the shows till the second channel comes in circa Spring '64. Ollivier appears to be putting stress on legit, live or taped, either right from the boards or conceived especially for tv.

Every Wed. nite at 10:30 from now on, an important offbeat or classic play will be given, with Samuel Beckett and Eugene Ionesco works pencilled in as well as dramatic adaptations of noted literary works and shows by the three state houses, the Comedie-Francaise, Theatre De France and the Theatre National Populaire.

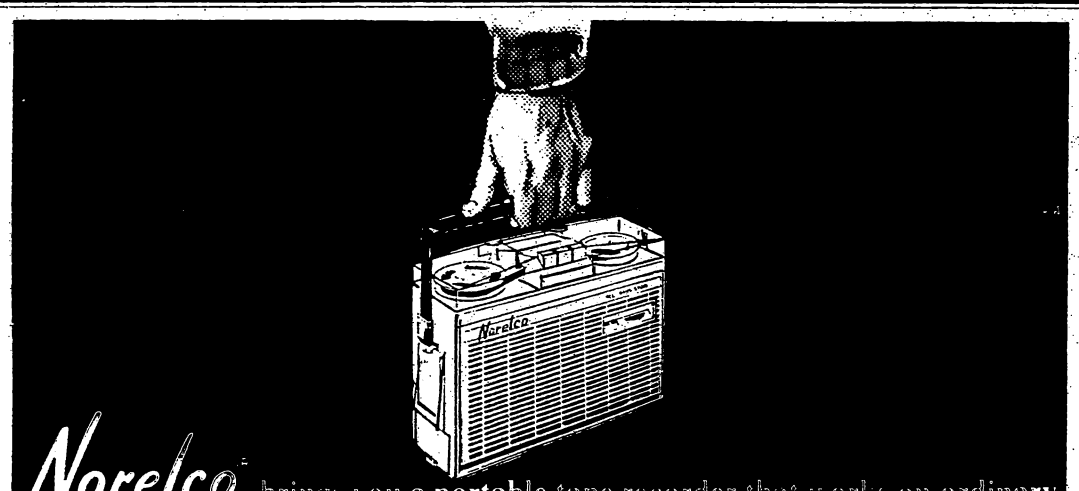
Then there will be specially written shows, historical plays, a skein on secret service and attempts to get better older and newer film features. Eurovision showings will also be increased and Saturdays and Thursdays will be more for moppets with many 15 minute or half-hour adventure segs. And coming up are homages to noted pic directors with a selection of their films.

Kids will also get more instructive programs as well as escapist fare, and adults may also be given more gray matter shows on science, medicine, general culture etc. So it looks like Ollivier intends keeping the one web more public service than out and out distraction. This may be the forte of the next channel.



BOB CARROLL
Starring as Host on
"REMEMBER THAT SONG"
WBBM, CBS-TV, Chicago
Opening Nov. 23
DRAKE HOTEL, Chicago
Dir.: GAC

Lazy Bachelors Service
Banish Household "Bores". Supervisor for a well stocked bar, refrigerator. Clean apartment, laundry and dry cleaning. Auto servi if necessary. Monthly rates. Call Joan, RHinelander (N.Y.) 4-1900. 24 hr. phone.



Norelco brings you a portable tape recorder that works on ordinary flashlight batteries so you can now record anything, anytime, anywhere! Only 8 lbs.—is worn over your shoulder like your camera. Records and plays back up to 2 hours on one reel. Simple to use? Push two buttons and you're recording...push one button and you're playing back. What could be simpler? Sound is clear as a bell and as loud as you want it. Features constant speed motor with capstan drive and dynamic cardioid microphone. Ruggedly built...handsomely styled...surprisingly low-priced. It's the newest of the famous Norelco Continentals—the Continental '100'
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NEWSWEEK

"'Dickens-Fenster' should be the funniest new show in several years."

TIME

"The best new situation comedy is ABC's 'I'm Dickens...He's Fenster'..."

N.Y. TIMES

"'Dickens, Fenster' Fun Defies Formulas... Surprise success of the television season."

VARIETY

John Astin and Marty Ingels... have one of the video hits of the new season."

HOLLYWOOD REPORTER

"A grassroots frolic that could snowball...loaded for guffaws."



A HEYDAY PRODUCTION

Created and Produced by Leonard Stern

Television Reviews

Continued from page 43

of the two obvious problems confronting Wolper was whether to treat Harmatz as a typical jock—which clearly he is not—or as Billy Harmatz, the star. His solution, it seemed, was to treat him not quite as either. There was no real history of Harmatz's origins in racing, or any but the most superficial treatment of his character. And to reiterate, Harmatz is not typical.

The other large problem was how to bring excitement into this documentary recitation. Wolper did not rely on a natural evolution of the Harmatz story. Instead he imposed a hokey climax, in which Harmatz rides to victory—he would, since the point had been telegraphed at the beginning like a tired roundhouse—on a horse which otherwise was destined for something akin to the glue factory. If the horse really had problems, he didn't show them, so his sudden resurgence wasn't convincing.

Still and all, the editing—an exceptionally important factor in pubaffairs on any level of tv—and the sound for this seemingly inexpensive (despite claims to the contrary) show were excellent. Mel Stuart, who did the directing and his editors, had, technically, a good deal on which to congratulate themselves. Music by Ruby Raksin was intrusive and satisfying in contradictory, but fairly equal parts.

Despite the imposition of arbitrary and ostensibly phony drama on a documentary, signs of worth on this series of half-hours read better than for most preceding syndie telefilms. *Art.*

BALLAD OF CHICAGO
With Studs Terkel, Maurice Copeland, Win Stracke, Fran Coughlin, others
Exec Producer: A. C. Field
Producer: Jerry R. Gregoris
Directors: Gregoris, William Friedkin
Writers: Friedkin, Fran Coughlin
60 Mins., Mon., 9 p.m.
CHICAGO TITLE & TRUST
WGN-TV, Chicago (film, b&w, color)

(*Marsteller*)

"Ballad of Chicago" is a big fat creampuff of a birthday present to the Windy City on its 125th anniversary. Part history and part chamber of commerce propaganda, it's a model of the rose-colored glasses documentary, dwelling on the cultural and industrial glories of the city with only the briefest acknowledgement of the mediocre and depressing aspects.

Typical of its objectivity, the film has a lengthy segment devoted to Col. Robert R. McCormick, late publisher of the Tribune and founder of WGN Inc. (and certainly a notable influence in the city's development), while Al Capone & Co.—who made an indelible contribution—receive only passing mention. Granted a birthday present ought to flatter, but flattery becomes fatuous when it makes you ask, "Hey, who's kidding whom?"

There are really two parts to the film, a good half and an unfortunate one. The first is a lively recounting of historical and memorable events, made fascinating by the stills-in-motion technique and the use of old footage from the Library of Congress and National Archives. It's interesting to see Billy Sunday do his stuff, and Al Jolson, Clarence Darrow, Carrie Nation and the fan dancers at the 1933 World's Fair. In this segment the "heavy" characters in the Chicago gallery, who no longer threaten the image because they're safely in the past, are countenanced as colorful; in the second half, which depicts the city as great today and greater tomorrow, they're written out of the script.

Skid Row and Maxwell Street are noted momentarily as eyesores, but the film would have the viewer believe that Chicago "is" mostly symphony concerts, ballet, football, society functions, the Pump Room and department stores, with a little Stock Yards mixed in for practicality. That may be the way the Assn. of Commerce & Industry likes to think of it, but WGN will have a hard time convincing the fellow who lives in a flat on the west side and rides the subway to work.

There are other distortions of real conditions, for instance the cute dramatization of the population explosion with white kids to point up the city's promising future. But it's well known that the Negro population is growing at least twice as fast, posing obvious social problems and giving headaches to the city planners.

Actually what caused the documentary to deteriorate in the latter part was not the half-truth, but the platitude. The onward-and-upward cliches grew wearisome, and in a sense, for all its good intentions, the WGN special damned the city with too extravagant praise.

In all visual respects the film is excellent, except for a sometimes choppy movement from sequence to sequence. Voice narration is good and the commercials for Chicago Title & Trust are so skillfully woven into the fabric of the documentary that it takes fully 30 seconds to realize they're blurbs. *Les.*

PROUST AS I KNEW HIM
With Jean Negroni, narrator
Producers: Roger Stephane, Roland Darbois
Directors: Gerald Herzog, Roger Dormoy
75 Mins.; Thurs. (18), 10:30 p.m.
WNDT, N. Y.

WNDT is not wavering on its highbrow course. Again tapping overseas sources for programming material, New York's educational outlet came up with this rarefied show about the late Marcel Proust produced by the French Television Center. Uncompromisingly, WNDT presented this offering with the original French soundtrack, but a simultaneous English translation was available on FM through the facilities of WRVR, the Riverside Church outlet which has entered into a working relationship with WNDT on these foreign language shows.

The profile of Proust was drawn through interviews with various literary associates, friends and his secretary who contributed a deeply moving description of the author's last days. Some old film clips of French society before World War I were supplemented by still photos and some readings from Proust's massive novel, "Remembrance of Things Past." While the personality of Proust was at stage center, this show was most valuable for the non-literary specialist in bringing to the American screen such figures as Francois Mauriac, Jean Cocteau, Daniel Halevy and Mme. Andre Maurois, all of whom were part of Proust's circle.

The show moved with a leisurely rhythm, akin to Proust's own style, in elaborating aspects of the author's background, life and work. *Herm.*

DEBUT
With Elmer Bernstein, host; Dudley Manlove, announcer
Director: Jack Shepard
60 Mins., Mon., 8:30 p.m.
KRCA, H'wood.

"Saints and Sinners" gave up its regular Monday timeslot on KRCA for special presentation of the eighth annual "Harmony Award" winners of the Young Musicians Foundation and the Los Angeles Junior Chamber of Commerce. Program was very much like a special community service offering rather than an entertainment presentation, its chief aim a showcase of talents selected for individual $1,000 scholarship awards in fields of classical music.

Serious purpose behind the competitions involved was shown by host Elmer Bernstein, president of YMF, who announced usual fourth award for composition was not being given this year because judges felt applications had not been sufficiently high in standard to warrant an award in this field.

Three artists presented were soprano Grace De La Cruz, who sang arias "A Fors E Lui" from Verdi's "La Traviata" and "Suidicio" from Ponchielli's "La Giaconda"; violinist Austin F. Reller who performed Sibelius' Concerto for Violin and Orchestra in D Minor, Opus 47, first movement Allegro Moderato, and pianist William Phemister who presented probably the most generally known of the program's works, Rackmaninoff's Concerto for Piano and Orchestra Number 2 in C Minor, Opus 18, third movement Allegro Scherzando.

Youthful "Debut" orchestra played Brahms' "Academic Festival Overture," directed by 21-year-old Lawrence Foster.

Telecast featured guests Gregor Piatigorsky, cellist and founder-first president of the Foundation; *Dale.*



HEADS OR TAILS? Tom Eaton, center, news director of Hartford's WTIC TV-AM-FM, is about to uncover the coin he has tossed to determine who will speak first in a recently televised debate between the candidates for Congressman-at-Large from Connecticut. Interested in the result of the toss are Republican candidate John Lupton (left) and Democrat Bernard F. Grabowski. A series of 8 debates is being broadcast on WTIC TV and Radio between the candidates for Congress, the Senate and Governor before Election Day. (Advt.)

TV Followup Comment

Continued from page 43

humored conferencier albeit unable to elicit any cogent info. Dialectic delicatessen impresario Asnas tried for laughs and scored with a couple. He seemingly was the envy of all because his is a cash business excepting for an occasional bum check which means "that the check comes back but the customer doesn't." Shor stressed the fact that restaurateurs are frankly in the banking business but Sardi and Stradella conceded this was part of today's economy. All agreed that the Governmental crackdown on the overly "free" pencil was good. O'Doherty felt that he, as the average-income guy, was the victim of overtipping and overspending by the "deductible" accounts. *Abel.*

Open End

David Susskind got himself into a two-hour trap in the vidtape interview with Brazilian president Joao Goulart presented on the Sunday (21) "Open End" over WNEW-TV. There was just about enough text for a fairly interesting half-hour.

Vidtaped in Brazil recently, the interview was labored with technical problems, mainly the matter of interpreters on both sides of the conversation. The method, similar to the one used for United Nations Assembly coverage, called for innumerable repeats of questions and a like number of misunderstandings.

Aside from displaying the Brazilian leader as a man of great charm, intelligence and sincerity, the clumsy session had little to offer. Extensive editing with expository inserts between short takes of Goulart would have been far more effective.

It was a brave try, however, and a miss now and again is in the nature of this outing. Goulart's wife appeared at the end of the long haul. The SA beauty, often called the Brazilian Jackie Kennedy,, was a sight as refreshing as a sparkling fountain at the end of a long desert trek.

Interviews was followed by an hour with ranking Brazilians discussing the country's problems and the president's comments. *Bill.*

Camera Three

CBS-TV's "Camera Three" Sunday morning half-hour turned to jazz last Sunday (21), showcasing the Bill Evans Trio. It proved an interesting segment of music and little talk, nicely showcasing the group's work and display some clever camera techniques.

The Evans Trio has a quiet power in its stylings, paced by the leader at the piano and backed by Paul Montian an drums and Chuck Israels on bass. A tight unit, each individual's playing is interwoven with that of the other men, thus creating a total performance on each piece.

Under director Nick Havinga's guidance, some fine camera work was used to pick up the expressions of the musicians and some of the physical emotion of their playing. Montage shots and cross blending of angles and closeups made for an interesting visual presentational accompaniment to the music. James Macandrew hosted the show with his usual effectiveness offering some info on the group, its work and its audience reception.

In addition to pieces by Evans, the unit also played a Miles Davis tune and a piece by Dave Brubeck, all adding up to a solidly-produced closeup of a talented jazz group in action. Joseph Hurley scripted the show clearly and with a minimum of words and production values, under the eye of producer Clair Roskam, were simple and strong. *Kali.*

NBC Station Swap

Continued from page 31

discussions, Huggins said Westinghouse agreed to take NBC's Cleveland station and $3,000,000 in cash for its Philadelphia station.

This was done, he said, because Westinghouse feared that it was vulnerable in Philadelphia. It thought it could lose the NBC affiliation to another channel there with a resulting greater loss than if it moved to Cleveland. However, he added, Westinghouse was determined to stay in Boston.

While negotiations dragged on, Huggins said Sarnoff held off any assurances that Westinghouse would get the NBC outlet in Pittsburgh until the Philadelphia-Cleveland switch was in writing.

"Westinghouse would never have made the switch if the network affiliation was not involved," Huggins went on.

Chris J. Witting, President of Westinghouse Broadcasting Corp. also appeared as a first day witness before the FCC's chief hearing officeer James Cunningham. The hearing is due to continue for several weeks.

NBC was represented by attorney Irving Segal, while Ted Pierson was counsel for RKO and Ernest Nash for the FCC.

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EDUCATIONAL TV'S FREE RIDE

British Songwriters Blast Pilkington's Failure to Urge Quotas on Radio-TV

London, Oct. 23.

In a bitter attack on the Pilkington Committee for failing to recommend native music quotas on radio and television, the Songwriters Guild of Great Britain has urged its members to make strong representations to Members. The Pilkington Committee has been probing the broadcasting industry.

Linked to the attack on Pilkington is the BBC, which, claims the Guild has been acting, in its popular music broadcasts, as the "Voice of America." Although the BBC is charged to act as trustees for the national interest, the Guild says it knows from bitter experience that the Corporation interprets this trusteeship on quite other lines. Over the four years from 1958 to 1961 its popular music departments have consistently broadcast on average, 59% American and 9% other foreign material.

Raps Imported Material

Together with the Radio and Television Safeguards Committee, the SWG drew the attention of the Pilkington Committee to the tendency to swamp British radio and television sereens with imported material.

These representations, the Guild notes, had little apparent effect upon the Committee, which gave unqualified praise to the BBC and moral lectures to the ITA companies, concluding by propounding a "starry-eyed scheme for making the ITA as nearly as possible a copy of the BBC. It also strongly recommended that both should be protected from any interference from anyone in the matter of program content."

Charging Pilkington with falling back on the exasperating phrase "art should have no frontiers," the Guild avers that that pious expression is completely meaningless in connection with entertainment as almost no art can reach the public without commercial intervention.

Therefore to make such an observation, the Guild contends, was tantamount to saying that the longest purse must be allowed to win, and that the richest and most ruthless entrepreneurs should be free to dump their products on all markets. It was that sort of confused and ill-informed idealism which had contributed so much to the difficulties of the British entertainment industry.

'Remiss in its Duty'

The Pilkington Committee, the Guild suggests, could have done a great service by exposing some of the forces which have been employed to thrust upon British—"at great dollar expense"—quantities

(Continued on page 66)

Cocktail Pianist Fogarty Finds Cafes 'Dead-End Street' for a Composer

Alex Fogarty is giving up his cafe keyboarding to concentrate on composing. Longtime cocktail pianist at such New York spots as the Blue Angel and the Waldorf-Astoria's Peacock Alley, he feels that the the in-person Steinway bit in intime niteries is a "dead-end street" if your ambitions are directed at composing.

As a performing pianist, Fogarty found that the cafe customers had an image of him as just an ivory-tinkler and not as the composer of such songs, which they requested, as "Will I Find My Love Today" and "The Lovely Things You Do." (Both were recorded by Johnny Mathis.)

First up on Fogarty's new composing agenda is a rhapsody entitled "Chandelier On Third Ave." It's being scored by Robert Russell Bennett and several top symphs are auditioning it for its preem performance. As yet, Fogarty has made no deal for the publication of the symphony.

"Working as a cocktail pianist is not a bad life," Fogarty summed up, "but you can't be a composer at the same time."

Concert Tour Wins Draft Delay for Milw. Pianist, 23

Milwaukee, Oct. 23.

Ralph Votapek, 23, award winning Milwaukee pianist, has been granted one year's deferment from induction in the U.S. Army. Early this month he won the $10,000 Van Cliburn international piano competition at Fort Worth. He sought the deferment to fulfill concert tours (also part of the prize.)

Votapek, who has inked a nine-month recording contract with RCA Victor, also has a western hemisphere tour pending under the banner of Sol Hurok.

'Variety Music Cavalcade' Back In Print, at $15

The "VARIETY Music Cavalcade (Musical-Historical Review 1620-1961)" (Prentice-Hall; $15) is a rara avis in publishing circles—a genuine "by insistent demand" reprinting, and at an upped price of $15 from the original $10. The updating includes musicologist Julius Mattfeld's addition of the decade post the 1950 milestone where his original book ended. Now it is complete through 1961, both as to historical newsnotes and the cavalcade of pops and standards.

After the original edition went into the rare book "finds" of dealers, and subsequently even the $20-$35 costs for secondhand editions became scarce, the motion picture studios, broadcasters, programmers, bandleaders, musicologists and kindred users of this type of information had to restort to photostats of the desired years and segments, as they plotted programs or reprises of songs and events of certain periods. Eventually Prentice-Hall which, from a hard-nosed publishing viewpoint, had felt that it did all right selling out the full initial 5,000 copies of the first (and only) edition at $10, recognized from mailorders and demands that an updating was necessary.

Dr. Mattfeld, the former director of the music library of CBS, who originally serialized the "VARIETY Music Cavalcade" in these columns, has not only expanded on the final 1951-1961 segment but has also made corrections and inclusions on previous years. The nature of the music business being what it is, many a "surprise" standard has asserted itself in recent years, brought about by a combination of circumstances—nostalgic and otherwise—so that certain omissions are now included.

The book remains the most complete chronology extant of music published in the U.S., listing title, authors, publishers, year of copyright, source (film, legit). The song events are matched to the year's historical events, and is the answer to why so many deejays, radio-tv programmers, maestros, Hollywood and broadcasting studios, newspapers, magazines and others have recoursed to it as a handy reference. It's a kingsize book (over 700 pp). The editor of VARIETY also rewrote and updated his foreword, "The Music Biz."

Abel.

Ram's Nashville Office

Buck Ram, composer-producer-arranger in the pop groove, is opening a Nashville office. His country & western disk activities will now be headquartered there.

Ann Whiten and John T. Talley have joined Ram's Nashville operation. Talley has been active in the c&w field for years as a deejay and program director. Miss Whiten operated Ann's Promotion Service, an indie booking and promotion service out of Atlanta.

LICENSE POSER FOR MUSIC BIZ

By MIKE GROSS

The mushrooming of educational tv stations around the country is presenting new problems to the music industry.

The big poser, of course, is the matter of collections: Should the educational tv stations be given a free ride on a song performance or should they be charged a fee for the licensing like commercial tv?

There has been no definite industry policy established yet and producers of educational tv shows have been getting into jams by working along the lines that one publisher's policy holds for another. Some charge and some don't. Some charge a little and some a lot.

So far, the two music societies, ASCAP and BMI, have resorted to the cuffo stand towards educational tv but the American Society of Composers, Authors & Publishers is reviewing its policy and the Broadcast Music Inc. agreements with the educational tv stations run only until March 11, 1964.

Protest 'Giveaway'

ASCAP's decision to review its cuffo policy stems from squawks received from several writers against the "giveaway." Herman Finkelstein, ASCAP attorney, revealed that some meetings have been scheduled to discuss the matter and swap thoughts on a common policy.

BMI, on the other hand, is going ahead with its free-licensing program—at least until the '64 expiration date. BMI has a standard agreement applying to non-commercial educational television stations which carry FCC licenses that reads: "We hereby grant you a gratuitous non-exclusive non-assignable license to perform by broadcasting over said station the

(Continued on page 68)

VICTOR'S BOB YORKE NEW NARAS PREXY

Bob Yorke, veepee of the creation department at RCA Victor, is the new national president of the National Assn. of Recording Arts & Sciences.

He was elected last week at the org's two-day meeting at New York's Plaza Hotel. At the same time, outgoing president Paul Weston, was voted 1st vicepresident; Bernie Clapper of Chicago became 2d veepee; Michael Kapp, national secretary, and John Scott Trotter, national treasurer.

Discussed and developed by the trustees at the conclaves were creation of a bi-monthly publication to be co-edited by Dave Dexter and George Simon; establishment of a national liaison committee which will work closely with other groups; a possible life and medical insurance program for members; creation and bestowing of special merit awards for outstanding contributions to the creative forces within the industry, and a review and clarification of nominating and voting procedures for the Academy's annual Grammy awards.

Kay Campbell

surveys an ancient American plinkety plunk custom in her piece on

Banjo Is Back But Not Minstrels

* * *

another interesting Feature in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles.

Bandleaders Win Federal Court Writ Blocking Certain AFM & 802 Taxes

Two decisions were handed down in N.Y. Federal Court last week in suits involving certain orchestra leaders and their struggle to knock off the American Federation of Musicians' 10% traveling surcharge and Local 802's 1½% jurisdictional tax.

In one action, Judge Richard H. Levet granted the bandleader plaintiffs a preliminary injunction, restraining the union from collecting the imposts by mandate. In the other ruling Judge Levet granted batoners Charles Peterson, Joe Carroll and Charles Turecamo relief by restraining the union from interfering with their work as leaders and/or musicians despite the fact that Peterson and Carroll are expelled from the AFM.

Plaintiffs in the tax case include Ben Cutler, Dan Terry, Ralph Flanagan, Marty Levitt, Vic Ash, Claude Garreau and Angie Bond plus some 54 intervenors. Among them are Ralph Marterie, Kai Winding, Quincy Jones, Eddie Wittstein, Skitch Henderson, Horace Silver and Chuck Wayne. A new wrinkle to the intervener participation was added in the injunction by Levet's ruling that each plaintiff must put up a $1,000 bond in order to qualify. This may remove some hinterland leaders from participation.

Applies Only to Plaintiffs

The court's order applies only to the plaintiffs, is restricted to the single engagement field. Both of these points are being appealed by the plaintiffs and, indeed, the entire order is being appealed by the union.

In addition to enjoining mandatory collection of the 10% and 1½% imposts, the court also restrained the union from interfering with the plaintiffs' businesses for refusal to pay the taxes and from threatening customers or sidemen against working with leaders in question.

In the matter of 802's tax, the order states that leaders can still pay the charge upon obtaining written authorization to do so but that the Local must place any such monies collected from plaintiffs into an escrow fund pending the outcome of the case.

It is no longer mandatory, however, and no such escrow provision has been made for the 10% traveling surcharge, the payment of which is no longer required of the plaintiffs.

In the Carroll-Peterson-Turecamo case, Judge Levet has restrained the union temporarily from preventing or attempting to prevent union members from working with or for the plaintiffs even though Peterson and Carroll aren't union members. The union is restrained from threatening directly or indirectly any sideman, customer or potential customer because of the

(Continued on page 66)

Col's Foglesong Taking On Show Album Chores

Jim Foglesong is spreading into the show area at Columbia Records. In addition to his pop artists & repertoire chores, he'll now be producer of Col's re-creation of Broadway show albums as well as Epic's Footlight series.

In the show album field, Foglesong will be responsible to Schuyler Chapin, director of Masterworks a&r. He'll continue to report to David Kapralik, director of Col's pop a&r for new recordings by Robert Goulet, Les Paul & Mary Ford, The Ames Bros., pianist Ronnie Brown, Julie Andrews and Lester Lanin.

Yanks Can Alter Bossa Nova As They Wish: Frey

Sidney Frey, president of Audio Fidelity and a Brazilian buff from way back, takes exception to certain remarks made in last week's VARIETY by Brazilian publisher Enrique Lebendinger that the bossa nova was in danger of being corrupted by Yankee distortion. Says Frey, "Americans have the right to take Brazilian music and interpret it as they see fit."

"Since bossa nova is only a distillation of Brazilian music and American jazz," he adds, "it is quite valid that American music men give it their own interpretation." Frey, however, points out that there are opportunists in the music biz who are now peddling quickly concocted material as bossa nova to hop on the gravy train—and it is these men and these songs that the recording company artists & repertoire execs should watch out for.

"But," he stresses, "it is categorically incorrect to say that the only authentic bossa nova must be written by Brazilians and performed by Brazilians." He indicates that the Brazilian publishing fraternity is making the charges of American "corruption" and "distortion" only to protect their own interests and their own copyrights. Quick to cash in on a vogue, he points out, the Brazilin publishers are now asking as much as $2,000 for a song when only six months ago they were happy to get $200.

Meantime, Frey is readying a bossa nova concert for New York's Carnegie Hall on Nov. 21 and is also working on over 100 bossa nova songs that he brought back to the U.S. from a recent trip to Brazil. While in Brazil he arranged for Joao Gilberto, one of the founders of bossa nova, to appear at the concert along with the Oscar Neves Quartet, Jose Paulo, Brazilian guitarist; Carmen Costa rhythm instrumentalist-singer, and Bolasete, bossa nova guitarist.

Representing the Yankee side of bossa nova will be Stan Getz, Gary McFarland and Leonard Feather who will emcee.

Cerami Exits Riverside, Buys Potter Distributing

Joe Cerami, for the past year-and-a-half Riverside Records sales exec, has exited the diskery to go into the disk distribution field. He has purchased Potter Distributing in Chicago from Curt Potter and has taken over as prexy.

Under the new setup, former owner Potter is vice prez of the five-year-old operation. Cerami is no stranger to distribution or Chi, having been with Capitol Distributing there for nine and a half years. He later became district sales manager for Cap in the midwest.

Cap Wrapping 3 B'way Shows of Alex Cohen Into One Disk Package

Capitol Records is putting three of Alexander Cohen's Broadway productions into one disk package. The overall heading will be "The Best Of The Nine O'Clock Theatre," an extension of the tag which Cohen uses for his presentation.

Included in the package are highlights from "At The Drop Of A Hat," "An Evening With Mike Nichols & Elaine May" and the Nine O'Clock Theatre presentation, "Beyond The Fringe."

"At The Drop Of Hat," with Flanders & Swann, was released by Cap's disk affil, Angel Records. The original Broadway cast album of "Fringe" was released by Cap several weeks ago. The Nichols & May package was originally released by Mercury but Cap has received the greenlight to use excerpts for its upcoming package. Nichols & May are now signed to the Columbia label.

Sinatra's 'Alone,' Baez's 'Concert,' Sherman's 'My Son' Top New LPs

FRANK SINATRA: "ALL ALONE" (Reprise). The mood in this new Sinatra package is set along torchy ballad lines. And, like a true troubadour, he makes the blue mood a penetrating and warm experience. With the help of Gordon Jenkins, who arranged and conducted the session, Sinatra builds an enchanting glow as he works through such standards as "All Alone," "Remember," "What'll I Do," "Charmaine" and "Are You Lonesome Tonight" and others of similar nature. It's a handsome two-fol l package that will attract plenty of retail action.

"JOAN BAEZ IN CONCERT" (Vanguard). The new darling of the folksinging set, Joan Baez displays lucid piping here in another superlative sheaf of folktunes. Recorded live before a concert audience, which does not produce the best acoustical results, this set contains some standout numbers, including a sing-along "Kumbaya," "Babe, I'm Gonna Leave You," "Black Is the Color" and a resurrection of the "Matty Groves" ballad which John Jacob Niles introduced many years ago.

ALLAN SHERMAN: "MY SON, THE FOLK SINGER" (Warner Bros.). Folk music may never be the same. Because of Allan Sherman, it will be virtually impossible now to listen to a serious rendition of "Greensleeves," "Frere Jacques," "Matilda" or "The Streets of Laredo" without recalling his "Sir Greenbaum's Madrigal," "Sarah Jackman," "My Zelda" or "The Streets of Miami." In that respective order. Sherman, a tv writer-producer, has taken a flock of items from the standard folk-song repertoire and given them a lox-and-bagel flavoring that's quite hilarious in concept and wide-range in appreciation. It will be enjoyed mostly along the Myron-Catskill axis, but anyone who's been exposed to the New York-Yiddish intonation and expression will dig his attack with relish. He gets a major assist from Christine Johnson on the vocal end and from Lou Busch's brisk arrangements but it's Sherman who rates the biggest bow for conceiving and putting across this funny package.

"RUSTY WARREN IN ORBIT" (Jubilee). Probably the most consistent LP seller in the comedy disk sweepstakes in recent years, Rusty Warren is back with another set of stories, gags and songs about sex and related subjects. Much of the material is funny in this groove as recorded in a California nitery, the Chariot Club. The album draws its title from a lengthy bit on astronauts and sex in space. The formula is the same as her previously-successful sessions, and the space-age material is a further extension of this plan. Like the others, this Rusty Warren LP should register in the clicko category.

ANDRE KOSTELANETZ ORCH: "MR. PRESIDENT" (Columbia). The score for Irving Berlin's new Broadway musical, "Mr. President," is loaded with simple melodic lines that have long-lasting quality and Andre Kostelanetz helps point up their potential. The maestro has dressed up the tunes with sharp arrangements for the rhythm items and shimmering orchestrations for the ballad entries. He's given the package pace and listening excitment that makes it a natural for program spotlighting and home turntable action.

AL HIRT: "TRUMPET & STRINGS" (RCA Victor). Al Hirt, the New Orleans Dixielander with the virtuoso horn technique, has now been put through the standard paces with violin accompaniment in a highly attractive roundup of ballads. Hirt's trumpet gets a clean showcasing in lush arrangements played by Marty Paich's orchestra on such standards as "As Time Goes By," "Poor Butterfly," "How Deep Is the Ocean," "Sleepy Lagoon" and "Stranger in Paradise," among others.

JONI JAMES: "I'M YOUR GIRL" (MGM). Joni James digs deep into the catalog of great standards which showcases her in a somewhat different light than the pop and folk tunes that have been her usual pop fare. She uses her voice within her given range with good effect on ballads like "Baby, Won't You Say You Love Me," "It's Magic," "You're My Girl," "Dream A Little Dream of Me" and "I'll Walk Alone." A sophisticated tune like "Manhattan," however, doesn't jibe with her vocal attack.

"GIGOT" (Capitol). The similarity between Jackie Gleason, as star of "Gigot," and Chaplin has been noted by the film critics. The parallel also carries over into the music which Gleason, as Chaplin did for many of his own films, wrote. It's a highly tuneful score with several excellent themes, notably the title song, "Allo, Allo, Allo" and "Un Jour." It's a bittersweet concoction of melody sentimentality with a dominant accordion sound in a Parisian setting.

JANE MORGAN: "WHAT NOW MY LOVE" (Kapp). This set features Jane Morgan in a ballad mood, essaying an array of love songs. Already noted for her rich vocal style, the session pays off nicely for her as she scores with a round of tunes of the hard times of romance. She exudes lotsa feeling here and builds to strong finales on many numbers for solid effect. Her torchy touch is nicely applied to such songs as "Guess I'll Hang My Teardrops Out To Dry," "Black Coffee," "I'm a Fool To Want You," "Love Look Away," "Goodby" and others.

TOMMY ROE: "SHEILA" (ABC-Paramount). Having scored heavily with his "Sheila," disclisk, young singer Tommy Roe is now represented with this LP pegged to the hit tune. The pace is mixed, but mostly in the uptempo groove and all the tunes bear that distinctive Nashville touch. Roe has written some of the songs and his performance is sure and effective, backed by the Jordanaires. His ballads have a solid teen flavor. The uptempo sides rock well and all mark this session for chart contention.

RICHARD HAYMAN: "SONGS OF WONDERFUL GIRLS" (Mercury). Here is a pleasant array of tunes, all of which are pegged to the names of femmes. Richard Hayman has arranged the session with rich, full orchestrations, spotlighting himself on harmonica, piano and organ. A soft and easy sound prevails throughout, some tunes getting a smooth yet bouncy treatment and others receiving a more velvet approach. It all adds up to a set which makes for nice listening and terping. Among the ladies in the LP are "Ruby," "Mona Lisa," "Tammy," "Patricia," "Laura" and "Charmaine."

BURL IVES: "SUNSHINE IN MY SOUL" (Decca). For this waxing, Burl Ives turns to the inspirational groove. Having recently found new success on the pop disk market, the balladeer reached for a change of pace and has come up with a strong entry in the religioso sweepstakes. His rich vocal treatment works well for this type of material. He's backed strongly by an orchestra and chorus conducted by Owen Bradley, Decca's Nashville a&r chief. Before Ives scored in the pop field as a balladeer, he was a church singer. This return to a style of many years ago works well for him and could make a dent in the market for disks of this genre.

FRANK PARKER: "GOLDEN FAVORITES OF BROADWAY" (Liberty). Frank Parker and his tenor stylings have been gracing the public's ears for several years on radio, tv and disks. On this latest platter outing, the Irishman lends his approach to an array of Broadway melodies with general effectiveness. Although he isn't the strongest he's ever been, Parker gets off some nice treatments, particularly on the ballad side. His uptempo tries aren't the best but the slower tunes give him a chance to score with his tenor. Included are "You'll Never Walk Alone," "Stranger in Paradise," "Some Enchanted Evening," "Hey There," "Tonight," "Fanny," "I Believe In You" and others.

"THE SOUND OF THE TRIO" (Verve). Oscar Peterson on piano, Ray Brown on bass and Ed Thigpen on drums comprise the trio which recorded this jazz set at a Chicago nightclub. It's a demonstration of driving modern jazz propelled chiefly by Peterson's prodigious power on the piano. The trio really moves on such numbers as "Tricrotism," "On Green Dolphin Street," "Thig's Dance," "Ill Wind" and "Kadota's Blues."



LAWRENCE WELK
Presents His Newest Dot Album
"BABY ELEPHANT WALK"
and
"Theme from the Bros. Grimm!"

Longplay Shorts

Sammy Kaye using a new approach to his standard "Swing & Sway" trademark on his upcoming Decca LP with arrangements by **Charlie Albertine.** Latter used to clef for the **Les Elgart** band. Kaye also is ready to embark on a concert tour which will carry him through the midwest . . . RCA Thesaurus' "Pigskin Parade," a bestselling transcribed radio program for the past 10 years, has been scheduled on more than 200 stations across the country . . . Kapp Records switched its advertising account (budgeted over $500,000 for 1963) from Daniel & Charles to Gordon, Weiss & Sylvester-Hvid.

The entire Angel catalog of opera recordings—including complete operas and "highlights" LPs — will be offered on a buy-two-disks-get-one-free basis by Capitol Records Distributing Corp. until Nov. 30 . . . "Bible Stories" is the newest division of the Cricket line of children's records merchandised by Pickwick International . . . **George Jessel's** album of dramatic readings for the Epic label is piano-backed by **Paul Taubman** . . . Capitol also has a buy-two-get-one-free program for its **Hollywood Bowl Symphony** recordings running through Nov. 30.

Upcoming on Strand's LP release schedule are packages by **Pearl Bailey, Andre Previn and Mel Torme** . . . **William Lanteu** is in New York to record his third novel, **William Faulkner's** "The Rivers," for the American Foundation for the Blind. His previous recordings are "No Time for Sergeants" and "Go Down Moses" . . . **Steve Lawrence** flew to L.A. Monday (22) from his current Las Vegas engagement with **Eydie Gorme** at the Sands for a day's Columbia Records' recording session which will complete his "Steve Lawrence Sings the Winners" LP. Album, started last month in New York, will be conducted by **Marion Evans.**

Lester Lanin cut an album for Epic Records of the music from **Irving Berlin's** "Mr. President" . . . Riverside issuing a platter by the Staple Singers called "Gamblin' Man" . . . **Jessyca Russell Gaver** and **Leonard Feather's** "Signing Off" is included in **Ella Fitzgerald's** latest Verve waxing, "Clap Hands, Here Comes Charlie" . . . United Artists Records adding five new LPs to its Tale Spinners for Children kiddie line for January release with additional sets to be issued throughout 1963. The company is also stepping up production on its current line and is making new counter and floor displays . . . Atco is releasing a stereo waxing of **Bent Fabric's** "Alley Cat" LP which previously had been available only in a mono edition.

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

GEORGE MAHARIS . . . . . BABY HAS GONE BYE BYE
(Epic) . . . . . After One Kiss

George Maharis' "Baby Has Gone Bye Bye" (Dymor) sets up an extremely pleasant ballad mood that is enhanced by a warm vocal and some whistling interludes to give it an added glow. "After One Kiss" (Famous*) blows up a nice ballad feel into a side that will find favor with lots of programmers.*

* * *

NAT KING COLE . . . . . DEAR LONELY HEARTS
(Capitol) . . . . . Who's Next In Line

Nat King Cole's "Dear Lonely Hearts" (Sweco-Cetra†) has a clicko ballad beat set in a standout arrangement that follows the "Ramblin Rose" pattern and will do as well on all spinning levels. "Who's Next In Line" (Sweco-Edent) steps along at a neat lilt that helps project the smooth balladeering style.

* * *

STEVE LAWRENCE . . . . . GO AWAY LITTLE GIRL
(Columbia) . . . . . If You Love Her Tell Her So

Steve Lawrence's "Go Away Little Girl" (Aldon†) will make teenagers' fave once again via this romantic ballad blending of a meaningful lyric and understanding vocal that they'll find hard to resist. "If You Love Her Tell Her So" (Westside†) has a show but warming ballad approach that's good for spins.

* * *

THE EXCITORS . . . . . TELL HIM
(United Artists) . . . . . Hard Way To Go

The Excitors' "Tell Him" (Mellin†) tells a good story with a catchy rocking beat and a powerhouse vocal lead that will grab teen interest and give this new group a top bracket slotting. "Hard Way To Go" (Trio†) sends out a blues ballad message with a vocal force that will give this side a fine spinning shake, too.

* * *

PAUL PETERSON . . . . . MY DAD
(Colpix) . . . . . Little Boy Sad

Paul Peterson's "My Dad" (Aldon†) is a sentimental salute to the "old man" that the young folks will probably find to their liking and a relief from the constant song tributes to "mom." "Little Boy Sad" (Cedarwood†) comes over with a zingy beat.

* * *

JACK JONES . . . . . I'VE GOT MY PRIDE
(Kapp) . . . . . That's Her Little Way

Jack Jones' "I've Got My Pride" (Aldon†) uses big ballad effects to advantage and in a way that will punch up deejay programming to payoff proportions. "That's Her Little Way" (Regent†) plays around with a neat bal[illegible]timent.

* * *

DINAH WASHINGTON . . . . . YOU'RE A SWEETHEART
(Roulette) . . . . . It's A Mean Old Man's World

Dinah Washington's "You're A Sweetheart" (Robbins) wraps up the oldie with a solid vocal approach to bring it back on the spinning circuit for a big payoff. "It's A Mean Old Man's World" (Figure†) spins out a blues with a vocal attack that gives it long-lasting values.*

* * *

DION . . . . . LITTLE GIRL
(Laurie) . . . . . Love Came To Me

Dion's "Little Girl" (Just-Mubon†) works along a slow ballad groove but it packs a lot of spinning impact for the teen trade. "Love Came To Me" (Schwartz-Disal) snaps along rhythmic ballad lines and it, too, will grab lots of deejay time.*

* * *

SERGIO FRANCHI . . . . . ONCE
(RCA Victor) . . . . . I Mustn't Say I Love Her

Sergio Franchi's "Once" (Walt Disney) serves as a strong showcasing for this new tenor who will pick up a good following in the singles market with this lush ballad. "I Mustn't Say I Love Her" (Mills*) has a romantic Neapolitan flavor that's excellently suited to his tenor piping in Italian and English.*

* * *

VALJEAN . . . . . MR. MOZART'S MASH
(Carlton) . . . . . Mewsette

Valjean's "Mr. Mozart's Mash" (David Jones†) follows the trend started by "Monster Mash" with a takeoff on Mozartian melodies that make it a topnotch instrumental slice for strong spinning action. "Mewsette" (Harwin) is a tidy melodic item out of Harold Arlen's score for the UPA pic, "Gay Purr-ee," and the programmers should take to it because of its instrumental lilt.*

* * *

GENE McDANIELS . . . . . SPANISH LACE
(Liberty) . . . . . Somebody's Waiting

Gene McDaniels' "Spanish Lace" (St. Louis†) is veiled with peppery Latino phrases and a sharp vocal beat to give it added pep for spinners' appreciation. "Somebody's Waiting" (Metric†) takes a big ballad for a big-voiced vocal ride.

* * *

THE CLEFTONES . . . . . LOVER COME BACK TO ME
(Gee) . . . . . There She Goes

The Cleftones' "Lover Come Back To Me" (Harms) pushes the Romberg-Hammerstein standard for a tricky harmony ride that's suited to current teen tastes for strong jock and juke play. "There She Goes" (Frost-Jon Ware†) is an average ballad entry but it gives the group a chance to work over some intricate harmony techniques.*

* * *

MILT PATRICK . . . . . TEENAGE MONSTER
(Everest) . . . . . I Don't Think I Wanna Do It

Milt Patrick's "Teenage Monster" (Two Minute-Arrowhead†) hops on the teeners' "monster" vogue with a highflying rhythmic item that's sure to get a big jock and juke pull. "I Don't Think I Wanna Do It" (Two Minute-Arrowhead†) has the kind of driving beat that gets some coin action for an okay response.

* * *

STAN JONES . . . . . DROWNING IN THE SURF
(Reprise) . . . . . Ahab The Arab

Stan Jones' "Drowning In The Surf" (Pine Hollow) follows along the lines set by the clicko "Surfin' Safari" with a novelty twist that's slightly on the morbed side but with plenty of appeal for the teeners' offbeat tastes. "Ahab The Arab (Ten Years Later On)" (Lowery†) takes off after another hot single and has some fun with it for teener giggles.* — *Gros.*

*ASCAP. †BMI.

Leningrad Philharmonic's N.Y. Click

Schang, Doulens & Wright Division of Columbia Concerts brings over in the Leningrad Philharmonic a far better orchestra than Sol Hurok had two years ago with the Moscow State Symphony. Its debut performance Sunday (21) at Philharmonic Hall (another performance tonight (Wed.) at Carnegie) was a big hit with the audience, though some reservations on the Bach Fourth (first half) were felt.

There is no doubt that the ensemble is well rehearsed, but some doubt about the horns, which seem to give many symphonies trouble. However, ordinary music buffs will be aroused to enthusiasm. Tchaikovsky's Fifth, that melody-soaked, somewhat-too-familiar, frequently-pirated-for-pop-use work has what it takes to please. And please it did. The ovation at the end was fulsome. It's music for enjoyment of the moment, not education in musicology.

Eugene Mravinsky is a tall, concentrated conductor who barely bothers to make motions. He has the score in front of him, but seemingly never looks at it. He obviously knows what he can expect from his 100-odd stalwarts, including six women. The strings are his crowning glory, and the basic strength of the symphony. When are they not? *Land.*

'Hound Dog's Old Gold,' Endorsed By A Monsignor, Aiding Buff Boys' Town

"Hound Dog's Old Gold" might sound like an odd LP title to be endorsed by a monsignor but the plug is on Atlantic Records. The platter is just what its title implies too, a collection of rock 'n' roll goldies pegged to deejay Hound Dog.

The cleric involved is Msgr. Kelliher and he has endorsed the disk as a fundraiser for a new Buffalo Boys' Town for which he's campaigning. A structure now in use is over 90 years old and dangerous. It's primarily a rehabilitation home for boys, most of whom have had brushes with law and some already there by court order.

All proceeds from the disk's sales go to the building of the new Boys' Town, which has $115,000 in its fund and needs $400,000. The platter was prepared by George Lorenz originally for the profit of those involved in its release. Deejay Hound Dog (Lorenz's radio handle) later thought of the fundraising idea.

Msgr. Kelliher, who directs the activities of the Buffalo institution, says he brought the idea to his boys and their interest was keen. Asked about the complaints of some about the moral values of rock 'n' roll, he sums up his opinion of the music by remarking "rock 'n' roll records are what young people want; it's the music of youth."

The music is used at dances at the home, the Monsignor relates.

(Continued on page 68)

Dutch Disk Best Sellers

Amsterdam, Oct. 23.

Brandend Zand ..... Groenloh (Philips)
Stop Loving You ..... Charles (ABC Paramount)
Speedy Gonzales ..... Boone (London)
Roses Are Red ..... Padre Twins (Artone)
Want to Dance ..... Richard (Columbia)
Guitar Tango ..... The Shadows (Columbia)
Janus ..... Dennis (Artone)
March Along ..... Blue Diamonds (Decca)
Like I Do ..... Nancy Sinatra (Reprise)
Tango Italiano ..... Valente (Decca)

Decca Ltd. Hikes Net to $4,149,600

London, Oct. 23.

Aided by expanding domestic sales, improved exports and higher net profit, Decca Ltd. has raised its dividend from 23⅓% to 25%. The report for the year ended last March 31, disclosed last week, shows that sales increased 13% to $77,280,000, trading profit is 17% better at $13,104,000 and pre-tax earnings jumped 27% to $8,204,000.

Gross sales of the Decca group, including exports at $23,044,000, were $8,680,000 higher than the previous year. In the previous 12-month period, exports amounted to $20,132,000.

Taxation trimmed $4,054,400 from the profit, leaving a net of $4,149,600 against $3,497,200 in the previous year.

The disk side of the group had a good year, with manufacturers' sales increasing from $42,280,000 to $45,920,000, although the sales impetus appears to have slowed down in the four subsequent months up to the end of last July.

Pickwick Int'l Moves Into Pre-Recorded Tape Biz As Mkt. Steadily Grows

The market for pre-recorded tape is growing rapidly and the development of this field is already working its way into disk distribution, rack jobbing and discounting. Latest to enter the area is Pickwick International, operator of several budget-priced disk lines, which is producing a line of four-track stereo tapes designed to sell for the price of an undiscounted mono LP.

The series is recorded on RCA Victor magnetic tape and the first release contains 25 pieces. A followup release of eight more packages will be issued later this month and includes two Christmas tapes. Pickwick plans regular monthly releases of this economy-priced line.

Cy Leslie, Pickwick prexy, says that a survey of the tape market reveals that there are approximately 2,500,000 tape recorders in operation. Almost 500,000 recorders were sold during 1961 and this year's sales are expected to be around 600,000, he notes.

Some 40% of pre-recorded tapes are sold in photographic supply stores, another 40% by electronic jobbers and hi fi outlets and 20% by a wide variety or retailers including record stores. Another potent sales source is the scholastic market, where purchase of tape recorders is subsidized under a Government program.

Leslie feels that rack jobbers who service big volume operators such as discount stores and supermarkets should become an important sales avenue for economy-priced tapes. Disk distribs are also a growing outlet for pre-recorded tapes, he opines, as the volume of sales in music stores continues to rise.

SELMER EARNS 372G IN 1ST 9 MOS. OF '62

H&A Selmer, band instrument manufacturer, last week reported a 24% increase in sales and a 77% increase in earnings after taxes for the nine months ending Sept. 30.

Sales for the first nine months of 1962 were $6,181,302 compared to $4,967,640 for the same period last year. Net earnings applicable to common stock were $372,367 or $1.20 a share for the first nine months of '62 as compared with $200,374 or 66c per share for the same period last year. The 1962 figures include sales and earnings of the Vincent Bach Corp., acquired by Selmer as a wholly-owned subsid in September, 1961.

Company officials stated that orders on hand on Sept. 30, scheduled for shipment during the remainder of 1962, were nearly double those on file for the same period last year. Selmer products are sold mostly to educational institutions and the rise in sales this year is attributed to the fact that more students are joining grade and secondary school bands.

Scherer Rejoins Kaye

Bernie Scherer has rejoined the Sammy Kaye publishing enterprises as professional manager. He'll also oversee the management operation of the Kaye office with respect to recordings, etc.

The music firms in the Kaye group are Republic and World.

Cap's 1st Qtr. Domestic Sales Up 39%; Singles Rocket 51%, Angel 73%

Capitol Records is reporting a first quarter domestic sales increase of 39% over the same fiscal period the preceding year. According to Alan W. Livingston, newly-elected president of the company, Cap's pop-album sales showed an increase of more than 41%. Singles-record sales increased 51% while sales of its Angel line shot up 73%. The quarter ended Sept. 30.

Assisting in the LP jump were packages by Nat King Cole ("Ramblin' Rose"), The Kingston Trio ("Something Special"), Ray Anthony ("Worried Mind"), Judy Garland ("The Garland Touch") and Vic Damone ("The Lively Ones"), among others.

Prominent in the singles build-up were Cole's "Ramblin' Rose," Nelson Riddle's "Route 66," The Lettermen's "Silly Boy" and The Beach Boys' "Surfin' Safari." Standout items in the Angel catalog were the Otto Klemperer recordings of Beethoven's "Fidelio" and the "St. Matthew Passion."

3 MORE ORIG. CASTERS IN COL'S GOLD CIRCLE

Three more original Broadway cast albums are entering Columbia Records' gold disk circle. The shows that have sold more than the qualifying 500,000 copies are "Camelot," "Flower Drum Song" and "West Side Story." Already gold-disked in the Col hopper are "My Fair Lady," "South Pacific" and "Sound Of Music."

Goddard Lieberson, Col president, will host a luncheon next Thurs. (1) at New York's Four Seasons honoring his gold troika. Guests of honor will be Mrs. Oscar Hammerstein 2d, Leonard Bernstein, Alan Jay Lerner, Frederick Loewe, Richard Rodgers and Stephen Soundheim.

Jon Vickers Must Rest· Vienna's Liebel as Sub

Toronto, Oct. 23.

Karl Lieble, dramatic tenor of Vienna Staatoper, replaced Jon Vickers in tonight's (23) performance of "Die Walkure" and sings the Siegmund role at the O'Keefe Centre on Thursday (25) and Saturday (27) nights.

Vickers, Canadian tenor, who was previously skedded to appear in the 14th season of the Canadian Opera Co. in "Die Walkure" was stricken with gastric infection after recent Mexican tour. He has been advised by medicos to cancel at least the next six weeks of engagements.

Lieble, who has appeared formerly in the Met, New York, and Covent Garden, London, planed to Toronto from Vienna for rehearsals under Walter Susskind, conductor of Toronto Symphony.

Previous long distance phone call to Set Svanholm, top Wagnerian tenor of Swedish State Opera at Stockholm, found him unable to take the role as he was preparing for the birthday observance of King Gastav of Sweden.

Lyric, Chicago Hit, Too

Chicago, Oct. 23.

Illness of Canadian tenor Jon Vickers throws the Lyric Opera here into a scurry for a substitute. He was to have sung the male lead in "Samson & Delilah" Nov. 10, 14, 16 and 19.

Lyric has a seven week season.

Mancini Light $5,800, S.F.

Berkeley, Cal., Oct. 23.

Henry Mancini orch and the New Christy Minstrels did a light $5,800 at the Masonic Hall Auditorium in San Francisco Saturday (20). The possible gross was $12,000 with the house scaled at $2.75 up to $4.50.

The same show pulled in $2,500 at the Sacramento Civic Auditorium the night before (Fri.). Concerts Inc. promoted the gigs.

Oldtime Merchandising's the Key To Better Sheet Music Sales: Jack Mills

British Disk Best Sellers

London, Oct. 23.

Telstar ..... Tornados (Decca)
Sheila ..... Roe (HMV)
The Loco-motion ..... Eva (London)
Rain Until September ... King (London)
She's Not You ..... Presley (RCA)
It'll Be Me ..... Richard (Columbia)
You Don't Know Me Charles (HMV)
I Remember You ..... Ifield (Columbia)
What Now My Love? Bassey (Columbia)
Ramblin' Rose ..... Cole (Capitol)

Cap Draws New Sales Blueprint

Capitol Records Distributing Corp. is establishing a new marketing organization which calls for merging sales and merchandising activities. According to Stanley M. Gortikov, CRDC veepee-general manager, "Beginning Nov. 1 album merchandising will become a direct and integral part of sales. We no longer will have a 'sales function' and a 'merchandising function' working more or less independent of each other. Instead there will be one sales-merchandising activity."

Under the new setup, basic merchandising policy will be set by Gortikov. Album merchandising manager Paul Russell will now work directly with album sales manager George Gerken. The latter continues to report to CRDC veepee-national sales manager Bill Tallant.

Bob Bates, merchandising services manager, and Jack Wagner, national radio services manager will now report directly to Gortikov. National merchandising manager Perry Mayer has been appointed manager of the international department. Mayer succeeds Dick Rising.

Rising has been ill for several weeks and is not expected to return to work until after the first of the year. At that time, said Gordon R. Frazer, head of Cap's international department, Rising will be assigned new responsibilities within the diskery's international operation.

BOURNE ADDS OAKLAND & PART OF HUB MUSIC

Bourne Music has added a couple more acquisitions to its growing roster of catalogs with the pickup of Ben Oakland Music and the Oakland interest in Hub Music. Involved in the deal are the works of such writers as Ben Oakland, L. Wolfe Gilbert, Mort Greene, George Jessel, Art & Dottie Todd, Herb Magidson and others. Bourne already publishes "I'll Take Romance," which Oakland wrote with Oscar Hammerstein 2d.

On another front, Bourne-Rank Music, which reps both Bourne and the J. Arthur Rank music affairs in England, is publishing Acker Bilk and Norrie Paramor's "Lonely," from Bilk's latest pic, "Band of Thieves." The tune is released in the U.S. on a single by the clarinetist on the Atco imprint.

Hill & Range's 500G Buy Of Progressive Music

Hill & Range Songs has purchased Progressive Music, the Atlantic Records publishing subsid, for a sum reportedly in excess of $500,000. The buy marks the first sizable jazz acquisition by Hill & Range.

Progressive was started in 1950 as an Atlantic affiliate. It contains an extensive jazz catalog beside the tunes of such talent as Bobby Darin and Ray Charles. Atlantic's other pub interests aren't affected by the deal. The diskery retains its remaining firms which include Walden Music, an ASCAP firm.

Although the sale of sheet music has fallen to a mere fraction of what it used to be, there is still a market for printed pop tunes. They just aren't being sold properly, in the opinion of Jack Mills, prexy of Mills Music.

The longtime music publisher points out that "there has been no falling off in the piano business." The difference today is that pianos are now "showpieces" instead of functional musical outlets in the home as they used to be.

Mills feels that the reduction of the home instrument to an ornament and the resultant drop in sheet music sales stem from several factors including high costs, poor salesmanship and a different approach to music from the days when sheet music and home instruments were strong

'Music Costs Too Much'

For one thing, Mills says, "music costs too much. You can buy a magazine for 15c or 25c but it costs 50c or 60c for a two-page piece of sheet music." However, there are many factors that enter here, he feels, one being that "the songwriter wants too much royalty." It also costs more to produce sheet music and with sales off so badly, prices have to be high to make anything at all.

Salesmanship is also lacking in this electronic era of the disk instead of the sheet, Mills points out. He still favors some of the older methods of music selling. "We should go back to playing behind music counters. In the days when music was sold this way the first thing people heard was someone singing a song the way they liked it and they didn't need the record. There just isn't enough being done to make someone want a piece of music in the home."

Of course, much of today's pop chart material isn't much on paper and is effective more for its rendition than the music itself in many cases. "People don't want the music anymore," Mills asserts. The

(Continued on page 68)

Hurok-RCA's Franchi At Carnegie; Pops Mostly, But Flirts With Opera

By ELMER WIENER

Papa Hurok's international talent supermarket today has new merchandise to offer—delicious imported prosciutto. This prosciutto —and it is very choice—comes in the guise of a handsome, personable six-feet-one tenor yclept Sergio Franchi, who made his New York debut Sunday night (22) in Carnegie Hall under the world-impresario's Midas aegis.

Franchi's bow was preceded by a heavy barrage of press space and display advertising. In this, the Hurok forces, generalled by Martin Feinstein, were abetted by RCA Victor's cohorts, commanded by Herb Helman. The Victor interest, of course, was generated by Franchi's simultaneous debut on wax, a long-playing disk of romantic Italian songs which already has made an impact on the nation's record buyers. Added also, was a showcasing on the Ed Sullivan show of a week ago Sunday. Another shot is coming up this weekend.

Franchi is a switch hitter, having gifts in the pops field and in opera. The voice is robust, and he has excellent diction in Italian, Spanish and English, too. He has the personality that wins an audience quickly and he holds that audience with his performance. He can swell a tone to a rafter-shaking intensity and then fade it to an unsupported soft sound, a trick he uses too often. But it pleases the crowd, and Franchi, is, after all, an entertainer, rather than an art-song stylist.

The Tuckers, Bergonzis and Del Monacos of the operatic orbit are unchallenged but here is an entertainer who doubtless will make an impression in class night spots, on television, on records (a "Franchi at Carnegie Hall" disk is in the making), and perhaps in filmusicals. He might also be in demand with minor opera companies, but it is in the popular fields that he will enjoy his greatest triumphs. He has a voice, style and showmanship, good looks and a boyish, engaging smile—a combination hard to equal.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	52	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
2	2	23	**PETER, PAUL & MARY** (WB) Peter, Paul & Mary (W 1449)
3	3	9	**MUSIC MAN** (Warner Bros.) Soundtrack (W 1459)
4	5	7	**NAT KING COLE** (Capitol) Ramblin' Rose (T 1793)
5	6	13	**TONY BENNETT** (Columbia) I Left My Heart in San Francisco (CL 1869)
6	4	26	**RAY CHARLES** (ABC-Par) Modern Sounds in Country & Western (ABC 410)
7	7	14	**HENRY MANCINI** (Victor) Hatari (LPM 2559)
8	11	11	**RAY CHARLES** (ABC-Par) Ray Charles Greatest Hits (ABC 415)
9	9	19	**DAVID ROSE** (MGM) Stripper (E 4062)
10	10	9	**KINGSTON TRIO** (Capitol) Something Special (T 1747)
11	8	27	**ANDY WILLIAMS** (Columbia) Moon River (CL 1809)
12	13	12	**BOBBY VINTON** (Epic) Roses Are Red (LN 24020)
13	25	5	**MARTIN DENNY** (Liberty) A Taste of Honey (LRP 3237)
14	12	17	**ELVIS PRESLEY** (Victor) Pot Luck (LPM 2523)
15	20	4	**STAN GETZ—CHARLIE BYRD** (Verve) Jazz Samba (V 8432)
16	27	7	**JUDY GARLAND** (Capitol) The Garland Touch (W 1710)
17	23	5	**BILLY VAUGHN** (Dot) Swingin' Safari (DLP 3458)
18	17	6	**LAWRENCE WELK** (Dot) Baby Elephant Walk (DLP 3457)
19	18	92	**CAMELOT** (Columbia) Original Cast (KOL 5620)
20	16	19	**ROME ADVENTURE** (Warner Bros.) Soundtrack (W 1458)
21	22	22	**KINGSTON TRIO** (Capitol) Best of Kingston Trio (T 1705)
22	45	5	**ROY ORBISON** (Monument) Roy Orbison's Greatest Hits (M 4409)
23	29	4	**RAY CONNIFF** (Columbia) Rhapsody in Rhythm (CL 1878)
24	24	44	**JOAN BAEZ** (Vanguard) Joan Baez, Vol II (VRS 9094)
25	32	17	**MUSIC MAN** (Capitol) Original Cast (W 990)
26	37	2	**JOAN BAEZ** (Vanguard) Baez in Concert (VRS 9112)
27	14	15	**JOHNNY TILLOTSON** (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
28	40	9	**ROBERT GOULET** (Columbia) The Two of Us (CL 1826)
29	35	17	**JOAN BAEZ** (Vanguard) Joan Baez, Vol I (VRS 9078)
30	26	48	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
31	—	1	**PERRY COMO** (Victor) By Request (LDM 2567)
32	48	10	**RAY CHARLES** (Atlantic) The Ray Charles Story (Atlantic 2-900)
33	19	4	**LIMELITERS** (Victor) Folk Matinee (LPM 2547)
34	21	50	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
35	30	2	**BENT FABRIC** (Atco) Alley Cat (33-148)
36	31	11	**HERBIE MANN** (Atlantic) Herbie Mann At The Village Gate (1380)
37	41	5	**ROGER WILLIAMS** (Kapp) Mr. Piano (KL 1290)
38	15	25	**ACKER BILK** (Atco) Stranger on the Shore (129)
39	—	1	**BERT KAEMPFERT** (Decca) That Happy Feeling (DL 4305)
40	46	10	**FRANK SINATRA** (Capitol) Sinatra Sings of Love and Things (W 1729)
41	28	27	**NO STRINGS** (Capitol) Original Cast (O 1695)
42	43	11	**GEORGE MAHARIS** (Epic) Portrait in Music (LN 24021)
43	47	5	**FRANK SINATRA** (Reprise) Sinatra & Swinging Brass (R 1005)
44	33	9	**PETER NERO** (Victor) For the Nero Minded (LPM 2536)
45	34	10	**DION** (Laurie) Lovers Who Wander (LL 2012)
46	—	1	**ALLAN SHERMAN** (Warner Bros.) My Son, the Folk Singer (W 1475)
47	—	1	**AL MARTINO** (Capitol) Exciting Voice of Al Martino (T 1774)
48	—	1	**ANDY WILLIAMS** (Columbia) Warm and Willing (CL 1879)
49	44	2	**AL JOLSON** (Decca) Best of Jolson (DXA 169)
50	38	22	**GEORGE MAHARIS** (Epic) George Maharis Sings (LN 24001)



GUY LOMBARDO
Opening December 20
AMERICANA HOTEL
New York
ED SULLIVAN SHOW
CBS-TV (December)
NEW YEAR'S EVE PARTY
CBS-TV
Currently on Midwest Tour
Bookings: LARRY OWEN
50 Broadway, New York—WH 4-0938

Paris, 1961, Tops Pre-War Concerts

Paris, Oct. 23.

According to Paris Concert Guide the number of longhair symphonic musical concerts last year surpassed the top pre-war figures for the first time since the last war. In 1961 there were 297 concerts to the 282 in 1938. The lowest figure was hit in 1955 with 180.

Even chamber music was on the rise with 341 sessions in 1961 to 192 annually before the war.

Bandleaders

Continued from page 63

plaintiffs' refusal to comply with union regulations.

In regard to sidemen, the court order states that the union is to advise its members that they are not required or expected to avoid or refuse employment with Carroll and Peterson because of their expulsion.

The union quickly filed an appeal. The Court of Appeals denied a motion to vacate the order but added the proviso that union wage scales must be maintained by the plaintiffs while the injunction is in force. A further appeal by the union is planned.

Meanwhile, an appeal is also pending by Carroll and Peterson on a tax case they lost because they were found by Levet not to be proper plaintiffs. An antitrust case against the AFM has now been put off by the court until this appeal and others by the union on the tax and Carroll and Peterson cases are decided.

Br. Songwriters

Continued from page 63

of anti-social musical trash, bearing no relation whatever to art.

The old slander that British songwriters are no good was exposed and destroyed when the Guild obtained from the then Director-General of the BBC, Sir Ian Jacob, a substantial increase in the output of new British items. Last August, 24 British records were among the bestsellers in 14 foreign countries.

Moreover, 2,000 American disk jockeys recently voted a British item as the top instrumental single. It almost seems, the Guild laments, that one would have to go abroad to hear British song broadcast. To Pittsburgh, for example, where a deejay is said to be planning a weekly program of all-British records.

Songwriting, the Guild points out, is an export industry capable of earning large quantities of foreign currency for Britain. At present, thanks mainly to BBC policy, Britain imports, quite unnecessarily, more pop music than it exports, losing heavily in the process. This point, too, the Pilkington committee failed to appreciate.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	2	6	**MONSTER MASH** Bobby Pickett	Garpax
2	1	9	**SHERRY** Four Seasons	Vee Jay
3	8	5	**HE'S A REBEL** The Crystals	Phillies
4	3	8	**GREEN ONIONS** Booker T. & MG's	Stax
5	7	7	**DO YOU LOVE ME** Contours	Gordy
6	4	12	**RAMBLIN' ROSE** Nat King Cole	Capitol
7	5	10	**PATCHES** Dicky Lee	Smash
8	13	4	**ALL ALONE AM I** Brenda Lee	Decca
9	6	10	**LET'S DANCE** Christ Montez	Monogram
10	9	6	**I REMEMBER YOU** Frank Ifield	Vee Jay
11	11	5	**ONLY LOVE CAN BREAK A HEART** Gene Pitney	Musicor
12	12	5	**LIMBO ROCK** Chubby Checker	Parkway
13	10	11	**ALLEY CAT** Bent Fabric	Atco
14	30	2	**RETURN TO SENDER** Elvis Presley	Victor
15	14	5	**POPEYE** Chubby Checker	Parkway
16	25	5	**I LEFT MY HEART IN SAN FRANCISCO** Tony Bennett	Columbia
17	17	10	**VENUS IN BLUE JEANS** Jimmy Clanton	Ace
18	16	6	**TORTURE** Kris Jasen	Hickory
19	27	3	**JAMES** Sue Thompson	Hickory
20	38	2	**NEXT DOOR TO AN ANGEL** Neil Sedaka	Victor
21	—	1	**DANCE WITH THE GUITAR MAN** Duane Eddy	Victor
22	—	1	**NOTHING CAN CHANGE THIS LOVE** Sam Cooke	Victor
23	15	9	**SURFIN' SAFARI** Beach Boys	Capitol
24	—	1	**BIG GIRLS DON'T CRY** Four Seasons	Vee Jay
25	19	4	**WHAT KIND OF FOOL AM I** Sammy Davis Jr.	Reprise
26	18	5	**WHAT KIND OF LOVE IS THIS** Joey Dee	Roulette
27	45	3	**LITTLE BLACK BOOK** Jimmy Dean	Columbia
28	—	1	**CHA CHA CHA** Bobby Rydell	Cameo
29	29	4	**GINA** Johnny Mathis	Columbia
30	20	8	**RAIN, RAIN GO AWAY** Bobby Vinton	Epic
31	28	4	**DON'T GO NEAR THE INDIANS** Rex Allen	Mercury
32	23	4	**LEAH** Roy Orbison	Monument
33	—	1	**HE THINKS I STILL CARE** Connie Francis	MGM
34	31	8	**LIE TO ME** Brook Benton	Mercury
35	49	2	**IF A MAN ANSWERS** Bobby Darin	Capitol
36	24	14	**SHEILA** Tommy Roe	ABC-Par
37	—	1	**POP POP POPEYE** Sherrys	Guidon
38	48	10	**SILVER THREADS AND GOLDEN NEEDLES** Springfields	Philips
39	26	11	**TEEN-AGE IDOL** Rick Nelson	Imperial
40	34	6	**IF I DIDN'T HAVE A DIME** Gene Pitney	Musicor
41	50	2	**WORKING FOR THE MAN** Roy Orbison	Monument
42	22	7	**IF I HAD A HAMMER** Peter, Paul & Mary	Warner Bros.
43	—	1	**LOVE ME TENDER** Richard Chamberlain	MGM
44	36	2	**BURNING OF ATLANTA** Claude King	Columbia
45	33	3	**CLOSE TO CATHY** Mike Clifford	UA
46	41	10	**YOU BEAT ME TO THE PUNCH** Mary Wells	Motown
47	44	2	**WARMED OVER KISSES** Brian Hyland	ABC-Par
48	—	1	**I WAS SUCH A FOOL** Connie Francis	MGM
49	43	2	**TWISTIN WITH LINDA** Isley Bros	Wand
50	40	5	**HIDE AND GO SEEK** Bunker Hill	Mala

Decca Chronicling Music of Ages In Eight LPs, With More To Come

Decca Records has produced a new line via its educational research division. Called the Chronicle of Music, the series which so far consists of eight albums, covers music history from the music of the middle ages to that of the 20th century in separate LPs that exemplify various eras.

The series is designed under the editorship of Ben Deutschman, Decca's educational research division director. A staff of consultants comprising several w.k. scholars in the fields of musicology and music education has worked with Deutschman in its preparation. The eight ages in the series were selected by this group to include the Middle ages, Renaissance, Baroque, Baroque to Classic, Classicism, Romanticism, jazz and 20th century music.

The group researched these eras and prepared a set of liner notes based on the times and their music. The music itself has been culled from Decca's catalog. Each disk in the series contains a full composition as originally released and is accompanied by written material about each disk, the composer, the composition and its period.

Every disk in the series is registered with the Library of Congress. A copy of each is on file there and the number appears on the platter jacket. The insert cards are set up in such a way as to permit removal of a file card portion with the reminder suitable for notebook inclusion.

The series will be aimed at the consumer market as well as the scholastic area. Further additions are planned to expand on the coverage of the initial periods and areas included in the first eight releases.

Time Marches On—Sets New Sales Mgr., Moves Into C&W, R 'n' R Fields

Time Records will soon be spreading into several new areas. To implement the move, Phil Picone has been named national sales manager to enable Bob Shad, Time prexy, to devote his full time to artist & repertoire work.

In the a&r area, Time will be branching into the country & western, rock 'n' roll and rhythm & blues fields. The label is also gearing a singles push, with a program of around 12 releases planned per month. The singles drive will be in the rock and folk groove primarily, but will also involve some of Time's LP artists like Hugo Montenegro and Jerry Fielding.

Emphasis on singles won't affect the label's album program in that the diskery still plans to release an average of six LPs per month. The company has signed some new album artists recently, including trumpeter Mel Davis, pianist Derek Smith and horn man Ray Crisars. Also in the album groove, Time will soon release a new Maurice Chevalier album, cut recently in France.

British Songwriters Guild, EMI Slate Tune Contest

London, Oct. 23.

Under an arrangement made by the Songwriters Guild of Great Britain with Sir Joseph Lockwood, chairman of Electrical and Musical Industries, a songwriting competition is to be held, with a guarantee that at least one of the entries will be recorded. The contest is open only to associate members of the Guild, and the tunes submitted may be either solo efforts or written in tandem with another associate member.

All songs will be considered by a selection committee set up by the Guild's council. The best 20 will be submitted to a panel of a&r managers and promotion and marketing execs set up by EMI, which will then be granted a short option on them.

At least one of the 20 will be recorded commercially by a company in the EMI group, which includes HMV, Parlophone and Columbia labels. The song or songs selected for waxing will also published.

Scott Orch Pacts Gobbi

Glasgow, Oct. 23.

Baritone Tito Gobbi has been pacted to sing with the Scottish National Orchestra at a special concert here May 1.

Guest conductors during the orch's season will include Karl Rankl, Georges Tzipine and John Pritchard. Soloists will be Ann Schein, American pianist, and Tibor Varga, Hungarian violinist.

Bossa Nova With Hometown Touch

The bossa nova craza is sending everyone from musician to publisher to diskery scurrying for material. Last week jazz flutist Herbie Mann and Atlantic Records v.p. Nesuhi Ertegun planed to Brazil to cut several LPs for the label, mostly in the bossa nova groove.

Brazil is credited with being the home of the music. Mann, who was one of the early importers of the vogue, will record in that country with several of the musicians who developed the music including Joao Gilberto, Tom Joblin and Luiz Bonfa. Ertegun will supervise the sessions. In addition to waxing with the above threesome, Mann also plans to record with many of the newer Brazilian tooters who have become bossa nova exponents.

Another bossa nova ace who is taking to the road, but not in search of material or a record, is Charlie Byrd. The guitarist will tour Europe and Scandinavia with Les McCann under diskery topper Bill Grauer's overseas concert promotion outfit, Jazz USA. Grauer's Riverside Records, incidentally, is prepping a new Byrd bossa nova LP to be called "Bossa Nova O Passaro."

LIMELITERS' SOCK 20G IN 2 OHIO CONCERTS

The Limeliters racked up over a sock $20,000 in two dates over the past weekend. The folk-singing group pulled in $9,672 in Cincinnati's Music Hall on Friday (19) and $11,164 at Veteran's Memorial Hall in Columbus on Saturday (20).

The folksters are vacationing during the week and will resume their concertizing Friday (26) at Massey Hall in Toronto. Take there already has topped $11,000 since the concert was sold out two weeks ago.

Chi Sheet Music Pirates Lose Plea; Trial Nov. 14

Chicago, Oct. 23.

Two Chicago men accused of "bootlegging" copyrighted songs lost their first legal test before Judge Richard Austin in Federal Court here last week. The two, Erwin S. Rosenberg and Melvin A. Gershun, attempted to plead no contest, but were denied following objections by the U.S. attorney. Trial was set for Nov. 14.

Had the "nolo contendre" pleas been accepted by the court, the defendants would be criminally liable, but damage suits arising out of the case would have been difficult to prosecute.

The pair were indicted last June on charges of printing 61,000 copies of six sheet music books, each containing 100 songs. The books were sold for as much as $20, but still much under the price of legally printed books.

Bratel Joins Atlantic

Jack Bratel has been added to the promotion staff of Atlantic Records. Based in Cleveland, he'll rep the company and its affiliated labels in that city, Pittsburgh and Detroit. He reports to Bob Kernheiser, the company's national sales manager and promotional director.

A freelance promotion man, Bratel formerly was branch manager of M. S. Distributing in Cleveland.

FOR KENNEDY THEY PLAY

L. A. Philharmonic Otherwise Refrain From Tooting

Los Angeles, Oct. 23.

L.A. Philharmonic Orchestra will play during President John F. Kennedy's visit to the new $25,000,000 L.A. Music Center when the Chief Executive dedicates facility Oct. 27, despite labor troubles between American Federation of Musicians Local 47 and Southern California Symphony Assn. which have killed upcoming 1962-63 season.

This is promised by John Tranchitella, prexy of Local 47, who said regardless of the status of negotiations on a new contract "we definitely will play" during the civic event.

Official stated that the Music Performance Trust Fund had approved an expenditure to make possible the concert for the President.

Union earlier rejected a two-year contract with SCSA, which sponsors the orch, by a 74-5 vote. Philharmonic season was to have started yesterday (Mon).

Vogel's Busy Legal Wk.: Sues Octave Records & Files Over 'Ball Game'

Jerry Vogel Music filed two complaints last week in N.Y. Federal Court, one against Octave Records and the other against the catering firm of Harry M. Stevens Inc. and the Sealright Co. In its suit against Erroll Garner's Octave Records, Vogel is seeking six cents per usage plus an injunction against use of the tune "Some of These Days."

The action contends that on or about March 29, 1962, Octave gave Vogel an unsworn statement covering a three-month period ending Dec. 31, 1961, for use of the tune. Vogel, however, demanded a sworn statement and claimed that Octave had undertaken to pay royalties on disks sold instead of disks manufactured.

The complaint charges that Octave later filed sworn statements regarding the song's use after December, but has still failed to send a sworn statement of usage prior to Dec. 31.

In the other action, Vogel alleges that in 1961, Stevens and Sealright devised a container for the sale of popcorn and, without consent, printed across the container a portion of the lyrics of "Take Me Out To the Ball Game." The suit claims that the use was made without approval or payment of royalties for commercial usage. An injunction covering damages sustained and an accounting is sought.

CAP SHUFFLES SALES STAFF IN FOUR CITIES

Capitol Records Distributing Corp. shuffled its field staff last week.

Tom Beckwith, Kansas City sales manager, takes over as sales chief of CRDC's Chicago branch, succeeding Bruce Masterson, who becomes operations manager at the L.A. branch. Richard Ware, just returned from a year of active duty with the Army reserves, returns to his old job as K.C. sales manager.

Elbert Allsup, formerly CRDC sales representative in Alabama and Mississippi, has been promoted to sales manager of the New Orleans branch replacing Charles Gilbert, deceased.

All report to Bill Tallant, CRDC veepee and national sales manager.

Sarah Vaughan Springs Spouse After Jailing Him

Philadelphia, Oct. 23.

Sarah Vaughan had her husband Clyde Atkins, 34, tenor saxophonist, locked up last week on charges of threats to kill her. But the singer later withdrew the complaint at a magistrate's court hearing and walked out with her husband verging on tears.

Atkins was picked up at the Uptown Theatre here, where Miss Vaughan is starring. She charged that he had threatened her over the telephone and in person. The musician was warned by the magistrate that he would "be brought in again in the event of any further threats." Atkin and Miss Vaughan have been married five years.

Riverside Gets Art Blakey, Decca Renews Earl Grant; Other Deals

Friedlander to UA

Buddy Friedlander has been named national promotion director of United Artists Records. He will direct all promotion for the diskery at the national, regional and local levels. He succeeds Herb Linsky, resigned.

Friedlander has been associated with Mercury and Epic Records and also worked in the music publishing field with E. B. Marks and Mills Music. He has recently had his own national promotion and management office in New York.

Nippon Symph & New York Batoner

Tokyo, Oct. 23.

Making its bow here was the Yomiuri Nippon Symphony at the Tokyo Bunka Kaikan under the baton of Yank Willis Page, formerly conductor of the Nashville Symphony.

Launching the debut with eight concerts in as many cities, the orch will give a number of additional concerts in the fall in Tokyo, including some especially for youth groups, and will begin a regular series of concerts over NTV and YTV. In January, it will start a series of subscription concerts. An overseas tour is planned within four years.

In addition to conductor Page, who speaks no Japanese, there are four foreigners in the orch. They are concert master Wolfgang Stavenhagen and oboe player Otto Winter, both from West Germany; harpist Joseph Molnar, Austria; and William John Brain, trumpet, U.S.

Sponsored by the Yomiuri Newspapers, the orch will also have the cooperation of the papers' sister companies, Nippon Television Network (NTV) and Yomiuri Television Corp. (YTV-Osaka).

ATE LABEL CHANGING ITS TAG TO ALGON RECORDS

The ATE disk label is going through a name change. Beginning Nov. 1, it will be known as Algon Records. ATE is a subsidiary of Algon Theatrical Enterprises which represents international artists and books overseas tours.

According to Michael Golan, ATE president, the tag switch is the first in a series of moves to increase sales and distribution throughout the U.S. As of Jan. 10, the firm will have a Coast office under the direction of Issac Armony who is currently the N.Y. production manager.

The ATE label was launched two years ago by Golan who came to the U.S. from Europe in 1959. The diskery has distribution setups in England, Italy, Holland, France, Israel, South Africa and South America.

ITA Picking Up Musical Acts in Expansion Move

International Talent Associates has been beefing up its roster of musical acts as part of an expansion plan that now brings the agency into the jazz and dance areas, in addition to its concentration in the folk market.

In the jazz groove, ITA is now repping Gerry Mulligan and the Newport Jazz Festival All-Stars. Mulligan is among the top-rated sax men. The All-Stars are a group formed by musician-promoter George Wein, who produced last year's Newport Jazz Fest.

Ralph Flanagan Orch has also joined the ITA fold to work mostly dance dates. On the folk scene, the agency picked up the Phoenix Singers, the Folksters, the Guela Gill Trio and the newly reunited duo of Bud & Travis.

These additions to the ITA talent roster are part of an overall expansion plan through which the agency intends to move with greater emphasis into various musical areas it had been less concerned with in the past.

Riverside Records has pacted jazz drummer Art Blakey. A leading jazz purveyor for several years, he was most recently affiliated with the Blue Note label. Blakey and his Jazz Messengers group are cutting their first Riverside session next week. A big band date is also being planned around the group.

Decca: Earl Grant

Decca Records has extended its pact with singer-pianist Earl Grant with the re-signing of the artist to a new longterm contract. Their association began in 1956. His most recent LP is "Earl Grant at Basin Street East." He's also represented by a single called "Sweet Sixteen Bars."

UA: Oliver Nelson, Others

United Artists Records continues its push into the jazz field with the signing of three new artists in this genre. They are instrumentalists Oliver Nelson and King Pleasure, and vocalist Danny Small. The move is part of an overall expansion of this phase of UA's disk activities which are under the direction of Alan Douglas. Nelson has completed an LP of music from the film 'Phaedra." A waxing by Small was issued a few weeks ago.

Coral: Ginger Gordon

Coral Records has inked thrush Ginger Gordon. The singer recently returned from an around-the-world tour for the State Dept. and also completed a feature role in the upcoming pic version of "Arms and the Man." Her first session with Coral was cut last week.

Octave: Tiny Grimes

Octave Records has signed jazz guitarist Tiny Grimes. Label has also set a deal with United Artists Records whereby the latter will handle international distribution of all Grimes' product. The guitarist has completed his first LP for pianist Erroll Garner's Octave imprint and a single by the jazzster will also be in release shortly.

Duchess: The Chuck-A-Lucks

Duchess Records inked The Chuck-A-Lucks, comedy - singing male trio (Reuben Noel, Charlie Dickerson and Adrian Keith). Al Klein, label's v.p.-a&r director, waxed the first platter last week at Pams Studio, Dallas. Sides are "Dingbat Diller," novelty by Noel, and "Yes, Little Children," a pseudo-spiritual written by the trio. It's for January release. Klein plans to etch a Chuck-A-Lucks album in December.

Crosby-Hope Cuffo Disk To Bally Minn. Vacations Has Political Overtones

Minneapolis, Oct. 23.

As result of their compliance with a request of Tom Swain, state business development commissioner, to donate their vocal services for a phonograph record to help promote Minnesota as a summer vacation playground, Bob Hope and Bing Crosby are figuring in the current gubernatorial election campaign. It's giving the two stars newspaper, television and radio publicity.

Hope and Crosby didn't receive any monetary stipend. But the record's manufacture, advertising and distribution have involved an expenditure of $43,000 of the $50,000 appropriated to lure outstate vacationers to Minnesota. And the Democratic Farmer Labor gubernatorial candidate, Lieut.-Gov. Karl Rolvaag, is attacking reelection seeking Gov. Elmer Andersen on account of this.

Rolvaag charges that the governor is responsible for "this squandering" of state funds. On their part, Andersen and Swain declare that the money was "very well spent." What's more, they declare, it's being recouped from the record's sale, now around $20,000, which is larger than was anticipated.

On the Upbeat

New York

Richard Wess, arranger - conductor-composer, signed by WOR-TV to be musical director of the new late weekend show to star **Jerry Lester** . . . **Calvin Jackson's** next NBC special will salute composer **Jimmy McHugh** . . **Jack Jones** at the Glen Casino, Buffalo, until the end of the week . . **Teresa Brewer**, recent Philips platter, inked a general representation contract with United Talent Assoc . . . Actor-singer **Dick Kallman** flies to London Nov. 4 to record for EMI . . Blue Note songstress, **Dodo Greene**, set for a December appearance at Peps Club in Philadelphia . . **Sid Ascher-Charles Richmond** disk production combo has sold its first single to United Artists. Platter presents singer **Chuck Clark** supported by **Billy Mure's** arrangements and orch.

Johnny Mathis, who winds up a two-weeker at the Latin Casino, Cherry Hill, N.J., tonight (Wed.), follows with a week-long stint at Pittsburgh's Twin Coaches before hitting the road for a series of one-night concerts stands in the U.S. and Britain . . . Show biz tenants into the new Carnegie House on W. 57th St. include **Paul Anka** and film-nitery publicists Mike Hall Assoc.

George Maharis in Gotham for Epic Records disk sessions and singing appearances on the **Ed Sullivan** and **Hy Gardner** tv shows . . . **Murray Kaufman** will add a Sunday spinning shot to his regular Monday-through-Friday deejay chores on WINS, beginning Oct. 28 . . . the Amaku Memorial Foundation is presenting a festival of African music and dance Saturday (27) featuring **Solomon Gbadegesin Ileri** and a company of 30 dancers, singers and musicians, with proceeds to go towards the building of the Amaku Memorial Hospital in Nigeria . . . singer **Abbe Lane** authoring a tome on interior decorating to be published by Whitehall with illustrations of photographic layouts of more than 50 homes of international celebs she has decorated or helped to decorate.

London

U.S. vocalist **Pepe**, touring here in a package show with **Dion** and **Del Shannon**, was recorded by **Tony Meehan** for Decca . . . U.K. release-date of **Frank Sinatra's** "Great Songs from Great Britain" put back two weeks due to a damaged master tape . . Jazzman **Kenny Ball** will cut his Japanese trek to take up a second string of dates in the U.S. this November . . . Date set for next Eurovision Song Contest is March 23. Place: London . . . Following his own video show, popster **Adam Faith** has landed his own radio skein . . . **Joe Williams** stepped in for **Sarah Vaughan** when latter had to cancel tour of Britain through illness.

Little Eva, whose "Loco-motion" is climbing here, due in the U.K. to join the Brian Hyland-Joey Dee package, to tour Granada-circuit film theatres in February . . . **Craig Douglas** switched back to the Decca stable under a new deal with Ritz Records. This is Douglas' fourth change of label, unprecedented for a singer in these parts . **Johnny Dankworth** to open "London's biggest jazz club" in association with the London Dance Institute . . . **Acker Bilk** cutting a new album for U.S. distribution . . . Ember Records named **Joe Meek**, an indie producer, to helm a scheme to up Ember's pop status . . **Anthony Newley** has been given an okay to form his own indie disk firm by Decca.

Frank Sinatra's album, "Great Songs From Great Britain," will be aired in full on the BBC Light program, Oct. 19. Sinatra has taped his own introductions . . . **Alma Cogan** readying a trip to Japan . . . **The Tornados** copped a Silver Disk for their second single, "Telstar," which has topped the 400,000 mark . . . Parlophone musical director and composer **Ron Goodwin** named to write the score for **Cornel Wilde's** "Lancelot and Guinevere" . . Release of the **Shirley Bassey** LP with **Nelson Riddle** fronting a British orch has been held up owing "to circumstances beyond EMI's control" . . **Little Richard** to cut a disk for Mercury while visiting Britain.

Hollywood

Connee Boswell pacted by Charles Records, first release to be "I Don't Mind" and "You Ain't Got Nothin'," both her own compos. . . . **Al Kavelin** formed Kammy Records, **Mike Elliott** handling national distribution. . . . **Phil Harris'** first for Reprise Records will be "Run Red Run" and "Old Man Time," arranged and conducted by **Buddy Cole**. . . . **Vi Redd**, daughter of vet drummer **Alton Redd** and spouse of **Richie Goldberg**, inked to two-album deal by United Artists.

Kay Stevens will do a "live" album for Columbia during her three-week stand at New Facks, Frisco, starting Oct. 26. . . . **Marty Ingels** signed to cut a Victor album, with **Bruce Howard** collabing on comedy material. . . . **Elmer Bernstein** will score **Hall Bartlett's** "The Caretakers. . . . **Michael Anderson** to clef and conduct score of Bern-Field's "Terrified." . . **Annette Funicello** recorded "Annette, the Story of My Teens," for Buena Vista Records, disk including songs from her earlier albums.

Philadelphia

Carmen McRae, at Pep's Oct. 22-27; **Joe Williams**, Oct. 29-Nov. 3; **Tito Rodriguez**, Nov. 5-10 . . . **Dave Brubeck Quartet** into the Academy of Music, Oct. 26 The group plays Sunnybrook, Oct. 27 . . . **Bernie Lowe** changed the name of Cameo-Parkway Music Corp. to Keynote Music Publishing Co. . . . **Joey Dee & the Starliters** play Erie Social Club Oct. 26-28.

Jimmy Miller, West Philly baritone sax, who toured with **Carol Channing**, joined **Peter Duchin's** orch at the St. Regis, N.Y. . . **Connie Francis** inked to appear at the Latin Casino for 10 days, beginning March 11 . . . Pop singer **Johnny Burnette**, formerly with Liberty Records, has been signed **Bob Marcucci** for his Chancellor label . . . **Phil Spector**, of Phillies Records, bought out his partners, **Harry Finfer, Lester Sill and Harold Lipsius.**

Educ'l TV

Continued from page 63

individual compositions in which BMI owns or has the right to grant performing rights by broadcasting during the term hereof."

On the individual publisher level, the attitudes are varied and confused. One publisher said, "We have no policy on educational tv. It's too new. We might give free licenses if the showcasing is important enough." Another said, "We give free licenses but we don't want it generally known." And still another said, "We're giving free licenses now because it still is in the experimental stage and we feel educational tv will be good for the industry."

Some Pubs Urge Curbs

On the other side of the coin, though, there are publishers who feel that some producers of educational tv programs are a free-wheeling lot who have to have some restrictions put upon them. "We'll work with them," these pubs pointed out, "if they tell us their problems and what they plan to do, but they can't take our songs carte-blanche and expect us to be quiet about it." Then, there are some publishers who just ask for a "token" fee for the use of their copyrights. This fee is, in all cases, much less than the fee paid by commercial tv.

Without having any frame of reference, the publisher seems to be guided in his decision of whether or not to charge for a licensing on how important he considers the plug values of a shot on educational tv and how he wants to work his catalog. The educational tv'ers are pleading for the free license. Their pitch is, "We're non-commercial, non-profit making and we serve as an excellent exploitation outlet for songs."

The music industry is weighing both sides of the arguments. There is no precedent in the biz for this situation and the publishers seem to be waiting for somebody to establish one.

'Hound Dog's'

Continued from page 65

"If I let these kids have things that appeal to them, I have a happier group of boys to handle," he points out. "I counsel the use of more sedate music but the kids just don't go for it. Why knock your head against a wall, it's what the kids want. As long as it's supervised properly, as long as the kids are morally well-behaved, there's no use in insisting on a different type of music."

"Rock 'n' roll as orginally presented by some of its early innovators was morally offensive," the Monsignor opines. "The enjoyment of this type of music is possible without the contortions of some early innovators."

"Hound Dog's Old Gold" contains performances by Clyde McPhatter, the Shirelles, the Coasters, the Spaniels, Chuck Willis, the Fiestas, Wilbert Harrison, the Mello-Kings, Jack Scott, Al Brown & the Typhoons and others. "But please don't call me 'the rock 'n' roll priest'," Monsignor Keliher added.

Inside Stuff—Music

An arranger's general function in the musical theatre is to take over where the composer leaves off. That was the peg of Sid Ramin's address at the sixth session of the ASCAP Seminar on the Musical Theatre held last week at New York's Judson Hall. Ramin, whose Broadway credits have included "West Side Story," "Gypsy" and "A Funny Thing Happened on the Way to the Forum," added, "Since no composer today, except for Leonard Bernstein, can orchestrate his own songs, it's my job to decide what combinations of instruments should be used.

"I also have to be an arranger," he pointed out, "in order to add certain musical coloration to a score to bring out the true flavor of the songs. Because my work combines these two functions, I like to think of it as 'scoring' rather than 'orchestrating' or 'arranging.'" The ASCAP podium was shared by conductor Frederick Dvonch, who said, "Conducting a show never gets dull because every audience is different, and because there are constant changes in the cast and in the orchestra. It's my job to see that the intentions of the composer are carried through as if it were opening night."

RCA Victor is moving into "Phase 2" of its buildup on Sergio Franchi, company's new Italian tenor. The diskery has made Franchi a pivotal factor in a Red Seal sales-promotion-ad contest for distributors which will run until Dec. 10. Simultaneously, Victor is pushing Franchi into the singles market with a coupling of "Once" and "I Mustn't Say I Love You." This is the first single that Victor has released by a Red Seal artist in five years.

The first phase of the Franchi drive included a deejay tour promoting his debut album, a concert at New York's Carnegie Hall (21) and a shot on Ed Sullivan's CBS-TV show (14). As a result of the tv appearance, Franchi has been booked for three additional appearances on Oct. 28, Jan. 6, and March 31 with option for more appearances. On the concert end, Franchi has been set for Boston's Music Hall (Nov. 1-4) and Washington (Nov. 11). Philadelphia, Chicago and Cleveland are all planning concert bookings in 1963.

"Land Ho!", a musical revue written by Jack O'Brien and Robert James, won the second annual Broadcast Music Inc. (BMI) Varsity Show Competition. Checks for $500 each will be presented to O'Brien and James as creators of the winning production and to the MUSKET (Michigan Union Show, Ko-Eds, Too) organization of the U. of Michigan which sponsored the show. "Land Ho!" was selected from 34 entries which were produced during the 1961-62 school year. First honorable mention awards were made to "The Wildbirds," with book, music and lyrics by Gordon Richmond, presented by the Juilliard School of Music. Two second honorable mention awards went to: "Lute, Flute, Lyre and Sackbutt" by Arthur Morey, presented by the Harvard Musical Theatre Group, and "Tour de Farce," by John Simon, presented by Princeton U.'s Triangle Club.

The Twist hasn't made it as far as the New Oxford Dictionary is concerned. According to a dispatch from Reuters the Twist will not be included in the NOD because it has yet to stand the test of time. The dictionary, however, will include the Tango and the Charleston. Despite the criticism voiced against the new Webster's Unabridged Dictionary for including words that have not been around long enough, the Twist didn't make Webster's, either. Webster's recognizes the Tango, the Charleston and even the Merengue.

MGM Records has switched the Pat Thomas release of "Desafinado" from the Verve label to the MGM banner in order to concentrate its promotional push on the Ella Fitzgerald single release of "Desafinado" and "Stardust Bossa Nova." Lenny Scheer, singles sales manager, has altered all MGM distributors to get behind the Pat Thomas disk which was released three weeks ago under the Verve banner.

Jack Mills

Continued from page 65

music no longer is the focal point. For one thing, it now takes a back seat to the artist or the treatment and in many pop tunes it's the rhythm that's the key and not the melody.

Fewer Sales Media

Another element of the picture, Mills adds, is that "bands don't introduce anything anymore." They play mostly medleys today and don't relate as directly to the public as they used to as far as the presentation of new material is concerned.

The same goes for many artists, he believes. Performers concentrate on hits and don't pick material for themselves any more. Mills feels that if artists chose material with more care, they would give their careers more longevity and would also, in the process, give music itself a big boost. "Artists aren't singing songs for themselves anymore but for the record," he opines, and this is damaging both for the singers, the music concerned and the music business as a whole.

There are other factors too, such as the decline in the number of cafes around the country and the fact that live music in general has taken a big dip in recent years. Mills notes that a return to some of the older tune plugging practices that concentrated on the music itself and not so many other angles would not only help sheet music sales but would also give music in general a big boost.

Meantime, Mills Music recently acquired the exclusive selling rights in the U.S. for the complete catalog of H. Freeman & Co. of England. This catalog contains 800 separate items including classics, piano pieces and books, standards, vocal and choral works, instrumental solos and instructional books. The pubbery has also acquired the Yank selling rights for "Serenata Sincera" from Carisch, music publishers of Milan, Italy.

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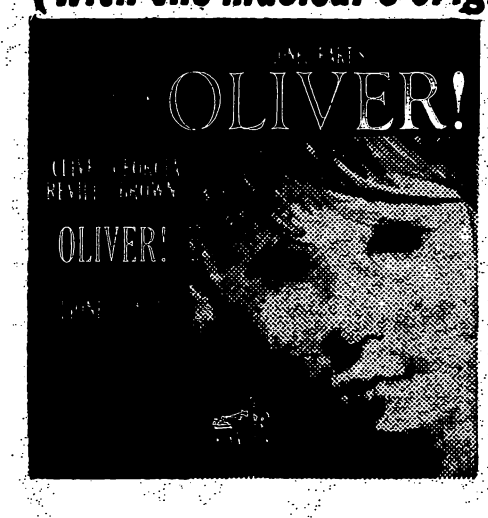
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Waldorf-Astoria, N.Y.

Shelley Berman, Milt Shaw and Lenny Herman Orchs; $3 and $4 cover

Of the three nitery openings in Gotham Thursday night (19)—and the town's jumping plenty these days—Shelley Berman quite obviously got the cream of the crop. The professional and avocational publicity has later caught up with Julius Monk's Plaza 9 revue, inceptng the Rendez-Vous Room of the Plaza into the intime league, at the 11 p.m. bow, and the Nat King Cole preem at the Copa for the post-midnight festivities.

This is a return for Berman, a solid standup comic (excepting that he and Perry Como both made this stool a popular show biz prop, humorously and vocally) who erred only with some dubious tee-off comedy ("wrong jokes for the dinner show?"—and he was right), but he got rolling and wound up a sound 45-minute click. His batting average was well over the .500 league which, in terms of comedy purveying, is plenty big league.

Berman sought to introduce "new" stuff where seemingly even the hip firstnighters would have been well satisfied with the staples, such as those he purveyed on tv and on vinylite. Result was that, when he got into the "two aspirins" routine, he was on firmer ground.

Berman is essentially an intimate room comedian—in person—which should be accented in that, so far as mass appreciation, he is paradoxically very effective in video guest shots. But back to the in person impact, his metier is dominantly Blue Angel rather than the Empire Room, so it is to his considerable credit that he projected to the far reaches of the Waldorf's 500-600 capacity. And SRO it was—plus. Not since the Eddie Fisher date last year (with Liz then the unofficial guest star) did the Empire Room have supplementary ringside tables on the floor as for Berman.

His cranial comedy is not too esoteric for mass appreciation. He does not need, however, those Protestant-Lutheran-Reformed Jewish nonsequitors, and he certainly should retire the jokes about "regularity" and Scotissue. The satire on tv commercials is effective without these.

He is a sensitive comedian who, despite his authority and aplomb, knew he had misfired on occasion. Those lapses are easily plugged up right out of his Verve LP, which was a souvenir giveaway to VIPs and press at the premiere—not to mention his own savvy on material and projection. That's a matter of editing.

Milt Shaw's dansapators are spelled by a new combo, the sprightly Lenny Herman quintet which has been around.

Biz looks strong. Take it from bossman Clyde J. Harris, maitre d'hotel Louis Siccardi and the waiters—the latter always the best barometer—the preceding Sheilah & Gordon MacRae were boffo b.o. Pearl Bailey follows Berman. Harris then does the unusual of laying off two weeks before Xmas rather than suffer indifferent business, reopening for the boffo Eve trade (attraction still to come), and then Lena Horne comes in with her horn of plenty boxoffice.

Walldorfkeller

The Hilton flagship's Walldorfkeller again has Greta Keller as its lodestone. The nomenclature is a fortuitous mating of diseuse and boite. Its stolid Teutonic decor is a fitting background for the versatile international song stylist who mixes up the pops and the Cole Porters plus excerpts from the Prater and Champs-Elysees hit parade, including some newies on her own.

Miss Keller, too, is a standard on disks—her newest ABC-Par platter is an excellent sampling of her multilingual vocal wares. She makes the Walldorfkeller an ideal setting for her personality and her obviously faithful personal following. From 10 p.m. until midnight she does three, sometimes four routines, with capable assist of Leo Pleskow on violin, Paul Mann at the Steinway, and Ernest Hirsch doubling strong bass and accordion. They're a knowledgeable musical crew who lend strong support. This bear out Miss Keller's recent interview with the Variety man in Tokyo that no singer, particularly one with an international catalog, should essay a Far East booking sans own personal pianist-conductor.

When John Jacob Astor in 1783 first journeyed to America from the hamlet in Heidelberg Forest known as Walldorf he founded one of the great dynasties and fortunes in America whose fief and fealty eventually was to become known as the Waldorf-Astoria. Hence the Walldorffkeller billing for this stylized Germanic tavern over which John Fontaine presides expertly. There is a $1.50 and $2 convert, latter on Friday-Saturday.

Incidentally, the hotel's convention biz, its hotel room and public entertainment boites' traffic would indicate that the Waldorf's still the Waldorf. Which of course is an observation in face of the overall stimulus that comes from the new Americana, and will be reprised next spring from within its own organization when the New York Hilton debuts. *Abel.*

Troubadour, L. A.

Los Angeles, Oct. 18.

Lenny Bruce, Charlotte Daniels & Pat Webb; $1.50 admission.

Lenny Bruce, who had his day in court Friday (19) on narcotics and battery charges, is at this coffeehouse nitery through Oct. 28. Notoriety is boxoffice, and Bruce's extra-curricular scrapes, plus his reputation for bold, uninhibited crusading, should keep the Troubadour, a place that attracts young people of limited means and anti-conformist dispositions, jumping. There are to be no dark nights in the course of his engagement.

As part of his 45-minute monolog, Bruce slips in occasional references to his various run-ins with the law ("who'd go to see a dirty talking dope fiend?"), and these remarks currently are extracting the biggest roars from the aware and expectant audience. Otherwise, crux of Bruce's act remains stable: his point that society is less concerned with censoring violence than sex expression, though the latter is innate human nature, the former an undesirable by-product.

Bruce is bound to offend many—his vocabulary and choice of subject matter sees to that. But those willing to go along, and to wade through almost incomprehensible thinking-aloud stretches, will be rewarded periodically with spurts of penetrating observation.

Balladeer Hoyt Axton, who was to have been the supporting performer on the bill, had to bow out owing to a throat infection. He has been replaced by Charlotte Daniels and Pat Webb, a folk song duo. Miss Daniels, who has a pleasant, mature voice, does the singing, and both strum guitars. Their accompanying patter leaves a lot to be desired. The repertoire, which ranges from honky tonk items to revolutionary tunes to square dances, is a bit too obscure and variable in nature to sustain attention or build momentum. *Tube.*

Berns, Stockholm

Stockholm, Oct. 17.

Takeuchi & Imperial Japanese Dancers (8), Julius Jasobsen, Berns Orchestra conducted by Mario Weber; lighting, Anders Lindroth; $2 minimum.

Booked here for the month of October is this Japanese dance troupe which has played a number of American niteries and appeared in Barcelona before opening at Berns last week. It's the initial date for a Nipponese terp company in a Swedish restaurant and they score easily.

Particularly effective is the unit's interpretation of "Frankie and Johnny" which they do in a blend of old Japanese dancing art combined with modern western style. Takaoka Kiyoko as Frankie repped ancient Japanese art. Kataura Lee Miiko portrayed the western influence and displayed more nudity than Berns customers are accustomed to.

Troupe dishes up a brilliant show and reaps solid applause. Soloist in the company is Tonooka Hatsue who clicks in an interpretation of a Spanish dance. Show is briskly directed by William Lloyd and props by Jio Han add an extra lustre.

Danish-born pianist Julius Jacobsen served up 15 minutes of Chopin prior to the Japanese unit's routines. His pianistics are excellent, but Chopin at a restaurant may not be everyone's cup of tea. Berns Orchestra, batoned by Mario Weber, backs the show with class. *Wing.*



GALE SHERWOOD

With Nelson Eddy, just finished their third run at Danny Deeds' Maramor in Columbus, Ohio, before going to Australia. Raymond McBride said in the Milwaukee Journal: "She can match voices with Eddy, who still has those great bellows, and she is a first-rate clown, too!"

A.P.A. handles.

Plaza 9-Room, N. Y.

Julius Monk production, "Dime A Dozen," with Ceil Cabot, Gerry Matthews, Jack Fletcher, Mary Louise Wilson, Rex Robbins, Susan Browning, William Roy & Robert Colston. Staged & choreographed by Frank Wagner; costumes, Donald Brooks; lighting, Don Lamb; music & lyrics, William Roy, William F. Brown, Bruce Williamson, Tom Whedon, Sam Pottle June Reizner, Bart Howard, Lesley Davison, Bud McCreary, William Engrick, Alec Wilder, Allison Roulston, Jay Foote, Maxwell Edward Siegel, Seymour Zogott, Claire Richardson, Jack Holmes. Sketches, Bruce Williamson, William F. Brown, Dee Caruso, Bill Levine, Rory Harrity, Richard Craven, Robert Elliott. Opened at Plaza 9-Room, Plaza Hotel, N. Y. Oct. 18, '62. $5-$6 minimum.

The intimate revue has exceedingly strong competition. Now that Julius Monk has unveiled his "Dime a Dozen" at the Plaza 9-Room of the Plaza Hotel, there are two excellent vestpocket shows in New York. The other is, of course, at Monk's former bailiwick, Upstairs at the Downstairs.

The new display makes this section of midtown an exceptionally lively place. It's now the stronghold of cerebral cafe entertainment where those who originally discovered off-Broadway have a choice of some of the sprightliest nitery divertissement around.

Monk's new revue has many moments of wit, gaiety and charm plus a talented cast, most of whom have been in service at his previous establishment. He has also recruited some of the writers with whom he has previously been associated. Thus there's a continuity with his past despite the new surroundings in the Plaza.

The room is a bright red, done in an Edwardian theatrical motif. The setting is gay and charming, and the design of the room (nee RendezVous) makes a pleasant spot for a show lasting about two hours with intermission.

The show's top moments come with a quartet of numbers. Barry's Boys, a spoof of Goldwater followers, is bright and brittle. Writer June Reizner has endowed it with a lot of wit. The accompanying choreography is imaginative plus its projection by the males in the cast. Gerry Matthews, Jack Fletcher and Rex Robbins give this show a hot spot near the top of the first act. It takes the proceedings through some numbers that aren't as strong.

There is also the rib of stamp collection (the S&H and Plaid Stamp type) with the entire cast in kilties paying tribute to Huntington Hartford for this merchandising gimmick. Among other sketches are "Slow Down Moses," a warning to the former Park Commissioner to stop messing with Fire Island, and a sequence spoofing Tennessee Williams within the framework of "Night of the Iguana." All these have high literacy content. But more important is the excellent staging that highlights laughs subtly and sharply.

There are other items of varying degree of quality. Former Vice President Richard M. Nixon gets his'n in a barbershop sketch. Like any other topical show, "Dime a Dozen" has discovered America's royal family, the Kennedys, particularly Caroline. There's a tragedy item in a dissertation on ratings, folksong style by Ceil Cabot, and a satire on the peace marchers.

One number, "Le Spot Hot," concerns Monaco. Because of its extreme topicality, it seems like a last minute insertion. Aside from its headline value, it doesn't come off. Its major fun-line is "It's grim, grim, grim for the Grimaldi's," repeated four times and it got three bellies. The opening night audience, by that time, seemed conditioned to laugh at anything.

The players are all firstrate, particularly the boys. And Miss Cabot knows how to handle laugh lines with maximum effectiveness. Also an asset is Mary Louise Wilson. Susan Browning is more effective in the show's quieter moments.

There are several hidden assets in this show including staging and choreography by Frank Wagner, and the stage design by Ed Wittstein and Robert Miller. Giving drive to the show are the plural pianos of William Roy and Robert Colston, and of course, the overall concept of the show by Julius Monk.

One of the question marks of this operation is whether the Plaza 9-Room will be in competition with the Hotel Plaza's older and statelier Persian Room. Time and attractions will tell. *Jose.*

Colony, London

London, Oct. 19.

Lionel Blair Dancers (5), George Birch and Ken Penny Orchs; $6.50 minimum.

If the days of the Twist are numbered—and that's a matter of some speculation—there's doubt that there will be other frenetic routines to catch public imagination. Though the Twist still dominates the scene, the Madison and the Mashed Potato are emerging. This new interest in the latest terping styles makes for a lively background for Lionel Blair's show at this swank Berkeley Square restaurant.

Blair, who is one of Britain's top dancers, has lined up a quintet of striking looking gals, who are also no slouches when it comes to making with the fancy steps. For the best part of half an hour they dish up a breezy mixture of song and dance, with a special plug for the Madison and a brief glimpse of the Mashed Potato. The Twist is in, of course, but oddly enough it's the soft-shoe routine which pleases most.

However, it's all pleasant visual entertainment. One cute gimmick is Blair's demonstration of the Twist to the music of commercial jingles. Such an act, of course, is a natural for audience participation, and there's little difficulty in attracting diners on the floor. *Myro.*

Copa Lounge, N. Y.

Newton Bros. (4), Five Catalinas.

This big and bright barrom adjunct to the Copacabana is bringing in before-and-after show trade and probably customers just off the street, with a steady round of upbeat noise that ranges from minstrel stylings to rock and roll.

Newton Bros. are four youngsters out of the west who provide their own instrumental backing to vocalizing on a book of standards mostly out of the vaudeville past. Eighteen-year-old Wayne Newton is lead singer with a unique upper-register voice that comes across in a belting, colorful style that suits the catalog. Turn as a whole seems highly appropriate for the Copa's fun-loving adult followers.

Five Catalinas, on the other hand, blow hard at the r&r chart hits to less effect than the groups that waxed the tunes to begin with, and to virtually no effect on the noisy Lounge aud, despite the r&r whamming guitar accomp and general boom-chucking.

Newton Bros. are in for an extended run. Catalinas launched a couple of weeks last Thursday (18). *Bill.*

Additional Night Club Reviews on Pages 76-77

Copacabana, N.Y.

Nat King Cole, Gary Morton, Tina Robin, Jimmy Dalli, Peggy Cutshaw, Copa Girls (8), Joseph Mele and Frank Marti bands; staged by Douglas Coudy; songs, Joe & Noel Sherman; $6-$7 minimum.

Nat King Cole is back at the Copacabana and, as usual, telling audiences via a special material song that "Cole Won't Sing Rock & Roll." He has added another special number, "Cole Won't Twist."

Cole is not above a country-western rendition, however, and he caps a fine one-hour turn of slick, tasteful ballading with his first hit disk in five years, "Rambling Rose," a melodic and simple number clearly in the hillbilly idiom.

This veteran and superprofessional talent who started off as a jazz pianist with instrumental trioing for the old radio transcription services and personals in the midwest honkytonks and stagebar boites, captivates the Copa audiences with a carefully edited book. It contains evergreens which are notable for harmonic clarity and simplicity without any sacrifices in class. Arrangements, for which the Copa house band is augmented by a half-dozen or so shivvering fiddles, are clean with a lot of dramatic punch.

For the record, Cole takes a brief turn at the piano to prove he can still sit down with most any modern jazz group for a swinging gig.

Comedian Gary Morton is back with his blustery voice and up projection slightly remindful of Milton Berle. Some of Morton's material has been tried on Copa audiences in the past, and it comes through again for good returns. His best bits seem to be the ones that involve the orch like a Greek chorus, and the capping voices that don't fit the occupation—an accent that sounds like it should go with a gay hairdresser turns out to be a state trooper, etc.

One sagging moment in the Morton routine comes with a series of gags aimed at television. Buffoonery is slanted at Drs. Casey and Kildare and the humor had one year's mould on it as per the life of the shows. Nothing on the new video scene, apparently, that has managed to reach a stature for parody.

Copa's eight-line chicks terp lively along with sock vocals by Tina Robin and Jimmy Dalli in a continuance of previous production numbers. Joseph Mele and Frank Marti bands provide the bounce for business men and their partners. *Bill.*

Statler-Hilton, Dallas

Dallas Oct. 19.

The Mello-Larks (with Adele Castle), Johnnie (Scat) Davis Orch (7); $2.50-$3 cover.

This is a second local stand for The Mello-Larks, slick songstyling foursome, and the two-year absence has added impact to the handsome quartet's vibrant vocal showcasing and choregography. Adele Castle, featured femme, is a well stacked looker with pipes to match and she gets a fine assist from the males, Charlie Dobson, Stewart Vannerson and Don Ranney, in the animated 35-minute stint.

They start fast with a rousing "Good Man is Hard to Find," accent precision piping with a sultry "Jealousie" and reap mitting with risible lyrics to "Read That Gideon Bible." Material selection is smartly varied with an old English madrigal, "One Finger, One Thumb," the surefire standard, "Stardust," and a handclapping spiritual, "Up Above My Head" for good results.

Miss Castle's costume change finds her as "Tempus Fugit," a bumping, gyrating exotic dancer in skinfight gown with red boa, as the lads croon "Blues in the Night" for lotsa laughs. Begoff is a tribute to Al Jolson with a belting "Rockaby Your Baby."

Per usual, the Johnnie Davis crew gives top showbacking. The singing maestro teams with the band's thrush, Anita Grant, and bassist Murray Horn to open the show with a lusty vocal of "Hey, Look Me Over." Horn offers a sock solo of "What Kind of Fool Am I?" and a band instrumental, "Fanny," features Davis' trumpet solo.

Show runs two frames, with The Goofers (6) and Teddy Phillips' orch due Nov. 1. *Bark.*

NITERY OPS' 'PROTECTIVE' ASSN.

Max Gordon Finds Comedy Disks, TV Stiff Competish for Today's Intimery

By MIKE GROSS

Comedy records, tv, the greater showcase availabilities for new talent and an increased sophistication on the part of audiences are some of the contributing factors in today's small nightclub bind. That's the appraisal of Max Gordon, the longtime owner (26 years) of New York's Village Vanguard and till recently, when he bought the club outright, partner for 19 years with Herbert Jacoby in the operation of eastside bistro, the Blue Angel.

Gordon points to Jackie Mason as a prime example of the power of records and tv to skyrocket a talent to the top earning brackets. A year ago Mason played the Angel for $850 a week. Since then, a few Jack Paar and Ed Sullivan appearances and an MGM album have shot him into such prominence that his agents are now offering him to Gordon for $7,500 a week.

"In the past," says Gordon, "I'd have been able to book him at the Blue Angel over a period of years before he reached the point where his popularity would price him out of my reach. Years ago there wasn't the blanket coverage and impact that tv affords an entertainer; it took time before people knew about the performer and put him in a position where he could pick his spots."

Eyes New Faces

Since top talent commands top prices that a small-sized room usually cannot afford, Gordon was forced to look, right from the start, for new talent to hold down the cost of his shows. Two decades ago, he presented a revue at the Village Vanguard which featured among others, Judy Holliday, Betty Comden and Adolph Green. In those days, there weren't many locations in which such a group could appear. Today, clubs like Gordon's must compete with the innumerable off-Broadway theatres and/or the plusher coffee houses.

This greater availability of showcases, according to Gordon, also means that the young performer becomes wary of committing himself with an option for return performances at a club.

"Bob Newhart is a good example of that," says Gordon. "When he was just starting out, his managers offered him to the Blue Angel for a very reasonable salary. The only hitch was that they would allow no options for the Angel to re-engage his services at a pre-fixed fee." Thus, rather than feature an act that would require at least two or three engagements before he became an audience draw, Gordon and Jacoby decided to pass up Newhart.

The rising educational level of

(Continued on page 74)

TED LEWIS' BOFFO B.O. IN BROADWAY DANCERY

Ted Lewis and his traveling vaude unit have been racking up strong business at Roseland Dance City, N.Y. The unique aggregation in this era of disappearing bands and almost extinct vaudeshows has been doing SRO weekend biz at the dancery and running near to capacity during the week.

Lewis & Co. began their fourth and last week at Roseland yesterday (Tues.). The unit shifts Nov. 13 at the new Nugget Casino, Sparks, Nev., a short distance from Reno. On Dec. 3 he opens for three weeks in Chicago for the Electrical Workers Union and begins a two-week stand at the Roosevelt Hotel, New Orleans, Dec. 20.

DODD'S MANCHESTER DATE

Manchester, Eng., Oct. 23.

Ken Dodd, a comedian who has had recent exposure via BBC-TV spectaculars and disks, is set to open at the Opera House here Dec. 13. Show will again be presented by Stewart Cruikshank, head of the Howard & Wyndham chain.

Rosemary Squires is pacted as featured girl singer in the layout.

Jessel's 20G for 6-Nite Vegas Showboat Stand

Las Vegas, Oct. 23.

George Jessel will get $20,000 for his six-night stand at Showboat Hotel, Dec. 26-31, engagement calling for three shows nightly. Deal includes four one-week options for 1963 at same rate.

First two performances will be called "George Jessel's Broadway Revue," third will be of ad lib type, tabbed "George Jessel's Late Show," and go on at three a.m.

Folk Club Owners Heroes at ANCA Annual Conclave

Chicago, Oct. 23.

If at times the talent agents seemed to appear as villains at last week's second annual convention of the Associated Night Clubs of America, then the folk club owners were the heroes. For if anything troubles the owners of the standard niteries it is the high cost of name talent and where to find new (and less costly) acts.

Almost without being noticed during the two and a half day conference, the operators began turning to the folk club owners when the subject of new talent came up. Indicative of the nitery ops' concern with this problem was the election of folk club ops to three of the seven ANCA officerships for the upcoming year.

At a separate meeting to discuss their own unique problems, the seven folk club owners present were philosophical about the fact that they spot and develop new talent only to have it move into the plusher clubs. "There are more than enough good acts to replace those who graduate," said Art D'Lugoff of the Village Gate in New York. "Besides, if the act is promising we can take options that will guarantee their return even if they have become popular."

Several of the folk ops expressed pride that they had spotted acts that had gone on to greener pastures. For instance, the only two albums currently high on the charts that were taped in nightclubs are from folk spots—"Herbie Mann At The Village Gate" and the Chad Mitchell Trio at the Bitter End, both in New York. More than 25 records have been cut in these clubs alone, and both of them have special recording facilities.

Other folk club ops at the convention were Allan Ribback of the Gate of Horn in Chicago, Manny Rubin of the Second Fret in Philadelphia, Elizabeth Neustaedter of the Exodus in Denver, Enrico Banducci of San Francisco's hungry i, and Bob Cavallo of the Shadows in Washington, D.C.

Con Man, Posing as Rep Of Brigitte Bardot, Strips Latino Nitery Ops of $$

Mexico City, Oct. 23.

An unidentified confidence man has been having a financial ball in Latin America, offering services of Brigitte Bardot to night club impresarios. Apparently scores of club owners have been bilked by an amiable, well-dressed, persuasive "agent" who used a number of phoney names.

According to reports trickling in (and one or two Mexican club owners also were taken although they won't admit it) from Argentina, Chile, Brazil, Uruguay and other Latin countries, the con man's modus operandi went something like this:

He would show up in a major

(Continued on page 75)

STIFF POLICY VS. AGENTS, UNIONS

By MORY ROTH

Chicago, Oct. 23.

One clear point evolved from last week's convention of the Associated Night Clubs of America in Chi: Traditional "divide and conquer" techniques used by many agents and entertainment unions in dealing with the nitery owners are going to get their first organized resistance in the months to come.

The 30 ops, representing a cross-section of the top clubs, are willing to forget their many differences to do this and, perhaps more radical, to exchange information, a virtual heresy among nitery operators to date.

The ANCA members are setting up an information network that will let each of the members know the others' bookings on a month-to-month basis. Members can then phone one another to find out how well the act did and how much the performer was paid. (This is somewhat more tentative than the National Ballroom Operators Assn., which collects and mails all of this information to all of its members.)

The club owners emphasized that they weren't trying to set a single price for an act, but were just trying to hobble that minority of agents who tell prospective customers that an act received more money and did better biz than was actually the case.

Agent's 'Shady' Deal

A case in point was a folk act that was sold to a Las Vegas lounge because it was "breaking it up in the folk clubs." The act was a flop. The folk club owners at the convention to a man said they would never have touted the act

(Continued on page 74)

Portugal's 'Fado' Hit Via Orfeon

Boston, Oct. 23.

Orfeon Chorus of Portugal has turned out to be one of the outstanding novelties of the new concert season. Comprising 80 male students of the University of Coimbra, near Lisbon, troupe is billed as "The Troubadors of the Black Cloaks." Boston booking by Richard Rocco, new local promoter (Sevens Productions) grossed almost $10,000 in Symphony Hall (11) with New York bow scheduled for November 19 in Philharmonic Hall, "Voice of Firestone" has engaged special ensemble of 26 from big group for television showing Dec. 2.

"Fado" numbers on programs, similar to Spanish flamenco singing, have made special hit.

Bill Judd and Carl Dahlgren of Columbia Artists Management booked attraction.

Jersey Shore Resorts' $1,680,000,000 Season

Atlantic City, Oct. 23.

New Jersey's seashore resorts grossed $1,680,000,000 in summer business this year, about 2½% more than the summer of 1961, according to figures released here by the State Department of Conservation and Econmic Development. H. Matt Adams, department commissioner, calls the figures "spectacular" in light of a storm last March that caused severe damage to the entire New Jersey shore.

"Immediately following the storm," said Adams, "resort operators and renting agents along the shore estimated that summer business would be off as much as 15 to 20% and from our aerial surveys we were inclined to agree." A $50,000,000 program, carried out over the next five years, he added, will be necessary for long-range protection of the shore area.

AGVA Nat'l Board, in Stormy Meet, Fires Bright & Suspends L.A. Local

Kay Campbell
discourses on a once-romantic island
Catalina—Due For Rejuvenation But Strictly Good Taste
* * *
one of the many Editorial Features in the upcoming
57th Anniversary Number
of
VARIETY
Plus other statistical and data-filled charts and articles.

The national board of the American Guild of Variety Artists ended one of its stormiest meetings in years Friday (19) after a record five-day powwow at the Barbizon-Plaza Hotel, N. Y., which threatens to envelop the union in more litigation.

Among actions taken were:

1. Dismissal of Jackie Bright as national administrative secretary. He had been under suspension for several months without pay.
2. Elevation of acting national administrative secretary Bobby Faye to Bright's post.
3. Suspension of the Los Angeles local.
4. Airing of charges by Bright against Coast regional director Irwin Mazzei, and levelling of counter charges against Bright by board member Jay Lester.

Bright notified the board by telegram that he threatens to drag the matter through the courts on the ground that its action in dismissing him was illegal and unconstitutional. He claims that the board failed to inform him of any charges against him and refused to give him a copy of the minutes of the meeting which dismissed him.

The most hectic session came with debate on suspension of the Los Angeles local on the basis that its continued existence under present conditions could lead to dual unionism. The charges against the local stem from a recent meeting in L. A. which was addressed by Faye, then acting national administrative secretary.

The conclave, attended by former president Penny Singleton, among others, resulted in introduction of a resolution asking for a cleanup of the national office and dismissal of Bright, Faye and the union's counsel, Harold Berg. Faye stalked out of the meeting.

At last week's board meeting, Faye took the position that the L. A. session should have ended officially with his exit. He said that adoption of the resolution, with its implied threat of seceding from the parent, could result in dual unionism.

Action by the board parallels a similar step taken two years ago when the Philly local was suspended for taking action against the national office.

One of the major arguments presented on the floor was the claim that the L. A. local's suspension would be a violation of the Landrum-Griffin Act, particularly since a recent ruling by the U. S. Dept. of Labor decrees that all branches of AGVA are to be construed as locals and can take actions independent of the national office.

It was also revealed at the board meeting that three dismissed AGVA officials have filed complaints against the union with the National Labor Relations Board. Ernie Fast, former midwest regional director, claimed that his dismissal was unconstitutional and illegal. He was fired for "insubordination." Al Fast, branch manager in Tampa, and Smiley Hart, Sarasota manager, were dismissed for refusal to divulge what they had told the probers of the Senate Subcommittee on Permanent Investigations headed by Sen. John McClellan (D.-Ark.).

AGVA Removes Joe Campo From Executive Board

Joe Campo was removed from his seat on the American Guild of Variety Artists' executive board by the national board at latter's meeting last week in the Hotel Barbizon-Plaza, N.Y. While no charges have been filed against Campo, Bobby Faye, AGVA national administrative secretary, said that the union would consider trying him for dual unionism.

Campo, now employed by the Teamsters Union in Philadelphia, was one of the officials of the Seafarers' Union which brought the Philly local of the latter into the Teamsters' fold. An earlier attempt to bring Campo up on charges was blocked by the administration.

The ousting of Campo, plus the defeat of two other members of the national board, Dick Bain and Wally Lane, in the recent elections, paved the way for two members of the anti-administration bloc to get on the board. Paul Valentine, of New York, and Ann O'Connor, of Chicago, who have been highly vocal opponents of the administration, were named to the national board in a close election. Other successful candidates for the board is Eddie Barton, also of New York.

Fisher Show's Stronger B.O. Cues Possible Switch To Another B'way House

Possibility that Eddie Fisher may move from the Winter Garden, N.Y., to the Music Box increased with last week's take of $56,000 for the third week of his stand. It was approximately the same as the previous stanza with Fisher hitting $45,000 for his opening session.

Monte Proser, coproducer of the show with Milton Blackstone and Ranrod Productions, Fisher's personal firm, said that he is dickering with the Shuberts for continuation in a new house.

Proser also said that Juliet Prowse, who was to have left the show on Monday (22) in order to start at the Latin Casino, near Camden, N.J., tomorrow (Thurs.), will continue with the show until its completion. Proser pointed out that the run has been stretched to from four to five weeks, and unless they get a new house the show will close Nov. 5.

Borge Boff 27G, Denver

Denver, Oct. 23.

Victor Borge's one-man show, "Comedy in Music," pulled a lively $27,000 at the Auditorium Theatre in three performances, Thursday (18) through Saturday (20).

The 2,200-seat house was scaled to a $5.50 top.

N.C. CAFE OP WINS 10G RUTH BROWN'S NO-SHOW

Greensboro, N.C., Oct. 23.

A. G. Faucette, operator of El Rocco Club here, has won a default judgment of $10,000 against singer Ruth Brown in Guilford County Superior Court. A jury ruled that she damaged the nitery by failing to fill a Nov. 4-5, 1961, booking at the club.

Faucette's suit, brought against the vocalist last May, was never answered. His action asked $14,065 for alleged breach of contract, loss of good will, money spent on promotion and a $250 deposit he sent to her agent.

MEMO FROM:

DAVE DUSHOFF, *Latin Casino, Phila.*

Eddie Fisher
Winter Garden Theatre, New York

Dear Eddie: Congratulations. I don't like "I told you so" guys and here's a for instance. Before you sang a note at the Latin Casino some of your very best friends in Philadelphia told me I was out of my mind opening the season with Eddie Fisher for three weeks in a 2,000 seat house, 2 shows a night, seven days a week for three weeks. Where will you get all those people? but you did so fabulously and filled the place twice nightly the result players told me I had no foresight because I should have booked you for a few months. So, I really laughed when I heard the same committee say: "This crazy guy! THE WINTER-GARDEN! BROADWAY! NEW YORK!" Well, you've done it again . . . Holding over your four week engagement another week! When you closed at the Latin I told you I would say in print what I told you personally-"You are one of the world's greatest entertainment personalities and attractions and that's for everywhere and anywhere" I know it's foolish to be doing this because I'm talking like an agent rather than an operator . . . but you've shown not only talent but the kind of guts I thought only nite club operators had. Besides I thought when you make all those big plans for the future the Latin stage is yours.

You've got to come back because those "I told you so" guys will scream at me Dave, you mean you ain't got an Eddie Fisher option for 20 years?" Go please everybody.

Dave Dushoff,
Latin Casino

P.S.—Two days after you opened and I read Frank Brookhouser and Jerry Gaghan I knew you were "In." Reviews really don't thrill me like they do actors—but people sitting in seats is a joy to behold.

Dave



Man About Town

By Frank Brookhouser

THE ONCE POOR singer boy from South Philly who won and lost the rich movie queen came home last night.

And if ever a local boy made good, it was a definitely older, presumably wiser and still amazingly young-looking fellow named Fisher—Eddie.

He could do no wrong in the warm, mellow and exciting show which inaugurated his three-week engagement at the spacious Latin Casino and ushered in the third season for that theater-restaurant at its popular site just out the road a stretch from the Delaware.

And what was more important to the eager, enthusiastic crowd which made the short jaunt to Jersey and the future of his own career is that—he didn't!

He had been up there sailing crazily on a sea of headlines and now he was back on land, back home, as he suggested in his second tune, "Back in Your Own Backyard," once more wooing and winning an old and almost forgotten love—singing.



Eddie Fisher

This was no new Fisher. It was a changed Fisher.

Eddie has always been a good singer, ever since he was offering the production numbers at the old Latin Casino years before Eddie Cantor discovered him at Grossinger's and gave him the big push that led to record hits and television success

From the start, he came equipped with a solid voice and a sense of feeling for the lyrics of a tune, no gimmicks, no fancy stuff. A singer boy.

• • •

THE DIFFERENCE—and it is all the difference for the career he has begun again—is that, perhaps out of experience, certainly out of a batch of realization, he has become a knowing man of style on stage.

It is no longer simply a solid voice from a pleasant face out there singing. There can be no mistaking now. It is Eddie Fisher, phrasing with class, tossing off the effective intonations, giving a dramatic treatment where the tune suggests it—and, most of all, ad libbing, sending up those telling sound waves with his audience.

"We want more, Eddie," somebody far back in the big room shouted out last night after he had already offered maybe a dozen tunes—just to show the variety of his presentation, "Mack the Knife" in German, "Never on Sunday" in Greek and "Moon River" with a simple piano accompaniment.

"You're gonna get it," Eddie replied—and there were a dozen more tunes, a medley of his record hits, a tribute Al Jolson medley, each number given an individual touch, establishing a different mood. And that is the new Fisher touch, the new singer, the new singing artist.

The Evening Bulletin
WITH SUNDAY MORNING EDITION

PHILADELPHIA DAILY NEWS

Jerry Gaghan

Eddie's Back —With Gusto



EDDIE
. crowd pleaser

RETURN OF THE NATIVE: There was the sentiment of homecoming and the feeling of friends for a performer who has received his bumps on the world stage; but even so. The thing that impresses most about **Eddie Fisher** is his command over the audience. There were some 1,200 early diners in the Latin Casino last night and they gave him a solid minute ovation, when he took the mike. Eddie let the audience quiet down and the vast dining room went into a concert hall stillness. Like a concert hall in Vienna. There wasn't even a cough. He opened with "Don't Let it Get You Down" and followed to a salvo of applause with "Back in Your Own Backyard."

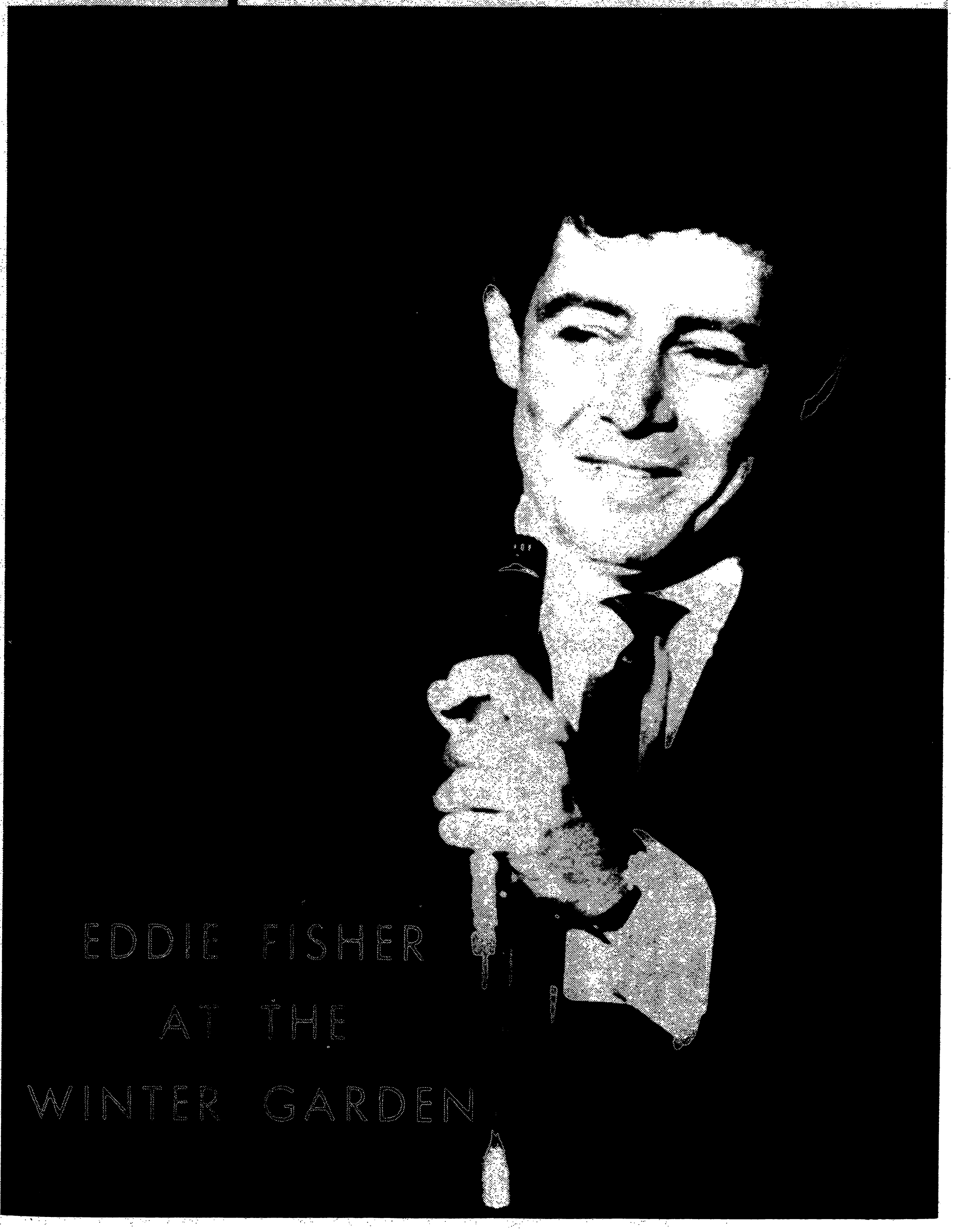
The singer was on 70 minutes and did at least 25 songs. His voice was noticeably tight at first (he confessed to nervousness), but it became more flexible as he went along. The first real workout comes with a medley from "West Side Story," which is followed by an international group, "Never on Sunday" in Greek; "Mack the Knife," in German, and "Have Nagilah," the Israeli harvest song. He reaches maximum effectiveness with the Jolson medley ("Swanee," "Toot Toot, Tootsie," "Rockabye My Baby," et al) going out into the auditorium with a handmike and barrage of spots playing on him. The crowd won't let him off until he reprises the hits of his boy singer days —"Any Time," "Wish You Were Here," "Oh, My Papa." Fisher is a much more assured performer, but there is nothing brash about him. He is likable, obviously wants to please and does. "I've only worked seven weeks in the last two years," he says, "I'm just about the most available singer in the whole world."

HELD OVER! 5th SMASH WEEK!

Winter Garden

PLAYBILL

a weekly magazine for theatregoers



Max Gordon—Comedy Disks

Continued from page 71

the country combined with tv, Gordon feels, have raised the tastes and expectations of the nitery audience to an unprecedented high. It has been much more powerful in this area than radio or the films because, Gordon says, it is able to present a reasonably close approximation of a nightclub show. Thus, the new talent offered at a club must be much more polished than would have been necessary a few years ago.

Since 1957 the Village Vanguard has also been regularly featuring a brand of entertainment that's tailor-made for a room of its physical limitations. Jazz, particularly of the modern type, is almost non-existent on tv and the performers themselves, since they deal so much with spontaneity, seem to prefer, like the comedians of the Lenny Bruce and Irwin Corey stripe, the informal air that typifies an intime club.

Other ways in which a small club can compete, according to Gordon, is try the offbeat. Thus, in recent months, the Vanguard and Angel have featured such acts as Clara Ward & The Ward Gospel Singers, The Smothers Bros. and Inman & Ira, folk singing duo.

Also, Gordon occasionally gets tips from people who work his clubs and tell him about fresh talent they've come across. Bruce, for instance, sent Gordon a note about four performers with red beards. Bruce didn't say what they did but Gordon plans to follow up the lead.

Harry Morris Sells His Piece of London Colony; Shops for Another Spot

London, Oct. 23.

Harry Morris ended his longtime association with the Colony restaurant last week, having sold the 25% interest which he retained under a deal made earlier in the year. Reportedly, he's now negotiating to take over another West End spot at a reputed cost of $700,000.

Behind the new ownership of the Colony is Thomas W. Parker, a civil engineer. He's primarily the financial backer, and operation of the Berkeley Square restaurant is in the hands of the Gualdi brothers, both of whom are directors of the owning company. They are sons of Andrea Gualdi, who was longtime maitre d' of the Monseigneur restaurant.

As of Jan. 1, George Elrick, of Majestic Entertainments Agency, will handle cabaret bookings. The two resident orchestras at the Colony are batoned by George Birch and Ken Penny.

Under the original sale, Morris was precluded from operating any club or restaurant within a prescribed area for a three-year span. But to his delight, this has now been waived.

HURLEY, WISC., NITERY'S WHITE SLAVERY TRIAL

Minneapolis, Oct. 23.

Blonde 21-year old Mary Anderson, a witness in a Federal district court white slavery trial here, testified that at the nearby Hurley, Wis., Club 13, she earned $500 a week pursuing prostitution and soliciting male patrons for drinks. This was more than most of the floorshow acts made.

The nitery's owner paid her half of all the money taken in from her prostitution and drinks solicitations in the bistro, Miss Anderson testified. And business was very good, she said.

The defendants, including the spot's owner, are charged with transporting Miss Anderson from Minneapolis to Hurley for prostitution purposes.

'Holiday on Ice' Hits Hot $112,263 in Nashville Aud

Nashville, Oct. 23.

"Holiday on Ice of 1963," the first theatrical presentation to open Nashville's new $5,000,000 Municipal Auditorium, grossed a socko $112,263 in nine performances over a six-day run last week.

Show pulled total attendance of $45,000, an alltime Nashville record. Ice production scored solidly despite "inadequate" dressing room facilities.

ACOUSTICS K.O. DETROIT AUTO SHOW'S REVUE

By FRED TEW

Detroit, Oct. 23.

Granted that there were some insurmountable built-in obstacles, it is still a fact that the National Automobile Show's original musical revue, "America Drives Ahead," starring Meg Myles and Dick Williams, creates obstacles of its own and does not nearly come up to its potential. The John Wray production is barely passable as professional entertainment.

Producer-director Wray, a vet of the "Ed Sullivan Show," and his executive producer, Tom DeHuff, were struck with a three-level, circular arena which is 315 feet in diameter and seats 9,500. Its public address system has defeated other showmen who have attempted productions here. Sounds bounce and reverberate around the beautiful new arena and no one yet has been able to control them. Still, the producer-director must adapt to the conditions with which he must work.

"America Drives Ahead" is lacking in theme, originality, and warmth. It emerges as a minor-league spectacle without cohesion. Blame for this must be shared by Wray-DeHuff with Quincy Jones who wrote the lacklustre score. The only bright spots in the revue are the work of Bill Foster, choreographer, and Grover Cole who was responsible for the costumes.

The half-hour show opens with a recorded overture, followed by another recording to provide the marching rhythm of the dancing ensemble of 23 girls and nine boys, along with a marching band. The bandsmen obviously are not playing their instruments and the dancer-chorus is doing a poor job of lip-sync. It was an extremely poor opener. An obvious solution would be to eliminate the fake band and use the 20-piece orch to provide the tempos for the ensemble.

Next, an antique auto rolls into the arena and its quartet of passengers, three boys and a girl, sing what is supposed to be an introduction for Meg Myles. Only no one can understand the words. Miss Myles comes on in a tight, gold lame gown and sings something about being an "Obsolete Girl." Apparently the antique auto was supposed to be a prop, so why wasn't Miss Myles dressed in a duster and goggles, circa 1900? Her skin-tight gown certainly made her appear anything but "obsolete." Maybe it didn't matter anyway because her words could not be understood so the audience didn't know what was supposed to be going on.

The orch wound up into "The Big Wheel," to provide good sound with a beat. Here again, though, someone goofed, because the orch stand was white, the men were dressed in white and the sound seemed to be coming from disembodied instruments which flashed in the light from time to time. It was an eerie ghost orchestra.

The finale had Miss Myles and Williams singing "Something for Everybody," which apparently was meant to mean that the car makers had produced automobiles to fit everyone's taste or pocketbook. The words, again, could not be understood. A representative sampling of the new 1963 cars were driven onto the arena floor at this point and that closed the show.

The revue is performed four times daily during the nine-day run of the 44th National Automobile Show being held in the adjacent Cobo Hall through Oct. 28.

Nitery 'Protective' Assn.

Continued from page 71

because it had bombed in their clubs. It's this sort of sleight-of-hand on the part of some agents that the operators want to squelch.

The discussion of the relationship of ANCA to the entertainment unions was more complex than the talks about the agents because of differences in local situations. However, for many of the owners it was the first time that they had discussed their working arrangements with AGVA, AFM, Equity, ASCAP and BMI, and some of the owners were startled to hear of the different treatment they received in comparable situations. An exchange of information on union problems is also being set up.

A vociferous minority of the club owners at the confab plugged for initiating action to change the status of variety acts from independent contractors to employees in order that club disputes with AGVA might be brought before the National Labor Relations Board. Several Chi operators expressed the fear that a recent unilateral increase in AGVA welfare payments sans negotiations might be the herald of a series of such increases.

However, ANCA prexy Gene Norman of the Crescendo in Los Angeles expressed the opinion of the majority that the cost of the increased bookkeeping under an employee arrangement would not justify the change at this time. The matter was tabled. But retiring secretary Bill Newkirk (Tidelands, Houston) was asked to look into the legal aspects of negotiating with AGVA under the present setup.

In other business, the Hal Neustaedter Award was given to comic Bob Charles for his performance during four hours of auditions before the operators Monday (15) night at the Happy Medium cabaret theatre. (Even better than the plaque, Charles picked up nine prime bookings as a result of his socko show.) Neustaedter was the first prexy of ANCA and owned the Exodus in Denver. He was killed in a private plane accident last year.

It was also agreed that candidates for auditions at next year's confab, which will take place at Harrah's in Lake Tahoe in September, will be screened in order to provide a broader spectrum of talent. This session's talent showcase was considered overly-loaded with folk acts.

There's little doubt that there will be great pressure to get on next year's audition bill, since the handful of appropriate acts that tried out this year all picked up bookings. It appeared that acts and agents had failed to realize that this was the only time during the year that so many club owners are in one spot.

Norman was reelected ANCA president, Jay Landesman (Crystal Palace, St. Louis) was named first vice president, Allan Ribback (Gate of Horn, Chi) was tapped for second veepee, Art D'Lugoff (Village Gate, N. Y.) was chosen secretary, and Bill Martin (Montagu Club, Houston) was elected treasurer. Named directors were Bob Vincent (Harrah's) and Manny Rubin (Second Fret, Philadelhia).



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THE ELMWOOD CASINO
DOUGALL ROAD, WINDSOR
October 20th, 1962.
Dear "Slappy",
I wish to thank you for your very successful engagement at the Elmwood Casino, for two weeks in October, 1962. You were highly received by our patrons for your showmanship and delivery and business was good.
May I take this opportunity to commend you on your fine work and co-operation.
Looking forward to having you back in the very near future.
Sincerely,
THE ELMWOOD, CASINO,
Al Siegel,
Owner.

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ALAN KING
Dear Alan,
Publicists take their own surveys. Day after you opened at the Sahara in Las Vegas, we called rooms at random in the hotel and told them we were the Inquiring Telephone Reporter. Questions posed "Have you seen Alan King? How did you like him?"
These are the quotes that came back: "He's so funny." "My wife and I had forty five minutes of laughs."
Thought you'd like to know the results. Next stop — Boston Music Hall, December 25th.
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Inside Stuff—Vaude

VARIETY figures twice in the proceedings at "Eddie Fisher at the Winter Garden," once in a special "VARIETY Says," done by Miss Prowse's male sextet, which sets the motif for the musicomedy reprise; and again in the back-of-the-program biog notes wherein a review, Oct. 9, 1946, of Fisher's debut at the Copacabana, N.Y., concludes, "okay-looking lad, too, he'll be a good bet for a Broadway musical when experience gives him greater presence and a knowledge of selling, which he now lacks." Sixteen years later Fisher is starring on Broadway and none will gainsay his experience, presence or knowledge of selling.

Tieups between top restaurants and entertainment events are becoming a trend in Minneapolis. On Minneapolis Symphony Orchestra concert nights, the Hotel Dyckman's swank French cafe, Chateau de Paris, has what it calls a $3.95 "symphony dinner" during which Arnold Walker, a local authority on music, discusses the orchestra's impending program. While there's a legit road attraction at the Orpheum the same establishment has special stage show dinners. Another restaurant, the White House, furnishes free bus service to and from the theatre for its diners, averting traffic and parking problems for the latter.

Latin Casino, N.J., Shifts Dates as Juliet Prowse Stays in Fisher Show

Cherry Hill, N.J., Oct. 23.

Original three-week booking of Juliet Prowse at the Latin Casino, scheduled to begin Thursday night (25) has been set back to Nov. 6-14. Club management declared that curtailment of the dancer's engagement was not due to adverse notices received on her Winter Garden appearance in the Eddie Fisher show.

Switch necessitated a fast reshuffle at the big Jersey club. Johnny Mathis extended his stay four days through Oct. 28. Bobby Darin cancelled an engagement at the Music Hall, Toronto, to fill in for Miss Prowse the week of Oct. 29 through Nov. 4.

Grade Org's Syd Grace On N.Y.-L.A.-Vegas O.O.

London, Oct. 23.

Sydney Grace, a director of the Grade Organization, left for Hollywood Thursday (18), and will stop in Las Vegas and New York before returning to London early next month.

Grace will confer with GAC execs, both in Hollywood and New York, particularly in relation to the 25-odd acts which the British agency has booked for the Ed Sullivan Show this fall. Grace is due in New York Thursday (25), and will stay for about a week.

Con Man

Continued from page 71

Latin American capital, headquarter in the best hotel, contact nightclub owners and indicate that he was representing Miss Bardot in setting up engagements for a world tour. She would do a skit, dance and sing a song or two.

Club owners, who balked at the stiff terms, were told that a "better" price could be arranged. However, as his commission was minimum (with aside remarks on the money shrewdness of la Bardot), the "agent" asked prospects to pony up something for his trouble. This "something" apparently ranged from $200 to $300 per club.

After the deal was arranged and the money changed hands, the agent promised signed contracts would be forthcoming. Naturally, these never showed up. The deception came to light when some club owners, tiring of waiting for contracts, went to police. It was then discovered that competitors in the same city had also been bilked.

One-Man Show

Marcel Amont

Paris, Oct. 15.

At Bobino, Paris; $2.50 top.

Marcel Amont is a personable young singer-impressionist with a pleasing, piping voice. He can dance, do acrobatics and also add clever mime to his songalog. A difficult one-man show seems a bit early for him, but he is getting fine attendance at this nabe vaudery and reviews were good.

Amont, who has lotsa energy, is not above breaking into a Twist, a can-can or enacting a sea-sick man on his honeymoon. He does takeoffs on flamenco numbers, recites a fable and croons gentle songs of love. But about midway things get a bit forced and repetitive.

Canny showman that he is, Amont still does not have the depth and variety to keep his appeal spiraling upward for three hours. He does show that with a good vaude selection and an hour of singing he has the projection, material and solidity for star impact. He also looks a solid boite or tv entry for the U. S. He is well backed by Claude Romat Orch (7).

Mosk.

MANY BUY, DON'T SHOW G.O.P. PROFIT, $10,000

Des Moines, Oct. 23.

Polk County Republicans have disclosed a profit of "at least $10,000 from their show at the KRNT Theatre here on the evenings of Oct. 11 and 12, with tickets at $25 and $10 for the first night and a special "student" price of $3 for the second night. Attendance at the first night's show was 1,400 and on the second night 1,200 . . . but many Iowa Republicans bought tickets who did not attend the show.

Stars for the show (budget for talent for the two nights was said to be $8,000) included Pearl Bailey, Edgar Bergen, Jackie Mason, Rhythm Kings and orchestra by Manny Harmon. Geo. Murphy was producer of the show and also emcee.

Party leaders have announced they liked the idea of staging such a show rather than a $25-a-plate dinner for money-raising purposes, and also "had gained a lot of experience in promoting the 1962 show."

Alpert Turns Agent

Mickey Alpert, former cafe comic latterly in the advertising field, has hung out his own shingle in New York for talent representation in tv and industrial films.

For past 11 years he served as casting director for the Kudner ad agency, N. Y.

Scotland's Vaude Fading Fast Under Impact of Bowling, Bingo and Casinos

By GORDON IRVING

Glasgow, Oct. 23.

Bingo, bowling alleys—and now casinos. These are the new leisure-time pursuits that are helping to oust vaude and other forms of live theatre from the show biz scene here. The once busy Empire vaudery at Edinburgh will become a casino as of Nov. 16 and will stage bingo sessions six nights a week, including Sundays.

In Glasgow and the West of Scotland, the Brunswick Corp. is setting up two major ten-pin bowling alleys, one of them in the Mount Florida suburb of Glasgow, adjoining the Hampden football stadium. It will cost over $900,000 and is due to open next March. The other is in the northern side of the city.

Benjamin Bensinger, president of Brunswick, who planed here with several execs, said: "There is a great potential in Scotland, and we are building these bowling centres just to show the way and create an interest in ten-pin bowling."

Currently, the only major bowling centre near Glasgow is the Olympia Bowl, a five-pin operation, controlled by tv and newspaper magnate Roy Thomson, at East Kilbride, Lanarkshire. Another is at Blantyre, a mining town, near Glasgow.

Sunday night bingo is planned for the former Empire Theatre in Edinburgh, according to its new owners, Mecca Dancing. Eric Morley, joint assistant managing-director, said games won't start until 6 p.m. so that people who want to go to church can do so and "not be tempted away." Nearly $150,000 is being spent on re-decorating and modernizing the Empire.

First Casino Preems

Scotland's first casino, with gambling on a modest scale, started Saturday 20 at the Carntyne dog-racing track, on East side of Glasgow. Ten-pin bowling alleys are planned for Aberdeen, Dundee, Falkirk and the Jordanhill area of Glasgow.

Meanwhile, bingo is still the big rage in former cinemas throughout Scotland, and the gambling fever has really caught on with the normally conservative Scots. Vauderies find it hard to counter the trend, and even star singers have been pacted to entertain during bingo games.

The Glasgow Empire, Glasgow Pavilion, Edinburgh Palladium, Dundee Palace and Aberdeen Tivoli are gallantly carrying-on against the odds, while the Metropole vaudery is set to reopen on the site of the old Empress Theatre on the west-centre side of Glasgow, a gala opening being planned for Nov. 15.

But it's not an easy battle against the lure of easy coin and the thrills of games of chance. The live comics are going down before the casinos and the bowling pins. Just how long the craze will last is the only bright spot for those who favor human talent.

Break Ground for New Anaheim, Cal., Auditorium

Anaheim, Cal., Oct. 23.

Sammy Lewis and Danny Dare have broken ground on Melodyland, new $1,200,000 auditorium to be constructed here which will have a 3,000-seat capacity and designed particularly for musical attractions. Trade, sports shows and conventions also will be wooed.

Lewis and Dare, who will be managing directors and operators of new facility, plan a May 15 opening, with 12 Broadway musicals to be set for first season.



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October 17, 1962

Dear Fellows:

We certainly want to express our thanks to you for proving that the "a la carte" business is not dead.

Over the weekend of October 5 through 7 you set up a new house record for us here. Naturally, we thought this was great, but when you turned right around and topped it the following weekend it was just too much for us.

All of us are looking forward to your return here in December.



In the meantime, our good wishes for your continued success.

Thanks again.

Sincerely,
Frank Palumbo
Frank Palumbo

Latin Quarter, N. Y.

E. M. Loew & Ed Risman presentation of "The Venus Touch," with Barbara Heller, Carsonys (3), Gino Donati (2), Francois Szony & Nancy Claire, Art Johnson, Janine Adare, Glenda Leigh, Erin Adair, Art Johnson, Line, Jo Lombardi & Irving Fields Orchs. Produced & staged by Donn Arden; costumes, Bill Campbell; lyrics, Lenny Adelson; music, Irav Lans; sets, Motley. $8 minimum.

E. M. Loew and Eddie Risman have a difficult assignment in this room, mainly because of the high standards they have built over the years of production. It doesn't seem enough anymore just to keep pace with the standards that they've shown a generation of tourists as well as natives. They have to go beyond that.

For this presentation Donn Arden has been retained as producer. Arden, who did one of the LQ shows previously and who designs floorshows on an international scale, is one of the livelier minds in this field. Yet, he seems to have made a wise switch. The accent is on acts. There are a lot of them and good ones too.

Not that the production has been sloughed off. It hasn't. The show has a look that gives the impression that Loew didn't care about the budget. There is an air of opulence with the trappings of sets and lavish costumes on the girls. There also seems to be more than the normal amount of parading and prancing.

The ladies of the ensemble are lookers, tastefully routined. The degree of taste that has gone into their selection is seen by the fact that their measurements interest the femmes as well.

The choreography is broadly based so that a wide variety of talent can be sustained. The acts are diversified and the show is well paced.

Opening night had a major mishap. Gino Donati and his unbilled assistant could only do a partial act. The piano, a major tool in their endeavors, lost a leg and their aero work, customarily done on top of the instrument, had to be dropped.

But other top items included the local unveiling of a new dance turn, Francois Szony & Nancy Claire (New Acts). Szony's former partner, Gisele, his sister, is now working with Nick Darvas (ex-& Julia).

The major comedy is by Barbara Heller, who has a generally funny mien. She weaves in and out of the show with many bits, most of which are laugh productive. Her highpoint is a burlesque of a stripper, done in a number which satiries the burlycue era. There's also a rib of Roberta Sherwood singing her trade-marked "Lazy River." Her efforts spice up the proceedings.

Normally, the inclusion of the Carsonys (3) on the bill with Gino Donati would be what the old vaude bookers call a confliction. There are two different aero acts on the same session. But in this instance it works out well. Both are good acts. The Carsonys are balancers and hand-to-handers who score with a good trick catalog. Their one-hand balancing on canes and bottles brings on the applause.

The production aides were substituted on opening night. Lesley Stewart prima-donnaed in place of Janine Adare while Erin Adair did the dances in place of Glenda Leigh. Miss Stewart seems a particularly competent soprano, but the baritone did her vocals [illegible] Erin Adair. She could [illegible] in the dance unit.

The musical backing and dance [illegible] by Jo Lombardi [illegible] Irving Fields does [illegible] and Gini provides the pace. *Jose.*

Mister Kelly's, Chi

Chicago, Oct. 16.

Irwin Corey, Dona Sherrill, Joe Frisco Jr. $2.50 cover.

A couple big conventions are packing Windy City clubs these weeks, and Irwin Corey is nabbing a sizeable share of the conveners at Mister Kelly's. Add the con fabbers to Corey's local following and it should have the cash register jingling for the next three weeks.

Another plus factor is the curiosity value of Joya Sherill, the thrush who kicked up a controversy with Benny Goodman in Russia recently.

The conventioneers proved a mixed blessing for Corey — although they're an appreciative crowd, they are also raucously out on the town. On several occasions, particularly a couple of panto routines, they jarred Corey's timing with their out-loud editorializing. Comic played the interruptions for some of his best laughs, and dampened the noisy ones with a Gatling gun burst of squelches.

Connoiseurs of vintage Corey were well paid off with his burnished excursions into meck culture. Still one of the most redoubtable sight artists around, he has the ability to make big yocks out of little ones with his acute timing and movie screen face.

Miss Sherill is a songstress to watch as a contender for honors among the top femme jazz stylists. Shapely and tune-savvy, she owes her style to no one, and brings a beat to her ballads that will please the hipsters and followers of the Top 20.

She adds new shadings to such familiar numbers as "When The World Was Young" and "The Thrill Is Gone." She clicks with a swinging rendition of "Gonna Build A Mountain" and draws a hefty mitt with "Katyusha," the number that caused all the fuss in the U.S.S.R. *Mor.*

Peppermint Lounge, N. Y.

Epics (7), Peppermint Loungers (10), Four Fables; $3 cover.

There's still plenty of activity at the Peppermint Lounge, N. Y. the nitery which helped put the Twist into adult orbit. Although there aren't many of the "400" making the scene, the joint's audience still contains a fair percentage of well-dressed adults. But the crowd has also thinned to more of a younger set, seemingly sans society members and long lines at the gate.

The spa, which is getting a $3 cover these days, decided that maybe it ought to provide some entertainment for the tab. Tom Roba was hired as show packager and he has instituted several changes in the club's operation that now make it more of a nitery than a hangout operation. For one thing, Roba has assembled a 55-minute show, replete with dancers, costumes, lighting effects and the works — all in the Twist groove.

This is teenage show biz. Nobody in the show is over 21 years old and many have never worked on a nitery floor before. Roba has whipped this fresh talent into a lively and imaginative Twist show called "Twisting 'Round the World." Its dancers (seven girls and three boys) depict people from various countries around the world in native dress, ending each segment with some hip-swiveling Twisting.

No one could ever accuse the gals and guys of a lack of exuberance. They work harder in 55 minutes of Twisting than the average person does in a week. Femmes are all pretty and good dancers, while lads score well in the looks and terping departments too. Roba's choreography and stage direction is quickly-paced and effective. He's also designed an array of costume and lighting effects, all of which add up to a solid terp display.

Backing the show and mixing in some bits of its own in the comedy groove are the Epics. These seven musician-singers keep things moving rhythmically [illegible] harmonically. A little less [illegible] fender (electric) bass would keep audience heads from throbbing, but the group does a fine rocking job on some fave Twist tunes and other show material.

For an hour between shows the Fables turn up the rocking for audience Twisters. It's a driving vocal-instrumental unit that provides solid backing for the dancers. Combo also gets lotsa kids in motion with its attack on a variety of rock tunes.

Although the Twist is generally considered to be on the ebb, the Peppermint Lounge appears to be picking up momentum again with this slick show. Evidently there are still plenty of customers around with loot to spend on the big beat. *Kali.*

Hotel Drake, Chi

Chicago, Oct. 20.

Myron Cohen, Jimmy Blade Orch (6); $3 cover Fri.-Sat., $2.50 weeknights.

When Myron Cohen first played the tony Camellia House, where normally a Continental chanteuse holds forth, there was something witty about the incongruity of it. But as he repeats the novelty wears thinner and thinner and it becomes increasingly clear that this should not be allowed to become "his room" in Chicago. There is still an extra shot of comedy in hearing tales of matzo ball soup in Bookbinder territory, but the atmosphere is not conducive to the inherent best of Myron Cohen.

While he scored well before a responsive opening night turnout this stand, it was evident through his 35-minute turn that both the room and the company were inhibiting him, compromising his style and material.

Playing to a predominantly alien audience, he eschews the Yiddish stories and dialogs that might be considered "inside" and concentrates on short jokes in a variety of inflections, but mainly Yiddish. Cohen seems to work with too much caution not to reflect ridicule on the immigrant generations.

The shorties on psychiatry, the quarrels of business partners, the vacationers in Palm Springs, Lord Mayor Briscoe of Dublin, the Stage Delicatessen and Red China ("looking beautiful on a yellow tablecloth") all brought forth a healthy volley of laughs. But his performance was a far cry from those he used to give at the old Chez Paree, where the audience was hip by his standard and where he used to fracture 'em.

There may never again be a room in Chi as suitable for his brand of raconteuring as was the Chez, but there must be a better compromise for Cohen than the Drake. The room continues to benefit from the inviting dance tempos set down by Jimmy Blade's orch.

Louise O'Brien follows Cohen Nov. 2 for three weeks. *Les.*

Living Room, N. Y.

Jackie Kannon, Cindy Lord, Bobby Milano, Bob Ferro Trio; $4.50 minimum.

The Living Room seems to have invaded the Copacabana precincts in more ways than one with this bill. Not only has boniface Danny Siegel retained Jackie Kannon as the headliner for this occasion, but Kannon, in turn, has appropriated the mannerisms of the Copa boss, Jules Podell. Comic does an inside-impresh of Podell singing a gay song. Of course, it's great fun for a few initiates, but presumably he'll have to drop it after the first night. After all, how many nitery patrons come in contact with Podell, or stage delicatessen operator Max Asnas, whom he also apes.

Kannon, in recent months, has become more widely known as a book publisher and author. His "JFK Coloring Book" has hit the bestseller listings. With his present eminence, cafe work should be a profitable sideline with him.

Before hitting with his tradey items, Kannon indulges in a well-designed and hep group of gags. He has a zany and original bent and is armed with sufficient original material to give his turn a fresh facade. Apparently he's abandoned his pseudo-magic bit, but it's been replaced with sufficiently good material to make him a valued asset here.

Other acts on the bill are Cindy Lord and Bobby Milano, both New Acts. Bob Ferro Trio provides the expert showbacking. *Jose.*

Crescendo, L. A.

Los Angeles, Oct. 19.

Jonah Jones, Tommy Noonan, Oscar Brown Jr. $2.50 cover plus two-drink minimum.

Jonah Jones Quartet and comic Tommy Noonan headlined Wednesday's (17) opening, but it was "extra added attraction" Oscar Brown Jr. who, living up to his billing, came through with the punch. Brown, often thought of in the folk pop vein, is actually a jazz singer with a concentration of folk or message material, most of it his own. He scores with a performance indicating stardom.

Youngster maintains black pants, striped sport shirt and ascot informal attire characteristic of folksters, but his delivery has considerably more versatility. Jazz beat begins to show on Nat Adderley's "Work Song," while intense, well-controlled style is displayed strongly on "Rags and Old Iron."

Brown hits universal identification in his own "Hazel's Hips," using expert physical movements for comedy; "Mr. Kicks" and "World Full of Grey," trio from his illfated show "Kicks and Company," that are solid. "But I Was Cool" has similar comedy values. Timing is great. Singer gets unusually strong aid from Floyd Morris' piano, along with Holly Oliver, drums, and Bob Bates, bass.

Jones, in show caught, was playing it cool for most part, trumpeting at his best only in the wild, hot sessions on some unidentified pieces. Standards, like "Misty" and "From This Moment On," are little more than easy jazz without a great deal of sock.

Jones loses much when he starts to sing, particularly when he does bad change of lyrics on "Basin Street." "Saints Go Marchin' In" is solid. He gets great assist from bassist John Brown and drummer Daniel Farrar, latter doing a unique fingering bit. Pianist Andre Persiani completes quartet.

Noonan, caught in unfortunately sparse second show, struggles valiantly with number of bits now closely identified with him. He hits best in the rubberfaced accent stuff, but needs some new material. "Intoxicated Chef," now a classic, still has plenty of laughs, while drunk in bar, cockney bus driver and two French women are well done. Poignant "One Rose" (originally written more than 50 years ago by Emil Kuper for George Beban) is delivered with tense emotion.

Joe E. Lewis follows on Oct. 31. *Dale.*

Chi Chi, Palm Springs

Palm Springs, Cal., Oct. 20.

Margarita Sierra, Don Sherman, Birk Twins, Bill Alexander Orch (7); $2 cover.

Don Sherman, a lumbering conversational comic, came down from Frisco's hungry i and is stealing the show at Chi Chi's Starlite Room from Margarita Sierra, the headliner, billed as "Cha-Cha O'Brien from Surfside 6."

Sherman has material as fresh as a news bulletin. Much of it approximates Mort Sahl, Joe E. Lewis and Alan King, but he has a frustrated way of presenting it and some observations are as peculiarly his own as were those of Will Rogers—and lots more daring. He couldn't say he never met a man he didn't like. In fact he made a running gag of hating Windsor, N.C., and his reasons for hating the people of that town were sound, funny and true.

But he confided that he really doesn't hate anybody. In fact he is so at peace with the world he wrote to Washington, D.C., saying he knew he had to hate somebody, but who? He asked who would they suggest, since at one time he loved the Russians and the Chinese and hated the Japs and the Germans, and now he's supposed to love the Japs and the Germans, and would they in Washington send him a card every six months telling him who he should hate? He went on in this frustrated funny vein for an hour.

Miss Sierra found Sherman a hard man to follow. For all of her flashing five feet of hot cha-cha and fine range of voice, her Iberian self-confidence in her s.a. and choice of songs, her act lacks clarity of diction even when singing such standards as "The Trolley Song," "Pretty Baby" and "Hallelujah."

She does a "Carmen" number that showed opera does not faze her and her style is not Bizet's but Miss Sierra's. Nevertheless, the act needs polishing. Tony Costa, who directed from the piano, made her arrangements.

Bill opens with a brace of acrobats who perform in dinner jackets. Named the Birk Twins, they do the toughest routines in superb style and reap heavy mitting.

Bill Alexander's band, in their 10th year at the Chi Chi, gives Miss Sierra fine support.

Bill holds through Oct. 24. *Scul.*

Sahara, Las Vegas

Las Vegas, Oct. 16.

Alan King, Kitty Kallen, Moro-Landis Dancers (18), Louis Basil Orch (12); produced by Stan Irwin; choreography, George Moro; $4 minimum.

Other commitments have kept Alan King and Kitty Kallen away from the Strip for several seasons; both are welcome returnees with offerings that are better than ever, and it makes for a firstrate double bill.

King's razor-sharp wit is showcased with mostly fresh material; he's re-gauged and updated some of his classic lines to make him one of the ace standup comedians. Opening on the final day of the World Series, he tossed some very funny, up-to-the-hour dialog, along with his hilarious attacks on the telephone company, doctors, insurance companies, and tv's Ben Casey.

Miss Kallen combines warmth, animation, and charm into her pleasant songalog. She's a looker, vocally socking confidence and flamboyant authority into each number. They include "Little Things Mean A Lot," "My Romance," "Look To The Rainbow," "Hey, Look Me Over," "Begin The Beguine," "Rain Or Shine," and an amusing singalong which registers friendly intimacy with her audience.

A new Metro-Landis production number saluting George Gershwin initials the 90-minute show. It features Marcia Rogers, Judith Panzer, Scott Leeds, Avin Harum, the 18 "Most American Girls In the World," and Mafalda at the 88.

Louis Basil's orch (12) provides fine backing for the Stan Irwin bash, in until Nov. 6 when Connie Francis returns. *Duke.*

Nugget, Sparks, Nev.

Sparks, Oct. 13.

Dennis Day, Kane Sisters (3), Bertini Troupe (6), Moro-Landis Singers and Dancers (17), Foster Edwards Orch (10); produced and staged by George Moro; $4 minimum.

Dennis Day in this local outing is showing added dimensions to his vocal talents, i.e., impressive story telling, imitations, standup comic routines. And he's showing no trace of throat problems he's had before from the Reno-Tahoe altitude.

He opens with "Give 'Em All You Got" and does just that. Titles are nicely spaced among the patter and comedics, and he proves as close to auditors in the 600-seater as he does on the living-room television screen. His stories are topical, the telling is expertly done. And his talent as a dialectician is unquestioned. Title selections include "I Left My Heart In San Francisco," couple of Irish numbers and imitations in various languages.

The Kane Sisters (triplets) have previously made the local scene behind the McGuire Sisters, but in this session take the spot alone for the first time. At 14, they're physically in that "in between" stage, but continue to show strongly in the vocal department. Girls, natch, do carbons of the McGuires, Andrews, Lennons, and Roberta Sherwood, which come across for good reaction.

"Goody, Goody," "Ragtime Cowboy" and "Hucklebuck" are also in the girls' repertoire. Two numbers the trio essays, "Dear Mr. Kennedy" and "Dear Lord," may be okay selections for records, but in a saloon they could just as well be dropped.

The Bertini Troupe, three males, three femmes, work with unicycles on routines that leave tablers limp from thrills. Spectacular bit has one cyclist jump from bike to teeterboard, flipping distaffer onto shoulders of male partner atop high one-wheeler. It's an act that rates the superlatives.

George Moro production for this session is built around George M. Cohan cavalcade with singer David Swain providing the vocal theme for dancers. Continuing hit in the opener is the work of Little Bertha, the Nugget elephant, with trainer Jenda Smaha. Pachyderm for this show plays a tubaphone, tambourine, modified trumpet, harmonica, drums, and also does a Twist.

Foster Edwards and band do the usual firstrate job of backstopping entire show.

Bill changes Oct. 25. *Long.*

Barclay Hotel, Toronto

Toronto, Oct. 9.

"Casbah Revue," with Habeeba, Afet and Emelia Greca; Jane Forrest, Starlet Dancers (14); Larry Day, Percy Curtis Orch (7); $1 cover.

As director of the "Casbah Revue" in the Oasis Rooom of the Barclay Hotel, Fred Maddalena, longtime maitre d', has taken over the selection of acts. In a swift-paced, 75-minute twice-nightly presentation, he's jamming the customers into this 350-capacity spat.

Maddalena's show comprises a trio of bellydancers, a femme singer, male comedian and his Starlets dance line. He has attracted a new audience and, manifestly, what the customers want despite the 10% government hospital tax on all diners' and drinkers' checks, and a maximum tax of $1 per person after the entertainment commences. Well-heeled customers are taking advantage of the Maddalena motif.

The audience draw, in the navel and hip-tossing revue, is a blending of the "straight" dancing of the Starlets, the femme's singing and antics of the male comedian, plus the between dance seshes of Percy Curtis and his seven sidemen.

In the "Casbah Revue," the three bellydancers, with Habeeba (a Levantine) sharing honors with two Turks — Afet and Greca — initially do their manipulations to slowtime. But they work up to a high tempo gyration finale, with lots of percussion from the on-stage band.

Jane Forrest, former fronter for the Ted Heath band, handles numbers in an alternate husky voice and deep tones. She also belts out pop tunes besides singing the backgrounds to the cross-staging of the Starlets in two of their numbers.

Larry Day, as the emcee, proves himself a very funny fellow in his progressive "drunk" bit, in which his rapid-fire delivery is intentionalky slowed down to throwaway lines. He does, however, an energetic twist with a ringsider who obviously is not a plant.

Maddalena presents a gay and sparkling show that is enhanced by the bellydancers, the richly-costumed ensembles, the femme singer and male comedian. But the bellydancers, each on for some 10 minutes, are what the customers want as eye-popping lure.

McStay.

Shamrock, Houston

Houston, Oct. 18.

Lilo, Jack Durant, K. Bert Sloan-Dick Krueger Orch (11); no cover or minimum.

French chanteuse Lilo and comic Jack Durant combine to give a pleasing if not overpowering show with no real high or low spots. Lilo is shapely in her three-way gown which has both long and short skirt and also strips down to show well-turned gams.

At beginning she appears to labor somewhat with vocals, but pipes improve as show progresses, and she ends after 30 minutes to good mitting for begoff, "I Love Paris." Most of act is about same as her last appearance here, and it is her champagne personality that carries most of the turn.

Comic Durant also sells his act, timed at 22 minutes, with personality and his rapid, restless delivery which serves to patch well-worn material. He still does excellent impression of Clark Gable, but the former prattfalls are missing from act for reasons of health. Both Lilo and Durant play to ringside auditors, getting a few into show.

K. Bert Sloan-Dick Krueger Orch returns to the Shamrock Hilton's International Club bandstand, and band cuts good show as Krueger is in fine voice for interim dancing and listening.

Show plays for two frames, with Marguerite Piazza due Nov. 1.

Skip.

Palumbo's, Philly

Philadelphia, Oct. 19.

Al Martino, Ronnie Martin, Terrace & DuBrey, Bob London, Carmen Dee Orch (9); no cover or minimum.

South Philly club makes a natural setting for former area resident Al Martino, who has been out of the country some eight years, as a ballad singer fleeing rock 'n' roll. Although his delivery is on the formal side with such numbers as "Be Mine Tonight," "Loveliest Night of the Year" and a nicely delivered "West Side Story" medley topped by an affectingly sung "Moon River," Martino's ad libs are light enough.

The Italian hour begins in 10 minutes," he tells the Palumbo patrons. A number of his songs are delivered bilingually. A highlight of this section is Leoncavallo's "Matinata" (circa 1903), which became popular a half-century later as "You're Breaking My Heart."

Martino's baritone is assured throughout his 35-minute recital and reaches maximum effectiveness with "Granada" and his trademark tune "I Can't Get You Out of My Heart," recently reprised by his new waxery, Capitol.

In the warmup spot are the ballroom duo, Terrace & DuBrey, who run through a number of terping gambits in a couple of fast routines. Ronnie Martin is the comedian and he has a collection of one-liners to limber up listeners. But his quick impreshes of such people as Horace Heidt, Edmund Lowe and Marlon Brando as Stan Kowalski show a dire need of updating. Bob London, the house emcee, tactfully refrains from vocalizing and Carmen Dee's orchestra furnishes the suitable accompaniment.

Gagh.

Detroit Athletic Club

Detroit, Oct. 16.

Sue Carson, Sims & Rodriquez, Seymour Hoffman orch (6); no cover, no minimum; private club.

Comedienne Sue Carson is an accomplished singer, mimic dancer, actress, and general all-around zany. A one-woman show, she nugs outrageously and can evoke sharp images of a sophisticate or a country bumpkin.

She parodies singing commercials in a chuckle-filled special material number which scores solidly with the audience. Following amusing caricatures of Dinah Shore, Teresa Brewer, Pearl Bailey and Lena Horne, she warbles, "Seven Lively Arts," which tells saucily how men seduce women.

Her encore is another special material song, "I Believe in You," which is the only weak spot in the show. She would do well to discard it. The table sitters bring her back for a second encore, "African Native," which sends her off strongly. This is Miss Carson's second visit to this exclusive club and the aud reaction made it obvious that she rates another return.

Ed Sims & Phyllis Rodriquez are a young, good-looking and graceful dance team. They register with effortless lifts and twirls.

Seymour Hoffman and his orchestra provide strong backing, missing only on Miss Carson's final number which requires special support from the drummer.

Tew.

Padded Cell, Mpls.

Minneapolis, Oct. 19.

Gene Farmer, Clark Maffit; $1 admission weekends.

Since starting as a new act here last January, comic folksinger Gene Farmer has been touring folk haunts from Canada to Texas. Something of a sick folknik, the pixyish comedian has altered his format since his first Padded Cell outing. He's now relying more on political and social satire and less on folk numbers. Farmer's appearance at New York's Blue Angel, where he was on the bill with Dick Gregory, may have encouraged the change.

Transformation has been only partially successful. Farmer's original material is uneven. Some of his commentary is not funny enough to titilate more sophisticated niterygoers. His best efforts continue to be parodies of current pop faves and country-western tunes such as "Wolverton Mountain" and "Streets of Laredo" which he ribs furiously. Routine, however, requires judicious pruning with considerable blue penciling of pat references to news developments.

Bearded minstrel Clark Maffit, who alternates here with Farmer, is too similar to the latter to give bill the variety it needs. Maffit also shows questionable taste in following a spiritual, "I've Been 'Buked," with a slightly blue version of "M-o-t-h-e-r."

Farmer is in through Oct. 28. Folksinger Walt Conley follows.

Rees.

Dunes, Las Vegas

Las Vegas, Oct. 19.

"Gotta Get to Vegas," An original musical conceived, staged, and choreographed by Selma Marlowe; music and lyrics, Ernie Held; scenery, Peter Wolf; musical arrangements, Jerry Fielding; assistant choreographer, Jimmie Huntley; dialog and sketches, David Panich; Bill Reddie Orch (17); stage direction, Edward Lynch; lighting, Freddie Tabor; talent coordinator, Simone Fenner; based on an idea by Helen Marshak; $4 minimum.

An original musical "spectacular" with the rather uninspired title "Gotta Get To Vegas" opened here Friday (19). The revue consists of a mixture of finales and opening acts, but it does have its excellent, exciting moments. The music and lyrics by Ernie Held, the dialog and sketches by David Panich, the musical arrangements by Jerry Fielding, and the scenery by Peter Wolf are for the most part fresh, original, and stimulating. Maestro Bill Reddie's orchestra (17) does a superb job of backing.

But Selma Marlowe, who has conceived staging and choreographing for the bash, will have to whack 20 to 30 minutes from the show to please the casino bosses. With this production, the Dunes re-enters the nudie field . . . which it started in Vegas . . . and it will possibly help keep the show on the boards beyond its skedded four weeks plus options. There are 33 gorgeous girls on display, including six bra-less babes, and they are gorgeously gowned.

Outstanding principals are comedians Jerry Collins and Robert Vanselow, straightman Tom Raskin and comedienne Terri Haven . . . all performing like vet pros and sparking the activity.

Unlike all the production numbers, the three vaudeville-type acts in the show have absolutely nothing to do with the theme: "Las Vegas." They are good, servicable turns . . . Puppeteer Barclay Shaw, comely juggler Bobby Winters and the tumbling Seven Sons of Morocco . . . all of which could be replaced from time to time if the show has an extensive run.

Weakest part of the revue is the session of celeb impreshes, some of which were unrecognizable to firstnighters. There's stirring choreography involving all cast members for the grand finale.

At the conclusion of the opening show $7,500 in real paper money, including 50 $100 bills, fluttered from the ceiling on a greedily grasping audience, but it is questionable if this gimmick will continue nightly . . . even with lesser amounts of loot, because the hotel management feels it may be "undignified."

Duke.

Village Vanguard, N. Y.

Joe Williams, Junior Mance Trio, Ted Curson Quartet; $3 minimum.

This jazz cellar is swinging smoothly with its current card headlined by Joe Williams and featuring the Junior Mance Trio and the Ted Curson Quartet.

Williams has styled his vocal presentation nicely for backing by the Mance Trio, with which he's been working since August. His tune array hits several grooves, from ballad to swinger to his trademark blues. His hip phrasing and deep-throated tones score consistently.

He gives an especially fine treatment to "Summertime" and does a clever specialty turn on a rock-type tune called "A Little Bit of Dis and a Little Bit of Dat." His "Honeysuckle Rose" has the special Williams blues touch and he throws in a bunch of others including "Man Ain't Supposed to Cry" and "Our Love Is Here To Stay."

He's effectively backed by the Mance unit, and the Trio swings out on its own for a brief set before Williams comes on. Mance has a light piano touch which displays a smooth swinging flavor. There's also nice work by his bass and drums supporters. The group gets off a good swinging sound.

The Curson Quartet is paced by the leader's fine trumpet and baby cornet playing. Curson delivers muted tones with his horns which are always melodic and often percussive. Don Freeman supplies solid piano touches, also marked by a pleasant melodic quality and bright sound. Bill Lee, who appears to be one of the most active bassists in town between his folk and jazz work, handles this instrument with his usual competence. Al Foster rounds out the group with some driving drum work.

Kali.

Chardas, N.Y.

Lily France, Jacqueline Rew, Elemar Horrath orch, Tibor Rakossy, Dick Marta; $3-$5 minimum.

The Yorkville sector continues to grow importantly in the Manhattan nitery pattern. It has become one of the neighborhoods where acts are developed and which is also hatching its own group of names. The area is now a centre of huge new and expensive apartment houses.

Many of the new residents regard the niteries as neighborhood restaurants with entertainment and if the bill pleases, it seems a sufficient reason for a repeat of the same show.

Thus, it's easy to ascertain which acts are building in this neighborhood. The Chardas, with its present layout, has a standby performer plus a newcomer. The combination is productive of entertainment as well as excellent business.

Lily France is a repeater here. Her voice and repertoire seem quite comfortable in this spot. She projects a graceful blend of songs en Francaise which includes a medley by her compatriate Charles Trenet. Miss France also chantooseys a few in English as well and walks off a huge winner with this mixed catalog.

Also in the song sector, Tibor Rakossy, the Hungarian baritone, belts out a soulful Magyar air with fast and slow cadences that provide a splash of color.

Aside from Jacqueline Rew (New Acts) the rest of the entertainment is instrumental. Elemar Horvath, in flamboyant gypsy costume, does songs of Hungary as well as classics. Dick Marta supplies cymbalom interludes.

Jose.

Riverside, Ottawa

Ottawa, Oct. 18.

Carlos Ramirez & His Latin Revue (7), Pete Porteous Orch (5); $1.25 minimum.

The 350-seat Rib Room of the Riverside hotel is in its preem week and getting big business. Formerly w.k. as one of this capital's top eateries, steakhouse Rib Room has been expanded by boniface Rene Gagne into a posh nitery with two shows nightly except Sunday.

Opening show is the Carlos Ramirez Latin Revue in which the onetime film name-chanter surrounds himself with juggle and terp stints. But it's the still-socko piping of Ramirez the customers pay to hear and he doesn't let them down. Staying with familiar tunes ("Granada," for example), he exhibits top showmanship and piping ability throughout to solid returns, holding the floor for more than half the 60-minute stanza.

With him, doing adequate chores, are The Robertos (2), juggling; The Gordons (2) with Devora, two males and femme in terp routines, and three instrumentalists from South America billed as The Istenos. Backing the shows and playing for dancing is the Rib Room house band under Pete Porteous.

Gorm.

Tidelands, Houston

Houston, Oct. 15.

Earl Grant, Don Cannon Orch (8); $2 cover.

Of all the top nitery entertainers to play this city, Earl Grant has built perhaps the most solid following as he makes his fourth appearance at the Tidelands Motor Inn nitery. Don Cannon has beefed up his six-piece combo for this show, with Grant's brother Bill taking over the skins and aceing as musical director.

Grant remains a top versatile entertainer, highlighting work at organ and 88s, but also drawing good palming for vocals and terping. Showmanship is still superb, and if any criticism can be made it is that Grant is a bit loud for an intimate room such as boniface Bill Newkirk's.

Grant has a little something for everybody, and tunes include "Learning the Blues," "Autumn Leaves," "Beyond the Reef," "Bill Bailey," "Mack the Knife," "House of Bamboo," "Ebb Tide," and a tune he wrote himself, "Swinging Gently." Entertainer also does own version of the Twist.

Dick

Jefferson, St. L.

St. Louis, Oct. 15.

"Gypsy," starring Margaret Whiting, Norwood Smith and Judy Cannon; James Duncan orch (8); $6.25 minimum including dinner and show.

The Sheraton-Jefferson Dinner Theatre, which had a highly successful first season last semester, is losing no ground at all with its first entry of this season. "Gypsy," with Margaret Whiting as the dedicated stage mama, is a bouncing, fast-paced treat.

The Dinner Theatre stage has been moved out into the centre of the room, and the theater-in-the-round effect heightens the rapport between cast and audience. Last season's budget policy continues, with dinners starting at $6.25. The one price includes both dinner and complete show.

Miss Whiting, although not as raucous a type as Ethel Merman, brings an engaging warmth to her characterization of the mother who's determined to get her kids into the bigtime. Along with her exciting warbling of ballads like "Small World," she gives a fine lilt to the uptempo chants and does a darb of a job of emoting.

Singer-actor Norwood Smith makes crackling good work of a comparatively small role as Herbie, Mama's long-suffering boy friend. He doesn't have too many opportunities to raise his voice in song, but when he does, he scores back to the lobby.

As the young Louise and June, Candy Butler and Anita Colombo, a pair of cuties, are fetching. And as the grownup girls, Judy Cannon does a superb portrayal as Louise, and ditto for Linda Rae Hager as June.

Standouts in supporting roles are Ann Barbara Lang as a bombastic, gum-chewing stripper; Joseph Cusanelli as a harried theatre manager, and Suzanne Werner and Jari Lynn, who share the strip-tease hi-jinks with Miss Lang.

"Gypsy" is in for three weeks, to be followed by "Gentlemen Prefer Blondes," with Marie Wilson and Norwood Smith.

Bob.

Harrah's, Lake Tahoe

Lake Tahoe, Oct. 15.

Polly Bergen, Charlie Manna, Fabulous Ashton Girls (18), Leighton Noble Orch (22); presented by Bob Vincent; produced by Art Barkow; $3 minimum.

Current bill at Harrah's Tahoe marks three firsts for the South Shore Room: Polly Bergen's debut in this area, ditto for Charlie Manna, and Barry Ashton is helming the production numbers beginning with this show. Three combine for a class hourplus of entertainment.

Miss Bergen, a dark-haired looker in sheath gown, offers a diversified catalog of titles ranging from ballads to spirituals, and scores effectively in all areas. From opener "Wild Rose" to exit tune, "Party's Over," she gets much attention. Working much of the time with mike in hand, and from all parts of the stage, she exudes much personality on such as "I Left My Heart in San Francisco," "If the Devil Answers," "Love is A Many Splendored Thing" and "Moon River."

There's some tonal thinness in the extreme ranges, but singer knows her way around in all tempi, and gives tablers full measure. Winning top reception are her special lyrics to unused title songs for "Splendor in the Grass" and "Nuremberg." She also wins approval in allowing audience participation in a "revival" session. For some of the songalog she's vocally backed by the four Jones Boys. House band, under the baton of Hal Borne while Miss Bergen is on, has been augmented to 22 pieces.

Manna, an easy but authoritative worker, takes a few minutes to reach full command but holds for rest of the turn. He includes, natch, his famed astronaut "crayon" routine, and embellishes with an impresh of "Barber of Seville" (with English translations), and a relief pitcher. He also get lots of mileage using a handkerchief to illustrate song titles.

The Ashton opening production, based on the Boy and Dolphin theme, is impressive for color and staging. Scrim is effectively used as curtain parts to accent on underwater scene, futher enhanced by troupe's costuming and stage props, including broken ship's hull, shells concealing dancers, a diver descending from drops high above stage and other pelagic flora and fauna. New show in Oct. 25.

Long.

CURRENT BILLS

WEEK OF OCTOBER 24

NEW YORK CITY

MUSIC HALL — Richard Hayman, Nicolyn Emanuel, Eugene Slavin, Thatcher Clarke, Lila Gage, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggetth, Maureen Wilson, Wendy Faulkener, Jackie Griffiths.

SYDNEY (Tivoli)—June Bronhill, Peter Grates, Rosina Raisbeck, Eric Reiman, Lola Brooks, Lorna Forbes, Barry Balmer, Halinka de Tarczynska, Gloria Mcdonall, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, 2 Carmenas, Circus Knie's Horses, Zebras & Ponies, Diors Sisters, Four Soranis, 2 Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.

BIRMINGHAM (Hippodrome)—Russ Conway, Mike & Bernie Winters, Bryan Johnson, Peter Crawford Trio, Terry Kaye, Sandra Peters, Esme Browne Dancers.

BRIGHTON (Hippodrome)—Dickie Valentine, Chic Murray & Maidie, Audrey Jeans, Billy Baxter, Franklin & Doves, Hollander & Hart, Flack & Lamar.

LIVERPOOL (Empire)—Tony Hancock, Matt Monro, Johnnie Spence, Scooter Teague's Dance Ensemble.

LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee, Bill Shepherd Singers, George Carden Dancers.

VICTORIA (Palace) — George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros. & TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Kurll Benito, McMurray & Jeff, Johnny Barracuda.

BASIN ST. EAST—Louis Prima Orc., Sam Butera & Witnesses.

BLACKJACK — T. C. Jones, Johnny Fuoster Orc., Mae Barnes.

BLUE ANGEL—Vaughn Meader, Carolyn Hester, Cal Bostic.

BON SOIR—Barbra Streisand, Sammy Shore, Pat Wright, Three Flames.

CAMELOT — Con Astone Orc., The Cookies.

CHARDAS — Lily France, Jacqueline Rew, Elemer Horvath Orc.

CHATEAU MADRID—Roberto Iglesias & Co., Pupi Campo Orc., Carbia Orc.

COPACABANA—Nat King Cole, Gary Morton, Joseph Mele Orc., Frank Marti Orc.

EMBERS—Dorothy Donegan Trio, Arvel Shaw Orc.

HAWAIIAN ROOM — Angela Martin, Denis Regor, Keolu Beamer, Qai & Hulabelles.

HOTEL AMERICANA — Tony Martin, Lester Lanin Orc.

HOTEL ASTOR—Dick Harding, Debbie Kelley, Eddie Lane Orc.

HOTEL NEW YORKER — Verna Lee, Milt Saunders Orc.

HOTEL PIERRE — Joseph Sudy Orc., Robert Simpson, Leigh Green, Phil Wayne Trio, Kathy Preston.

HOTEL PLAZA — Georgia Gibbs, Emil Coleman Orc., Continentals.

PLAZA-9 ROOM — Julius Monk, Cell Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston.

HOTEL ST. REGIS — Peter Duchin, Nancy Manning.

HOTEL ROOSEVELT—Jan Garber Orc.

HOTEL SAVOY HILTON—Ted Straeter Orc., Ray Hartley.

HOTEL WALDORF-ASTORIA — Shelley Berman, Greter Keller, Emile Petie Orc., Milt Shaw Orc.

INTERNATIONAL — "Minsky's Follies," Benson & Mann, Max & Cherie, Marion Miller, Tina Marshall, Maybin Hewes, Mike Durso Orc.

LATIN QUARTER—Carsonys, Francois Szony & Claire, Gino Donati, Barbara Heller, Jo Lombardi Orc., Irving Fields Orc.

LEFT BANK—Nikki Price, David McKay, Larry Grossman.

LITTLE CLUB — Chauncey Grey, Tito Puente Orc.

LIVING ROOM—Jackie Kannon, Cindy Lord, Bobby Milano, Bob Ferro Orc.

NO. 1 FIFTH AVENUE Hankinson & De Mato, Bill Elliott, Ann Benson.

ROUNDTABLE — Steve Alaimo, Davy Jones, Orchids.

SAHBRA — "The Happy Land," Leo Fuld, Louis Bannett Orc.

SQUARE EAST "Second City," Alan Arkin, Zohra Lampero, Andrew Duncan, Eugene Troebnick, Anthony Holland.

STROLLERS Lanny Ross, Whiffenpoofs, Steel Band.

TOWN & COUNTRY—Ritz Bros., June Valli, Lomans, Ned Harvey Orc., Rod Rodriguez Orc.

TRUDE HELLER'S — Ray Milan & Quartertones.

UPSTAIRS & DOWNSTAIRS — Danny Carroll, Jane Connell, Sudie Bond, Myra DeGroot, Ly Young, Hal Buckley, Arthur Siegel, Larry Holofcener, Bill McCutcheon, Patty Regan, June Squibb.

VIENNESE LANTERN—Fernanda Montel, Lynn Starling, Ernest Schoen Orc.

VILLAGE BARN—Charlotte Rae, Berries, Kilt Plaids, Tex Fletcher, Lou Harold Orc.

VILLAGE GATE — Lonnie Donegan Orc., Charlie Byrd, Ada Moore.

VILLAGE VANGUARD — Makim & Clancy Bros.

CHICAGO

BLUE ANGEL—"Calypso Latina," Jamaica Slim, Lord Banjo, Jimmy Lara, Marion Mills, Angela Renee, Gloria Drew, Selma Smith, Tino Perez Orc.

CONRAD HILTON—"Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Gabriele Welders, Dennis & Darlene, Boulevar-Dears (6), Boulevar-Dons (3), Jimmy Palmer Orc.

DEL PRADO HOTEL—"Hits of Broadway," Bonnie West, Susan Cable, Ann Hilton, Blanche Schulz, Charles Abbate, Kenny Adams, Dale Van, Bobby Wolf, Scott Pearson.

DRAKE HOTEL—Myron Cohen, Jimmy Blade Orc.

EDGEWATER BEACH — "Strawhat Revue," Lucho Navarro, Henri Noel, Cheri Ann Schear, Bob Carey, Audre Deckman, Beverly Lacek, Jimmy Dybas, Eileen Sarafis, Frank Giordano, Davine Miroballi, Noel Russell, Don Davis Orc.

GATE OF HORN—George Carlin, Juan Serrano, Ian & Sylvia, Mike Settle.

LE BISTRO — Chavis Bros., Connie Milano Trio.

LONDON HOUSE — Gene Krupa Quartet, Charlie Ventura, Larry Novak Trio, Jose Bethancourt Trio.

MISTER KELLY'S—Irwin Corey, Joya Sherril, John Frigo Trio.

PALMER HOUSE — Kim Sisters, Ben Arden Orc.

PLAYBOY—Kenny Milton, George Kirby, Dauphin Trio, Roy Petty, Tony Craig, Ami Rouselle, Wayne Roland.

PEPE'S—Gus Van & Roaring 20's Revue.

SECOND CITY — The Establishment, John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson.

SAHARA INN—Ella Fitzgerald, Marc London, Frank York Orc. **Lounge:** Freddie Bell, Roberta Linn & Bell Boys, Ronnie Brown Trio, Frank Fiore Four.

SHERATON - BLACKSTONE — Betty Johnson, Franz Benteler Orc.

SHERMAN HOUSE — Evelyn Knight, David Romain Orc.

SUTHERLAND LOUNGE—Al Grey-Billy Mitchell Band.

LOS ANGELES

BEN BLUE'S—Laffs & Gals, Norman Hawes Orc.

CIRO'S—Donn Arden Revue.

COCOANUT GROVE — Sammy Davis Jr., Freddy Martin Orc.

CRESCENDO — Jonah Jones, Tommy Noonan, Oscar Brownar, Louise Vienna.

DINO'S — Gigo Galon, Jack Elton, Steve LaFever.

INTERLUDE—Troy Walker & Hustlers Wild, Wicked World Revue, Dee Dee and Bill.

SLATE BROS.—Billy Gray, Nino Tempo & April Stevens, Herb Dell Trio.

STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinnay Ennis Orc.

YE LITTLE CLUB — Doodles Weaver, Gloria Grey, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.

DESERT INN—Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Rev. **Lounge:** Dave Apollon, Les Femmes, Michael Kent, Johnny Puleo, Joe Venuti, Pompoff Thedy Family.

DUNES—"Gotta Get To Vegas," Bill Reddie Orc. **Lounge:** "Vive Les Girls."

EL CORTEZ—Top Notchers.

FLAMINGO—Ethel Merman, Russ Black Orc. **Lounge:** Billy Eckstine, Red Nichols, Don Cornell, Bob Sims.

FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics.

GOLDEN NUGGET — Bob Luman, Hi-Lites.

HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.

MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.

NEVADA—Jay Orlando, King Henry 4.

NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby's Bobcats, Clara Ward Singers.

RIVIERA — Diana Dors, Vagabonds, Damita Jo, Morty Storm. **Lounge:** Billy Williams Revue, Deedy & Bill.

SAHARA — Judy Garland, Alan King, Kitty Kallen, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Characters, George Rock.

SANDS—Steve Lawrence, Eydie Gorme, Dunhills, Harry Nofal, Copa Girls, Antonio Morelli Orc. **Lounge:** Dave Burton, Danny Costello, Morry King, Ernie Tewart.

SHOWBOAT — Abby Neal, Nock-A-Bouts, Curly Isabell.

SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.

STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Bernard Bros., De Castro Sisters, Micki Lynn.

THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van Orc. **Lounge:** Frances Faye, Jack Ross, Rene Touzet, Donnie Brooks.

TROPICANA—"Folies Bergere of '62," Billy Maxted Jazz Band, Al De Paulis 4. **Lounge:** Mary Kaye Trio, Denis & Rogers, Al De Paulis Four, Du Bonniet Three.

RENO-TAHOE

CRYSTAL Bay (Tahoe) — Novelites, Ronnie Games Trio.

HAROLDS—Vivienne della Chiesa, Dave Barry, Don Conn Orc.

HARRAH'S (Reno)—Mary Kaye Trio, Jerry Colonna, Judy Lynn, Braman & Leonard, Personalities, John Buzon, Red Coty.

HARRAH'S (Tahoe) — Polly Bergen, Charlie Manna, Barry Ashton Girls, Leighton Noble Orc. **Lounge:** Billy Eckstine, Harry James Orc., Nick Lucas, Partners, Sherwood and Dorne, Tony Lovello.

HOLIDAY—Joe Maize and Cordsmen, Five Senoritas, Mariachi Los Camperos, Harry "Woo Woo" Stevens.

MAPES — Vagabonds, Sawyer Sisters, Joe Karnes.

NEVADA LODGE (Tahoe)—Carol Kent and Dick Taylor Trio, Diplomats.

NEW CHINA CLUB—Eagle Eye Shields, Tony St. Thomas.

NORTH SHORE (Tahoe) — Bobby Page and Musical Pages.

RIVERSIDE—Denise Darcel, Buddy LaPata Orc. **Lounge:** Frank Fanelli with Ree Brunell, Hank Penny.

SPARKS NUGGET—Dennis Day, Kane Sisters, Bertini's, Moro-Landis Singers & Dancers, Foster Edwards Orc. **Lounge:** Royal Tahitian Revue, Traian Ted Boyer.

WAGON WHEEL (Tahoe)—Theatre Bar: Novelites Pat Yankee and Her Sinners, Frank Moore Four, Town Pipers, DeFuentes Bros., Magic Violins of Mexico, Ron Rose.

SAN FRANCISCO

BIMBO'S 365—Lessy & Moore, Gali Gali.

BLACKHAWK — Vince Guaraldi Trio, Ramsey Lewis Trio.

CONDOR—Joe Loco 3.

EARTHQUAKE McGOON'S—Turk Murphy's Orc., Mary Pearl.

FAIRMONT — Phyllis Diller, Ernie Heckscher Orc.

GAY 90s—Jerry Sharkey, Bee Ray and Ray K. Goman.

HUNGRY I—Peter, Paul & Mary, Dave Astor.

JAZZ WORKSHOP — Stan Getz Four.

NEW FACK'S—Duke Ellington Orc.

PURPLE ONION—Cindy Whitsell, Adam Keefe.

PIERRE'S—Frank Moore Four.

SUGAR HILL—Carmen McRae.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," Nicky Powers, Joan Daye, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Malkin Orc., Angelito.

CARILLON — Lou Walters "Scandeles de Paree," Ricky Dunn, Tony & Eddie, Ralph Young, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).

CASTAWAYS—Preacher Rollo 5, Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.

DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespia Bros., Line, Les Rhode Orc., Mel Greene.

DIPLOMAT — Gene McDaniels, Mandy Campo Orc., Can Smith Orc.

EDEN ROC—Devlin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Steele Twisters.

FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, The Rivieras (Two), Napoleon Reed, Line (16), Len Dawson Orc., Larry Boyd Trio; Chero's Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio, ells & Four Fays.

PLAYBOY—Dick Havilland, Enid Mosier & Alfonso, Beverly Wright, Sir Richard Drake, King & Mary, Frankie Rand.

RONEY PLAZA—Tempos.

THUNDERBIRD — Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

SAN JUAN

CLUB CARIBE—Nancy Wilson, Isabela & Miguel, Migulito Miranda Orc., Pepito Arvelo Five.

EL CONVENTO — Pepe Lara Orc., Rodrigo Olivo Five.

LA CONCHA—Winged Victory Chorus, Carole Crook, Noro Morales Orc., Nestor Torres Five.

OCHO PUERTAS—Nydia Souffront, Joe Valiente, Jose Aponte.

PATIO DEL FAUNO—Hermanos Reyes & Teresita, Pepito Torres Orc., Barletta Five.

TROPICORO—Lobato Dancers, Daniele Clary, Cesar Concepcion Orc., Julio Gutierrez Five.

Unit Review

Recreation Show, K.C.

Kansas City, Oct. 18.

Stage presentation at first Kansas City indoor Recreation Show in Municipal Auditorium with the Lennon Sisters (3) Dakota Gloggers (8), Cal Claude, Jay Ross, Ann & Jack Clark, Happy Davis, Tommy Bartlett, m.c. Shows at 3:30 and 9 p.m. 75 mins. Music, Don Gil Torres Orch (12). Admission $1.25, reserved seats $1 additional.

Recreation show is a new entry on the list of expositions in the downtown Municipal Auditorium, and follows somewhat the pattern of other indoor exhibits that spark attendance with a live stage show. Vernon Banks, who heads up the Rec Show, has put together a creditable list of talent for this one, topped by the Lennon Sisters first four days of the show, Oct. 16-19. Joan Castle supplanted them last two days.

The 75 minutes of entertainment follows a 15 minute fashion show by Kline's downtown department store. Vaude includes a type seldom seen anymore, and Banks has seen to it that there is a wide variety on the bill. Emcee Tommy Bartlett has had previous experience in handling this type of show, and does creditably. He has the Dakota Cloggers open with a session of square dancing. Balancing act by Cal Claude has him standing on one hand atop a 10-ft. tripod while he passes rings over his body and otherwise shows a skilled turn.

Jay Ross, who makes cute little figures out of balloons, is midway for a lighter moment, albeit strong with the kids. Roller skating is forte of Gaynor & Ross on a compact stand, and Jack Clark shoots away balloon targets with his bow and arrow as Ann Clark does the commentary. Clown Happy Davis turns out to be a trampoline specialist, winding with the expected triple twist and somersault.

The three Lennons have the last 25 minutes of the show for their soft and sweet music, rolling out a near dozen of their tunes, some of them versions of their Dot recordings. They follow it up with personal appearances at the Dot booth in the show, a double blast for the customers. Trio's vocals are quite acceptable as long proven on tv. They snap it up on a tune now and then to vary the pace, but generally theirs is pretty much on the light, smooth side. *Quin.*

New Acts

LONNIE DONEGAN (4)
Songs, Comedy
30 Mins.
Village Gate, N.Y.

Britisher Lonnie Donegan is recently familiar to U.S. ears via a couple of international disclicks ("Rock Island Line" and "Don't Stick the Chewing Gum on the Bedpost Overnight"). He deserves to be widely seen as well as heard here, as attested by his current U.S. nitery bow at Art D'Lugoff's Village Gate.

Noted as a skiffle-band jazzman and folksinger in England, Donegan besides the impressive pipes for a slight fellow has a stacatto comedy patter that's an absolute delight out of the fine, old music hall tradition. Small matter that the jokes often also are traditional, or telegraphed, or disguised for American auds by Anglo slant or cockney accenting. A great sense of timing and gusto projection carry it all off. The rubbery-faced leer and roll of the Donegan well-oiled eyeballs back any punchline that's less than fracturing.

Add to the above benefits an incredible ear which allows this versatile vaude performer to mimic U.S. hill and country talk with an accent that could fool a Mississippi deputy. And the talent carries over to his vocal phrasing on American folk songs.

Besides the self-accomp on guitar and banjo, Donegan is backed by countryman Denny Wright, who plays straight man in the chatter segs and fine slambang gutiar in backing. Filling out the group excellently are two Americans, Bill Smith on drums, and Hal Gaylor, bass.

Interesting to note that Donegan's hip-cornball antics succeeds easily in really warming up the cool audience that comes primarily to dig jazz saxman Stan Getz. Act should go anywhere. *Bill.*

FRANCOIS SZONY & NANCY CLAIRE
Dance
10 Mins.
Latin Quarter, New York

Francois Szony long partnered with sister Gisele in one of the top ballet-ballroom teams in the nitery orbit, has a new partner in Nancy Claire, while Gisele will be twained with Nicolas Darvas (& Julia). While Miss Claire's style is betimes reminiscent of Gisele, there are essential differences. The new femme is a sleeker and more sophisticated personality.

Duo perform in well-disciplined manner as if they have had considerable seasoning in their past year's European and Middle East bookings. They complement each other. Szony has changed his style only slightly and both, in tandem, still impress as one of the best ballet ballroom teams on the cafe circuit.

Their routine to a Chopin etude is both a delicate as well as a dramatic performance. The overall blend is potent, further insured by the male pard's fast spins which constantly elicit hand-to-hand acclaim. *Abel.*

JACQUELINE REW
Songs
12 Mins.
Chardas, N.Y.

Jacqueline Rew is a well-trained soprano who seems to have been brought up on classics. She has adapted herself to cafe work admirably with a group of evergreens that go well in this Continental-styled nitery. She is a pleasant looker with auburn hair and is coutoured nicely.

In her present state of development, Miss Rew fails to take advantage of a tune assortment that would show more facets to her voice. Her self-limitations, while good at showing her commercial adaptablity, fails to give her the added plus that would create further excitement. Miss Rew, with additional songs would be eligible for a wider assortment of spots. She seems to have the other necessary equipment. *Jose.*

HI-LITES (3)
Songs
38 Mins.
Club 70, Ottawa

The Hi-Lites played the old Gatineau Club four years ago but the Hi-Lites booked into Club 70 has three new chanters, a complete personnel switch. The sound has changed, too, with the current three some striving, with some success, to emulate the Four Lads. Piping is pleasant and the beat is solid but routining leaves a lot to be done to give the Hi-Lites distinction, or to set them apart from many other chant groups. Their gabbed wit lacks slickness in both material and presentation. It's in the lampshade-on-the-head sphere of humor.

Crisper routining and stronger continuity and comedy, added to already okay piping, could lift this group several slots higher for benefit to lounges, niteries, AM and tv. As is, Hi-Lites can do such fields some good but only somewhere in the show. *Gorm.*

CINDY LORD
Songs
18 Mins.
Living Room, N.Y.

Cindy Lord, once the femme half of Cindy & Lindy who were making some headway on the cafe circuits, has now gone into business for herself. An attractive looker, Miss Lord's pipes show a sense of style and extreme competence. She seems to be as much a musician as she is a singer with showing nuances and patterns that indicate she knows her way around the scales.

Miss Lord delves into a wide variety of tunes. They are delivered meticulously and with charm. Sometimes the perfectionist in her cools down the ardor of her songs, but generally she is an assured and competent singer selecting songs off the beaten path as well as those regularly heard. Her vocal interests are varied and she can keep an audience more than interested in a set of arresting arrangements interestingly delivered. *Jose.*

BONNIE DOBSON
Songs
28 Mins.
Le Hibou, Ottawa

Toronto canary Bonnie Dobson, folk singer, is a looker and has pleasant pipes when she warbles. Her gab sound is monotonous and should be either eliminated or improved with upped speaking manner and stronger material.

Miss Dobson follows the so-called trend in folk singing towards gruesome lyrics like "She went out and shot her son," or a song about an island where babies grow on trees and there's a bargain day when you get a baby with every six pounds of cheese. "Open the lid and lift out the kid" it goes. This style is sneeringly mournful and drags the customers' spirits down with it to some extent.

Unless she does a lot of work on her routining and staging, Bonnie Dobson is strong only for coffeerooms. *Gorm.*

BOBBY MILANO
Songs
20 Mins.
Living Room, N.Y.

Bobby Milano is a youngster who indicates he'll get along well in the lounge and intime room environs. At this point, that's where he seems best suited, with an energetic style that calls for a lot of notes in the dilenation of any one tune.

Milano is good at weaving together various songs. He picks up a tune he has previously rendered to establish a continuity and an informality that keeps the customers interested. He frequently shows a tendency to go overboard with unnecessary compliactions but, generally, he has enough gimmicks to keep him going in the smoke-filled rooms. *Jose.*

San Diego Nitery Pacts 3 More Ashton Revues

Hollywood, Oct. 23.

Barry Ashton has sold three more revues to Art Hirsch's Roaring 20's nitery, San Diego, each to run eight weeks next year. First starts Jan. 17. Deal is same as that for the recent Ashton "Les Girls de Paree," which closed at spot last week. Ashton got flat $4,500 weekly, plus all door admissions ($2) over $6,000 weekly. "Les Girls" went into percentage each week but the last.

Roaring 20's has Mort Sahl current. Then Betty Hutton breaks in her new turn and talks are on for Milton Berle to break in his act (Vegas-booked for holidays) which includes some L.A. Dodgers.

Depression-Born Barter Theatre Marks 30th Year With 130G Fund

The Barter Theatre, Abingdon, Va., has received an Old Dominion Foundation grant of $100,000, which was contingent on the outfit raising at least $25,000 in matching funds from local supporters. The local fund-raising campaign brought in a little more than $30,000, which means the Barter now has over $130,000 to consolidate its real and personal property and establish a basis for longrange continuation of the theatre and its activities in Abingdon.

The Barter, founded by Robert Porterfield, celebrated its 30th anniversary of summer productions this year and is now presenting its first winter season of resident productions in Abingdon. The theatre, which became the first such operation to be state supported when the Virginia Legislature designated it "The Theatre of the Commonwealth of Virginia" in 1946, has now incorporated as The Barter Foundation Inc.

An ironic aspect of the Barter's present, comparitive affluence, is the fact that it was organized by Porterfield in 1932 as a Depression project. Enlisting other out-of-work actors, Porterfield went to his native Virginia to start the theatre, which actually operated on a barter basis with local residents, collecting articles of food in payment for admission.

Officers of the corporation are Porterfield, president; Charles J. Harkrader, vice-president; W. A. Stuart, vice-president; Andrew P. Miller, secretary-treasurer, and Pearl E. Price, assistant treasurer. The Foundation has appointed Benjamin B. Warfield as executive vice-president to undertake the planning phase of the operation.

SEZ ROAD 'WHOLESALE' WILL COST ONLY 45G

Manny Davis, who's putting together a touring edition of the Broadway musical, "I Can Get It For You Wholesale," says the venture is budgeted at around $45,000. The producer leased the road rights from the authors and David Merrick, producer of the Main Stem presentation.

The original production, which moved recently from the Shubert Theater to the Broadway Theatre, was financed at $275,000. It is in its 32d week in New York. Larry Kert will star in the Davis presentation in the male lead played on Broadway by Elliott Gould. He subbed for Gould several times in New York.

The road presentation of the Jerome Weidman adaptation of his own novel of the same title with music and lyrics by Harold Rome is scheduled to begin touring Nov. 1 at the Auditorium, Rochester.

Spanish Screen Players Make Legit Appearance

Madrid, Oct. 23.

Legit opening recently of "Micaela," starring Emma Penella and directed by Adolfo Marsillach, strongly accented the shift of Spanish acting talent from the screen to the stage. "Micaela" marks La Penella's legit debut in a play written by Calvo Sotelo. Though the preem highlighted a growing swing from screen to stage, the trend has been in process during the past season.

Another striking example, is the scheduled appearance of local screen favorite Paquita Rico in the Jose Tamayo production of Lorca's "Blood Wedding," at the Teatro de Bellas Artes later this month.

One of the legit forerunners this year, "Those Who Must Serve," the first of the many Alfonso Paso plays to go into theatrical production, was staged by film director Saenz de Heredia with screen star Conchita Valasco in the lead. Another film prominent, Francisco Rabal, has been signed by Tamayo to appear later in the season in the Albert Camus play, "Caligula."

Other film figures promised for legit appearances before the year ends are: Imperio Argentina, Jose Rubio, Susana Campos, Carlos Larranaga and Analia Gade.

"Blood Wedding" will open the season tomorrow night (Thurs.) at the Loeb Drama Center of Harvard Univ., Cambridge, Mass.

Theatre in Education Entering No. Carolina

Lyn Ely's Theatre in Education Inc. is expanding its high school assembly programs of Shakespearean scenes from the Connecticut and New York City area to North Carolina. There will be 60 free-admission performances of a 50-minute program presented in North Carolina schools starting Jan. 15 and continuing through Feb. 21.

The southern venture is budgeted at $25,000 with the cost to be split equally between the state of North Carolina and the Old Dominion Foundation. The North Carolina outing will precede Theatre in Education's annual spring tour of high schools in Connecticut and the New York metropolitan area. The 1963 program, which Ernestine Perrie will direct, will consist of scenes from "Romeo and Juliet," "Twelfth Night" and "Julius Caesar." Special introductory and bridging material will be written by Marchette Chute.

Theatre in Education, a nonprofit organization, was formed by Miss Ely in 1956.

Chi's Lyric 90% Advance Sellout

Chicago, Oct. 23.

Lyric Opera of Chicago is entering its current season with 90% of its tickets sold in advance, its largest pre-season sale. However, the opera company is expected to end up $400,000 in the red, a sum which will be made up by fund-raising campaign. An opera spokesman said that the fund campaign is ahead of schedule, apparently as a result of the general enthusiasm for the season. The Lyric will also try to raise an additional $600,000 to pay back debts and to provide a financial cushion for next year.

As part of its financial campaign the Lyric is installing three bronze plaques on the south wall of the main foyer of the Opera House. One will be called "Benefactors of Lyric Opera" for those who gave $50,000 or more, a second will list memorial gifts, and a third special plaque will honor a quartet of philanthropists who financed the physical production and setting for "Prince Igor," this year's opener.

SLIM NEGRO TURNOUT FOR ELT PRODUCTIONS

Actors Equity is finding it difficult to set an example in the use of integrated casts through its Equity Library Theatre operation. In its first production of the new season, ELT cast Earle Hyman, a Negro, in the title role of "Mister Roberts" (played on Broadway by Henry Fonda). However, a release sent out recently by ELT stated:

"Equity Library Theatre has become concerned with the small number of non-Caucasians who have come to ELT's open casting calls, and with that in mind, would like to reiterate that open casting at ELT means precisely that all casting will be done according to talent, and without regard to race, creed or color."

Booking Touring Shows Into Sombrero, Pheonix

Phoenix, Oct. 23.

The Sombrero Playhouse, expanding from straight stock fare to the booking of regular road productions, is also extending its season this year to 20 weeks. Past semesters have usually run 10 weeks.

The spot, the starting point for the current break-in tour of "The Perfect Setup," was the initial booking last week on the touring route of "The Caretaker." The staff at the Playhouse, which Richard Charlton has been operating for 15 years, includes Martin Egen, general manager; Margo James, executive assistant; Zilpha Morgan, business manager; Jack Welles, stage manager, and Tommy Brent, pressagent.

Berlin's Credo

With "Mr. President" finally making its Broadway bow Saturday night (21) to a $2,600,000 advance sale and mixed notices, Irving Berlin is going on a holiday.

"But not for long," says he, "I'm going right back on another show. Too much rest makes me restless. I tried it for 10 years and found out how much of a tough job 'doing nothing' can be."

Bridge to B'way For 5 Projects

London, Oct. 23.

Peter Bridge planes next Monday (29) for New York with five major assignments. He will attend the opening at the Ambassador Theatre, N.Y., next Wednesday (31) of "Caluclated Risk," which is being presented by Howard Erskine, Roger L. Stevens and Joseph Hayes, by arrangement with him.

George Ross, who, with Campbell Singer wrote "Any Other Business," from which "Calculated Risk" has been adapted by Joseph Hayes, sailed for New York on the Queen Elizabeth last Thursday (18).

During his Manhattan stay, Bridge will also discuss a possible Broadway deal for "Guilty Party," also by Ross and Singer, which recently concluded a profitable run at the St. Martin's Theatre, London. He is also hoping to interest New York managements in his current London hit, "Breaking Point," which opened early September at the Lyric Theatre, Shaftesbury Avenue.

There has also reportedly been some New York interest in "Stephen D," a dramatization from James Joyce's early writing, which was the hit of the Dublin Festival. Bridge aims to bring this to London early in the New Year, and will be presenting it in association with Peter Katz and Greville Poke.

Another item on Bridge's agenda for Manhattan is a discussion with Gerard Ostreicher about a possible London edition of the latter's musical production, "Milk and Honey," currently in its 54th week at the Martin Beck Theatre, N.Y. He plans to remain in the U.S. about two weeks.

'YANKEE DOODLE' TUNER SLATES BRITISH TOUR

London, Oct. 23.

A new American musical is to open in London, and will probably play most of the European capitals, as well as Moscow, before it reaches Broadway. The show is "Yankee Doodle Comes To Town," which is being jointly presented this side by Stephen Mitchell and Herman Blank.

The production, which went into rehearsal last Wednesday (17), is to start its tryout Nov. 20 in Bristol and a week later will play a two-weeks' run in Glasgow before opening Dec. 19 for a six-week engagement in Liverpool. It's expected to hit the West End in early February, at a theatre to be booked.

Ruth Blank, wife of the American partner, is staging the production, and their daughter, Lori, is her assistant. The two stars are Billie Worth and Bill Shirley, but the remainder of the cast is British. The show will cost an estimated $85,000.

The book has been written by Robert Bernstein, but the entire score, apart from one original number, is taken from American standards up to, and including, the World War I period.

Fred Kelly has been named choreographer, Pearl Somner is doing costume designs. Sylvia Rekoon is choral director and Edward Berri is responsible for orchestrations. Richard Nelson has credit as electrical designer.

Billie Worth last played in London as the star of "Call Me Madam," but it will be the first time here for her costar Bill Shirley.

Jas. Mitchell to London

James Mitchell, who originated the role of Marco in the Broadway production of "Carnival," will repeat the assignment as the only American in the upcoming London version of the musical.

He's been succeeded in the New York company by dancer-choreographer-teacher Matt Mattox.

Ontario Bard Fest 94% Capacity; Connecticut Drew Only About 57%

A contrast in business is reflected in the total grosses registered this past summer by the Shakespearean festivals in Stratford, Ont., and Stratford, Conn. The Ontario operation, with receipts running ahead of the previous semester, played to nearly 94% of capacity. In Connecticut, the situation was almost the reverse, with business dropping substantially below the 1961 tally to about 57% of capacity.

The repertory program in Ontario took in 13 weeks of regular performances, plus two weeks in which most performances were on student discounts. The 15-week take was $917,100 on a potential capacity gross of $976,938. Included in the Ontario repertory were "Macbeth," "The Taming of the Shrew," "The Tempest" and the non-Shakespearean "Cyrano de Bergerac."

A 13-week repertory season was played in Connecticut by the American Shakespearean Festival Theatre, with the gross for the semester running around $420,000 on a potential capacity of $737,100. The play program comprised "Richard II," with Richard Basehart and Hal Holbrook costarred; "Henry IV, Part One," with Holbrook and Eric Berry costarred, and "Shakespeare Revisited," a program of Bard bits performed by Helen Hayes and Maurice Evans.

The Connecticut operation, which last week got a grant of $503,000 from the Ford Foundation, ended its season in mid-September with the cancellation of a scheduled month-long fall program for students. It was the eighth semester for ASFT which at a $6.25 top was geared for a weekly capacity take of $56,700 in its 1,449-seat showcase.

The Ontario season was the 10th for the festival there. Tickets for the Canadian repertory were scaled to a top of $5 and the weekly potential capacity take at the 2,258 seat Festival Theatre was $67,176. That figure was reduced to $51,955 for the student sessions.

'Times' Ups Arthur Gelb To Cultural News Post

Arthur Gelb, coauthor with his wife, Barbara, of "O'Neill," a biography of Eugene O'Neill, has been boosted by the N. Y. Times from chief cultural reporter to the post of assistant director of cultural news.

The paper's cultural news department is headed by Joseph G. Herzberg.

Propose Razing The Belasco, D.C.

Washington, Oct. 23.

The Federal government's latest architectural plan for Lafayette Square includes a provision for demolition of the Belasco Theatre, the old legit, vaude and opera house. With the blessings of the President and Mrs. John F. Kennedy, every other historic house and building on the square will be preserved.

John Warnecke, a San Francisco architect hired by the U. S. General Services Administration to balance the counter demands, said, "The Belasco is not a good example of the architecture of its time and is inappropriate." The design has been approved by Fine Arts Commission, but may face rough sledding in Congress, which has approved new buildings but not restorations of old ones.

A bill to preserve the Belasco died in the adjournment rush. So as of the moment, the plan is to replace the theatre with a lobby to the court building.

MET'S 'FALSTAFF' WITH LEONARD BERNSTEIN

Leonard Bernstein goes into the pit of the Metropolitan Opera next fall to conduct the revival of "Falstaff," a Verdi work last heard in 1948. Franco Zeffirelli will stage a new production along lines of his interpretation of the work in London, Amsterdam, Brussels and Tel Aviv.

Already set for the title role is Anselmo Colzani. Gabriella Tucci will sing Mistress Ford; Judith Raskin, Ann; Regina Resnik, Dame Quickly; Mario Serni, Ford.

Report Shanberge Quit As M'w'kee IA Biz Agent

Milwaukee, Oct. 23.

John Shanberge, business agent of the International Assn. of Theatrical Employees, Local 18, has sent a written resignation. He now lives at Tuscon, according to an official of the union. Burnet J. McDiarmid has been serving as business agent but officers and the membership of the local must pass on Shanberge's resignation and vote on a successor.

Clair Richardson, operator of the Original Skylight Theatre and Skylight-on-the-Square Theatre, reported to the U. S. Labor Dept. last April on alleged irregularities in paying stagehand wages to Shanberge rather than to the men, as required by Federal law.

Book 4 Bus-Truck Shows Into Springfield, Mass.

Wally Beach, producer of the Storrowtown Music Fair, West Springfield, Mass., has formed a corporation to book touring legit productions into the Paramount Theatre, Springfield. The first of four one-niters scheduled for the current semester was played last Monday night 22) by the bus-and-truck company of "Carnival." The musical is being toured by Lee Guber, Frank Ford and Shelly Gross, who are also associated with Beach in his summer tent theatre operation.

Other shows slated for the 2,700-seat Paramount, which has been playing legit productions for the last three years, include the bus-and-truck editions of "A Shot in the Dark," in February; "Mary, Mary," in March, and "The Sound of Music," in April.

GLENVILLE TO STAGE 'DYLAN' NEXT SEASON

London, Oct. 23.

Peter Glenville will stage "Dylan" on Broadway next season for George W. George and Frank Granat. The Sidney Michaels play deals with the American experiences of the Welsh poet, Dylan Thomas. Glenville has staged Michaels' version of "Tchin-Tchin," opening on Broadway Thursday night (25).

Following "Dylan," he is to write and direct the film edition of "Becket" for Hal Wallis and Paramount. It will star Peter O'Toole and Richard Burton.

Episcopal Priest Acting Anew in Negro Skits

Detroit, Oct. 23.

Three new one-act plays on the theme of race relations, written by the Rev. Malcolm Boyd, Episcopal Chaplain to Wayne State University in Detroit, will be presented for eight performance during the first three weekends in November at the Will-O-Way Apprentice Theatre in Bloomfield Hills, Mich.

Boyd will appear as an actor in the plays along with two Negro actors, Cliff Frazier and Woodie King Jr. Proceeds of the performances will be presented to the Michigan Chapter of the Episcopal Society for Cultural and Racial Unity.

The three plays are entitled: "They Aren't Real To Me," "The Job" and "Study in Color."

'Becket' Opening Season, Alley Theatre, Houston

Houston, Oct. 23

The Alley Theatre here, which has been given a grant of $2,100,000 by the Ford Foundation, begins its 1962-63 season tomorrow night (Wed.) with "Becket," staged by the managing director, Nina Vance.

The resident company at the spot includes Virginia Payne, Peter Duryea, Len Wylan, Moultrie Patten, Max William Jacobs, Robert Van Hooten, Jonathan Moore, Michael Miller, Kay Chevalier, Bettye Fitzpatrick and John Wylie,

Shows on Broadway

Mr. President

I and Hayward presentation of musical comedy in two acts (22 scenes), with music and lyrics by Irving Berlin and book by Howard Lindsay and Russel Crouse. Staged by Joshua Logan; choreography, Peter Gennaro; settings and lighting, Jo Mielziner; costumes, Theoni Aldredge; musical direction, Jay Blackton; dance arrangements, Jack Cookson; orchestrations, Philip J. Lang and Robert Ryan. Nanette Fabray; features Anita Gillette, Jack Haskell, Jack Washburn, Stanley Grover, Jerry Strickler, Charlotte Fairchild, Wisa D'Orso, John Cecil Holm, David Brooks. Opened Oct. 29, '62, at the St. James Theatre, N. Y.; $9.90 top.

[illegible]	David Brooks
[illegible]sident Henderson	Robert Ryan
[illegible]. Henderson	Nanette Fabray
[illegible]sidential Secretary	Jack Rains
[illegible]d Caldwell	Warren J. Brown
[illegible]s Henderson	Anita Gillette
[illegible] Henderson	Jerry Strickler
[illegible]ssem Davar	Jack Washburn
[illegible]ppy, a Secretary	Charlotte Fairchild
[illegible]d Secretary	Jack Haskell
[illegible]ge Man	Stanley Grover
[illegible]ness Kerr	Wisa D'Orso
[illegible]ssian Soldier	Jack Mette
[illegible]ace Pilot	Van Stevens
[illegible]s Lotta Pendleton	Marian Haraldson
[illegible]ge Perkins	Beau Tilden
[illegible] Thomas	Carl Nicholas
[illegible]ouah Chakrouna	Barrick Lee
[illegible]ne Blanchard	Jack McMann
[illegible]ky Operator	John Aman
[illegible] Hassad	Anthony Falco
[illegible]presentative	Louis Kosman, Jack McMann
[illegible]	Dan Sheil
[illegible]s Barnes	Laspet Nelson
[illegible]	Carl Nicholas
[illegible] Police Sergeant	Beau Tilden
[illegible]ssler Kincaid	John Cecil Holm
[illegible]tt Chandler	Carol Lee Jensen
[illegible]ncie	Jack Rains
Bardahl	David Brooks

Singers, dancers: Kellie Bivit, Marian Bradshaw, Carol Lee Jensen, Mary Rose, Donna Monroe, Laspet Nelson, Jeri Sheard, Maggie Wafth, John Aman, Anthony Falco, Jack McMann, Jack Mette, Carl Nicholas, Jack Rains, Van Stevens, Beau Tilden, Conniee Burnett, Barrick Lee, Lynn Gay Lorino, Anna Marie Moyer, Barbara Newman, Lynn Ross, Mari Ellen, Arline Woods, Don Atkinson, Jo Bikard, Carlos Bas, Sterling Clark, Irene French, Louis Kosman, Bob Krosse, Lowell Purvis, Dan Sheila.

Musical numbers: "Let's Go Back to the Waltz," "In Our Hide-Away," "The First Gal," "Meat and Potatoes," "I've Got To Be Around," "The Secret Service," "It Gets Lonely in the White House," "You're the Only Man in the World," "Don't Love Me," "Pigtails and Freckles," "Don't Be Afraid of Romance," "Laugh With Us," "Empty Pockets Filled With Love," "Glad to Be Home," "You Need Hobby," "The Washington Twist," "The Only Dance I Know," "I'm Gonna Get Him," "This Is a Great Country."

There are no miracles. "Mr. President," which finally arrived at Saturday night (29) at the St. James Theatre, is substantially what the advance tidings from Boston and Washington indicated—a routine musical comedy.

It would be a thrill if the array of big names—Irving Berlin, Howard Lindsay and Russel Crouse, Joshua Logan, Leland Hayward, Jo Mielziner and Robert Ryan and Nanette Fabray, had somehow rallied the production together and brought in a big, fat hit. But there's no ducking the truth—"Mr. President" is an undistinguished show by distinguished people.

Contrary to some of the extreme predictions by head-shaking tryout spouts, however, this is not a terrible show, except as it is unworthy of the talents of its eminent sponsors. The trouble is that "Mr. President" is just ordinary, another of those run-of-the-mill Broadway musicals without any big, galvanizing numbers or moments.

The fabulous Irving Berlin, whose song hits go back more than half a century and whose tunes have brightened such musical washes as "Call Me Madam," "Annie Get Your Gun," "This Is the Army," "As Thousands Cheer" and "Yip, Yip, Yaphank," has provided several catchy and appealing numbers in this return to Broadway. A couple are already getting a play from disk jockeys, but it remains to be seen whether there's anything in this new show with the stature or durable appeal of past top Berlin pops.

Lindsay and Crouse, whose musical books have included "Call Me Madam" and "Anything Goes" and among whose plays have been "Life With Father" and "State of the Union," have done a workmanlike job this time, but only that. It may be that in taking this basic premise of a retiring President, we were fooled by what may have seemed a natural and was in reality a baby-step.

Logan's staging stacks up as competent but somewhat obvious, and Mielziner's scenery and lighting are acceptably handsome and appropriate, as well as commendably tasteful, but lacking his characteristic extra touch of style. It's a parable of Broadway that when the basic elements of a musical are right, everything tends to fall into place. In the case of "Mr. President," things were apparently assembled into place—and it shows.

"Mr. President" is about a fictitious Chief Executive and his family in the last month or so in the White House and the first month or so as private citizens back in the small hometown. There's a suggestion of the aggravating problems and exasperating details of the Presidency, and a sequence about an international goodwill tour, including an unbelievable visit to Moscow. The second act has some concocted events about the ex-President's restlessness out of office and his refusal to make a partisan political compromise in order to obtain a desired Senatorial appointment.

Despite, or possibly because of, the subject matter, the book seems synthetic and curiously humdrum, with little of the adroitness and canny humor characteristic of Lindsay and Crouse. The Berlin songs are generally good, but lack the sock impact commonly associated with one of the great composers of theatrical history.

"Let's Go Back to the Waltz" is acceptably schmaltz, and "In Our Hide-Away" has a nice lilt that should be just the thing for soft-shoe dancing, perhaps as an alternate of the Vincent Youman's oldie, "Tea for Two." Other likely numbers are "The Secret Service," mostly because of its lyrics, and "Don't Be Afraid of Romance," as a ballad, plus a vigorous plot song, "I'm Gonna Get Him," and a rousing rhythm tune, "Glad to Be Home." There's apt to be difference of opinion about the finale, "This Is a Great Country." Ardent patriots will probably be stirred by it, while sophisticates may think it dragged in and chauvenistic.

Under Logan's forthright direction, the cast seems to play everything at face value, accenting the positive, and there is what has come to be a virtual Logan trademark, a hammer-and-tongs sexy dance, in this instance another hellydance a la "Fanny," as distinct from the strip-tease in "All American."

Ryan is personable and relaxed as the title character, though lacking the authority and magnetism of a man who's twice been elected President. He has a good singing voice. Miss Fabray, apparently handicapped opening night by hoarseness, is a vivacious and charming first lady, with beguiling directness. She's an expert performer, as actress, singer and dancer, but neither she nor Ryan has the miraculous gift of being able to take charge of a show, of commanding the stage and the audience.

Anita Gillette, as cute as a button if buttons were actually that cute, is a dazzler as the President's vivacious daughter. She's a talented singer and comedienne, and has the potential of stardom if she can learn to use subtlety and underplaying—in short, change of pace, particularly in comedy.

Jack Haskell is agreeable as a romantic Secret Service man, Jerry Strickler is acceptable as an uninhibited Presidential son, Jack Washburn is passably oily as a foreign diplomat on the make, and Wisa D'Oro is emphatic as the apparently inevitable cooch dancer. Peter Gennaro has staged a couple of dance numbers that add little to the total effect.

Because of its huge advance sale, including scads of theatre party bookings and reportedly totalling about $2,600,000, "Mr. President" should have a respectable run, meanwhile satisfying a sizable public that doesn't insist on top quality song and dance shows. Its topical subject matter may be an asset for stock one of these days, and there may be a picture in the material. But there's no getting away from the conclusion that for such celebrated artists and craftsmen, it's a disappointing show.

Hobe.

Step on a Crack

Roger L. Stevens & Herbert Swope Jr. presentation of drama in three acts (five scenes), by Bernard Eisler. Staged by Herbert Swope Jr.; scenery and lighting, George Kenkins; costumes, Patricia Zipprodt; original music, Bobby Scott; incidental choreography, Buddy Schwab. Features Gary Merrill, Donald Madden, features Margaret Hayes, Maggie McNamara, Pauline Flanagan, William Hickey, Barbara Mattes, Ronnie Harris. Opened Oct. 17, '62, at the Ethel Barrymore Theatre, N. Y.; $4.90 top weeknights, $5.50 Friday and Saturday nights.

Ellen Heilbrid	Pauline Flanagan
Mark Heilbrid	Donald Madden
Cathy Thalbird	Barbara Mattes
Cop	William H. Bassett
Peter Culkin	Dan Ferrone
Naomi Mazer	Maggie McNamara
Dr. Bill Thalbird	Gary Merrill
Bagdad	William Hickey
Maggie McCoy	Margaret Hayes
Little Margaret	Ronnie Hiran
Carl Huser	Richard Durham

You have to hand it to the producers of "Step on a Crack," which opened last Wednesday night (17) at the Ethel Barrymore Theatre—they chose to take their lumps. They must have known the play is terrible, that it didn't have a chance. They could have closed it out of town, or even in rehearsal. But no, they decided to see it through, and brought the production to Broadway.

"Step on a Crack," or as an appalled first-nighter was heard to retitle it, "Fall In a Hole," or he might have added, "Jump In a Lake," is an embarrassingly pretentious hokum melodrama in what the author, Bernard Evslin, must have fancied is poetic prose. It's a maudlin tearjerker about an overimaginative youth with a fixation for a self-pitying mother who's taken to booze because her doctor-husband plays around.

The self-dramatizing lad is portrayed by Donald Madden, who did a somewhat unrestrained Hamlet a couple of seasons ago off-Broadway at the Phoenix Theatre, and is now elaborating on the same performance. He is second-starred with Gary Merrill, who walks through the role of the philandering father—perhaps the sensible way to play it, under the circumstances.

Mother, a former vaudeville performer with a do-it-yourself Irish accent and un unfortunate urge for reminiscence along with her thirst, is acted with lip-quivering earnestness by Pauline Flanagan, who took over when Nancy Kelly withdrew during the tryouts tour, having succeeded Rita Hayworth, who withdrew during rehearsals—and how right they both were!

That leaves Maggie McNamara as the somewhat cryptic menace, the doctor's current assistant and presumably future inamorata; Barbara Mattes as the pert and understandably confused daughter who sees through mama and is perhaps too fond of papa (and should wear leg makeup over bruises when in a bathing suit), and William Hickey as a curious sort of character juvenile like that beatnik pal of Dobie Gillis, the what's-his-name with the goatee.

Herbert Swope Jr., former CBS radio and 20th-Fox producer, partnered with Roger L. Stevens in the presentation, has doubled as director, and he should go stand in the corner on both counts. As for Stephens, he can find solace in his two other current ventures, "Mary, Mary," which is still prospering as it approaches the two-year mark on Broadway, with a regular road company, a bus-and-truck troupe and a London edition imminent, and "A Man for All Seasons," also a durable New York smash.

Hobe.

(Closed last Wednesday night (17) after one performance.)

Enklewitz at Playhouse

The list of theatre managers published in VARIETY erroneously identified Edward Dowling as manager of the Playhouse. Abel Enklewitz is manager of that theatre and Dowling is manager of the Plymouth which was inadvertently omitted from the breakdown.

A typo also resulted in the Billy Rose Theatre being tagged the Ross.

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Brecht on Brecht, Royal Ct. (9-11-62)
Chips With, Vaudeville (4-27-62).
Do Something, Royal E. (9-13-62).
Doctors of Philosophy, Arts (10-2-62); early evening performances.
Eastward Ho!, Mermaid (10-17-62).
End of Day, Arts (10-16-62); late night performances.
Escape Eden, Lyric, H'smith (10-3-62).
Every Night, Palladium (6-1-62).
Fiorello, Piccadilly (10-8-62).
Gentlemen Prefer, Princes (8-20-62).
Lock Daughters, Her Majesty's (5-17-62)
Minstrels, Vic. Palace (5-25-62).
Miss Pell, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
Music Midnight, Westm'r (5-4-62).
My Fair Lady, Drury Lane (4-30-58).
New Men, Strand (9-6-62).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61).
Period Adjustment, Wynd (6-13-62).
Photo Finish, Saville (4-25-62).
Premise, Comedy (7-26-62).
Private; Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldwich (12-15-60).
Rock-A-Bye, Phoenix (10-16-62).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62)
Sound of Music, Palace (3-18-61).
Stop the World, Queens (7-20-61).
Talking to You, Duke York's (10-3-62)

CLOSED

Anna Russell, St. Martin's (10-11-62); closed last Saturday (20) after limited engagement of 13 performances.

SCHEDULED OPENINGS

Kill 2 Birds, St. Martin's (10-25-62).
What a Crazy World, Royal E. (10-30-62)
Happy Days, Royal Court (11-1-62).
Cheap Bunch Flowers, Arts (11-12-62)
Witch of Edmonton, Mermaid (11-21-62)

Hints to First-Nighters

The Showbill, program for off-Broadway productions, was a conversation piece at the opening night of the recent flop, "Angels of Anadarko," at the York Theatre, N. Y. Part of the copy of a display ad had been inked out, and no amount of erasing, scraping or holding-up-to-the-light would reveal the deleted message.

A phone call next day to the embarrassed ad manager of the publication cleared up the mystery, however. The eliminated copy had read, "Things you need when trapped at a dull play:

"1. A loud cough.
"2. A soft seat.
"3. A good grip on yourself.
"4. A nearby tavern that serves John Begg scotch."

The ad was yanked from subsequent editions of the program.

Shows Abroad

Curtmantle

London, Oct. 10.

Royal Shakespeare Co. presentation of drama, in three acts, by Christopher Fry. Staged by Stuart Burge; designer, Abd'elkader Farrah; music, Richard Rodney Bennett; fights arranged by John Barton; music recorded by the Royal Shakespeare Theatre Wind Band, leader Alec Whitaker; music director, Brian Priestman; deputy music director, Guy Woolfenden. Features Maxine Audley, Derek Godfrey, Alan Dobie. Opened Oct. 9, '62, at the Aldwych Theatre; $3.50 top.

William Marshal	Roy Dotrice
Barber	John Hussey
Wife	Susan Engel
Juggler	Robert Jennings
Huckster	Ken Wynne
Blae	Patsy Byrne
Man Looking for Justice	Trevor Martin
Eleanor	Maxine Audley
Henry	Derek Godfrey
Becket	Alan Dobie
Cleric	Donald Layne-Smith
Gilbert Foliot	John Nettleton
Earl of Leicester	Paul Dawkins
Christ Church Monks	Ken Wynne, John Hussey
Young Henry	Roger Croucher
Richard	David Buck
Geoffrey	Ian McCulloch
John	Martin Norton
Roger	Brian Smith
Messenger	Shaun Curr
Courtiers at Poitou	Darryl Kavann, Edward Argent
Constance	Susan Engel
Margaret	Marian Diamond
Captain	Trevor Martin
Philip of France	Peter McEnery
Old Woman	Madoline Thomas
Refugees	Paul Dawkins,
Refugees	Paul Dawkins, Roy Marsden, Cherry Morris, Ian Rickets
Bishops	Edward Argent, Terence Greenidge, Robert Jennings Henry Knowles

Courtiers and Soldiers: Margareta Bourdin, Imogen Hassall, Caroline Hunt, Caroline Maud, Mark Moss, Kenneth Ratcliffe, Stuart Richman, Leslie Southwick.

Christopher Fry's first play in several years is a disappointment. He has taken a familiar historical subject and, surprisingly for a writer with such a command of language and gift for brilliant dialog, has developed it in slow and painstaking fashion, thereby denuding it of much of its potential dramatic excitement. It's not a failure by any means, but a letdown when measured against the author's previous work.

To compound the difficulty, the author is hardly helped by the slow, if thoughtful, staging by Stuart Burge. The dramatic potential of many of the scenes is frittered away, notably the vigorous clashes between Henry II and Becket which dominate much of the rather ugly all-purpose set designed by Abd'elkader Farrah.

Fry's canvas is the reign of King Henry from 1158 until his death in 1189. That was the time when the monarch was setting the foundation for Britain's common laws. It was an exciting historical period, yet only a little of this comes through.

That is due in some measure to the author's failure to explain the reason for the king's feud with Queen Eleanor and his own children. These gaps in the plot development hinder appreciation of much of the incident, especially when the sons take up arms against their own father.

Some of the ground covered in "Curtmantle" (Henry II's nickname derived from the plain short cloak he wore) was covered in Jean Anouih's "Becket," but Fry's subject is far wider and carries more historical authenticity. The author himself describes it as a play about a man, and his relationships with his wife, his children, his friends and his enemies. Its greatest failing is that it does not delve adequately into those relationships.

Although there is a big cast, only three roles are of real substance. Derek Godfrey plays the king with authority and captures the mood of the monarch from his time of triumph to his ultimate doom. Alan Dobie's sincere and vigorous interpretation of Becket is consistently impressive.

Maxine Audley makes a delightful showing as the queen. Roger Croucher as young Henry, Paul Dawkins as the Earl of Leicester, Peter McEnery as Philip of France and Roy Dotrice as William Marshall head an able supporting cast.

The production was staged at the recent Edinburgh festival, and is now in the winter repertory season at the Royal Shakespeare group's London home at the Aldwych.

Myro.

Fiorello!

London, Oct. 9.

Donald Albery, in association with Oscar Lewenstein; presentation of a two-act, 22-scene (14 numbers) musical comedy, with book by Jerome Weidman and George Abbott; music, Jerry Bock; lyrics, Sheldon Harnick; staged by Val May; choreography, Peter Wright; orchestrations, Eric Rodgers and Burt Rhodes; scenery, Graham Barlow; costumes, Alan Barrett and Audrey Price; lighting, Ian Albery; musical direction, Marcus Dods. Features Derek Smith, Nicolette Roeg, Marion Grimaldi, Bridget Armstrong, David Lander, Pat Michael, Simon Oates, Bryan Blackburn, Peter Reeves. Opened Oct. 8, '62 at the Piccadilly Theatre, London; $4.05 top.

Commentator	Rick Jones
Drum Majorettes	Janet Don, Sheila Falconer
Neil	Peter Bourne
Morris Cohen	David Lander
Marie Fischer	Nicolette Roeg
Mr. Lopez	Colin Cunninghant
Mrs. Pomerantz	Helen Hurst
Mr. Zappatella	Laurie Webb
Dora	Bridget Armstrong
Fiorello H. LaGuardia	Derek Smith
Ben Marno	Peter Reeves
Stanley Wallenstein	Bryan Blackburn
Seedy Man	John Samson
Thea	Marion Grimaldi
Floyd Macduff	Simon Oates
Nina	Sheila Falconer
Sophie	Louise Purnell
Senator	David Waller
Secretary	Janet Don
Sergeant	David Waller
Jimmy Walker Speech Maker	Peter Dalton
Reporter	Bryon O'Leary
Mitzi Travers	Pat Michael
Judge Carter	David Waller
Commissioner	Colin Kemball
Alderman	Colin Cunningham
Chadwick	John Samson
Frankie Scarpini	Rod McLennan
Bodyguards	John Howard, Peter Dalton
Florence	Marjorie Yorke
Rally Couples	John Samson, Sheila Falconer, Peter Marinker Janet Don
Frantic Man	David Waller

Singers and dancers: Bryon O'Leary, Colin Kemball, Peter Dalton, John Rickard, Janet Don, Gillian Barber, Judy Nash, Sally Mates, Marjorie Yorke, Jane Murdoch, Betty Wheeler, Rod McLennan, John Howard, Peter Marinker, Max Latimer, John Samson, Richard Mercon, Edmund Coulter, Sheila Falconer, Louise Furnell.

Numbers: "On the Side of the Angels," "Politics and Poker," "Unfair," "Marie's Law," "The Name's LaGuardia," "The Bum Won," "I Love a Cop," "Till Tomorrow," "Home Again," "When Did I Fall in Love," "Gentleman Jimmy," "Little Tin Box," "The Very Next Man."

There are few British writers who would have the nerve to contemplate a musical about a British politician, let alone the mayor of a city. Ever since "Fiorello" opened on Broadway just under three years ago, the question has been asked whether West End audiences would accept a show based on the political career of a New York politician.

The London critics appear to have given the answer in fairly categorical terms. On the basis of the reviews it seems a questionable prospect, but, with its low operating costs, the show may conceivably stand up for a moderate run.

The Donald Albery-Oscar Lewenstein presentation of the Jerome Weidman-George Abbott-Jerry Bock-Sheldon Harnick musical has a big, but a comparatively inexpensive, cast. It's estimated to have cost around $40,000 to bring into town, and could break even at about $8,400 weekly.

With that modest nut and with "patience and fortitude" by the management, "Fiorello" might eventually make the grade, although there's not much hope of lush financial returns. The production would have needed a more upbeat critical appraisal to have transformed it into a more profitable investment.

To make the subject matter more acceptable to audiences unfamiliar with American politics, the action is explained in advance by a narrator, seated in a front corner of the stage, and though the advice may be helpful so some, it hurts the pace, and inevitably has a slowing-up effect. That's especially harmful for such an episodic tale, in which speed and vitality should be the essence.

In general terms, this is a

(Continued on page 83)

Road: Hayes-Evans $35,067 in Det., 'Me' Record $68,799, 'Pengo' $30,137, 'Nowhere' 31G, 'Risk' $11,390 in Philly

Business was satisfactory for most road shows last week. There were four additions to the touring list, "Caretaker," which played to meagre business in Phoenix; the bus-and-truck company of "Carnival," which fared well in Hartford; "A Program for Two Players," which was strong in Detroit, and the prime time touring company of "A Shot in the Dark," which did okay in Wilmington.

The top-grosser again last week, was the Civic Light Opera Assn. revival of "Kismet" in Los Angeles. Trailing that musical's take with a hefty haul in the final frame of a two-and-a-half-week stand in Dallas was the production of "Carnival" playing major city dates.

"The Hostage," which began touring last Sept. 24, folded Oct. 13 in Cleveland, and "Playboy of the Western World," which opened on the road Oct. 5, is calling it quits next Saturday (27) in Toronto.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

BOSTON

Beyond the Fringe, Colonial (R-T) (2d wk) ($4.95-$5.95; 1,685; $50,585). Previous week, $43,049 with Theatre Guild-American Theatre Society subscription.

Last week, $49,757 with TG-ATS subscription.

Tchin-Tchin, Wilbur (D-T) (3d wk) ($4.95-$5.50; 1,241; $37,126) (Anthony Quinn, Margaret Leighton). Previous week $31,113.

Last week, $33,016.

CHICAGO

Mary, Mary, Blackstone (C-RS) (7th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $33,591.

Last week, $35,543.

Sound of Music, Shubert (MD-RS) (49th wk) ($5.95-$6.50; 2,100; $72,000) (Barbara Meister, John Myhers). Previous week, $41,657.

Last week, $42,493.

CLEVELAND

Perfect Setup, Hanna (C-T) ($6; 1,515) (Gene Barry, Angie Dickinson, Jan Sterling). Previous week, $4,780 for four performances, Hartman, Columbus.

Last week, $18,921.

COLUMBUS

Mary, Mary (bus-truck), Hartman (C-RS) (Lee Bowman). Previous week, $21,139 for four performances with TG-ATS subscription, Memorial, Louisville, which was played in addition to two guaranteed one-niters in Evansville, Ind., and Bloomington, Ind.

Last week, $22,847 with TG-ATS subscription.

DALLAS

Carnival, State Fair Music Hall (MC-RS) (3d wk) ($4.95; 4,120; $106,000) (Anna Maria Alberghetti). Previous week, $69,857.

Last week, $74,476.

DETROIT

Program for Two Players, Fisher (DR-RS) ($5.50; 1,606; $43,000). (Helen Hayes, Maurice Evans). Opened tour here Oct. 15.

Last week, $35,067 with TG-ATS subscription.

HARTFORD

Carnival (bus-truck), Bushnell (MC-RS) (Elaine Malbin, David Daniels). Opened tour here last Friday (19).

Last week, $20,273 for three performances and one preview.

LOS ANGELES

Kismet, Philharmonic (MD-RS) (4th wk) ($5.90-$6.75; 2,670; $83,400) (Alfred Drake). Previous week, around $80,500 with Civic Light Opera subscription.

Last week, about $81,300 with CLO subscription.

NEW HAVEN

Fun Couple, Shubert (C-T) ($4.80; 1,650; $44,000) (Jane Fonda, Bradford Dillman). Previous week, $18,003, Forrest, Philadelphia.

Last week, $20,166.

PHILADELPHIA

Calculated Risk, Walnut (D-T) (1st wk) ($4.80-$5.40; 1,394; $40,800) (Joseph Cotten). Previous week, about $28,600 for six performances, Shubert, New Haven.

Opened here Oct. 15 to two qualified approvals (Gaghan, News; Murdock, Inquirer) and one pan (Schier, Bulletin).

Last week, $11,390.

Little Me, Erlanger (MC-T) (2d wk) ($6.60-$7.50; 1,894; $69,000) Sid Caesar). Previous week, $55,189 with TG-ATS subscription.

Last week, $68,799 with TG-ATS subscription, a house record.

Lord Pengo, Locust (D-T) (2d wk) ($4.50-$5; 1,418; $41,640) (Charles Boyer). Previous week, about $15,600 for four performances.

Last week, $30,137.

Nowhere to Go But Up, Shubert (MC-T) (3d wk) ($6.60-$7.50; 1,907; $72,674). Previous week, $32,460.

Last week, $31,018.

PHOENIX

Caretaker, Sombrero (D-RS). Opened tour here Oct. 16.

Last week, $3,842 for seven performances.

SAN FRANCISCO

Come Blow Your Horn, Geary (C-RS) ($5.40-$5.95; 1,483; $41,000) (Hal March). Previous week, over $14,000, Moore, Seattle.

Opened here Oct. 15 to three endorsements (Eichelbaum, Examiner; Knickerbocker, Chronicle; Speegle, News Call Bulletin).

Last week, $22,812 with TG-ATS subscription.

Oliver, Curran (MD-T) (4th wk) ($6.25-$6.50; 1,758; $65,000) (Clive Revill, Georgia Brown). Previous week, $62,841 with CLO subscription.

Last week, $63,176 with CLO subscription.

WASHINGTON

D'Oyly Carte Opera Co. National (OP-Rep-RS) (1st wk) ($4.95-$5.75; 1,673; $51,725). Previous week, unreported.

Last week, $32,935 for five performances of "Mikado" and three performances of "Pirates of Penzance."

WILMINGTON

A Shot in the Dark, Playhouse (C-RS) ($5.50; 1,251; $24,500) (Elizabeth Seal, Zack Matalon). Opened tour here last Wednesday (17).

Last week, $16,198 for five performances with TG-ATS subscription.

WISCONSIN

My Fair Lady, Orpheum (MC-RS) (Ronald Drake, Caroline Dixon). Previous week, $37,694 for seven performances, Auditorium, Oklahoma City.

Last week, $45,617 for seven performances.

SPLIT WEEKS

Shot in the Dark (bus-truck) (C-RS) (Annie Farge). Previous week, $10,501 for four performances, Masonic, Rochester.

Last week, $13,925 for one performance at the Oritani, Hackensack, N. J., Monday (15) and four guaranteed performances: Lyric, Allentown, Pa., Tuesday (16), one; Glass, Lynchburg, Va., Wednesday (17), one; War Memorial, Greensboro, N. C. Thursday (18), one; High School, Huntsville, Ala., Saturday (20), one.

Sound of Music (bus-truck) (MD-RS) (Jeannie Carson). Previous week, about $46,400 for seven-performance split.

Last week, $43,778 for seven performances: Municipal, Atlanta, Monday-Wednesday (15-17), four; Civic, Knoxville, Thursday-Saturday (18-20), three.

"Gospel Glow," a religious musical by **Langston Hughes,** will be presented Oct. 25, 26 and 29 at Washington Temple, Church of God in Christ, a converted Loew's Theatre in Brooklyn.

Dick Rodgers to Head New Legit Musical Unit At Lincoln Center, N.Y.

Richard Rodgers will head a new unit for musical comedy and operetta at the Lincoln Center for the Performing Arts, N. Y. The Broadway composer-lyricist-producer will serve without compensation in the dual capacity of president and producing director of the operation, to be the sixth of the center's constituent organizations.

A non-profit membership corporation is being formed for the enterprise, which will be called the N. Y. Music Theatre. Its permanent home for the presentation of two productions annually from July to September will be the 2,735-seat N. Y. State Theatre. The first of the summer musical programs is scheduled for 1964. The productions, which will include recognized classics and possibly new works, are to be toured following their Manhattan outings.

Any profits earned by the shows will go to the center and will provide financing for future musical comedy and operetta productions. Rodgers, currently represented on Broadway by "Sound of Music" and "No Strings" and on the road by two touring companies of "Music," is in the process of writing a new musical with Alan Jay Lerner for production this season.

The N. Y. State Theatre, originally designated as the Theatre for Dance & Operetta, had been considered a possible home for the City Center. However, the establishment of the N. Y. Music Theatre presumably eliminates the prospect of Lincoln Center taking in the N. Y. City Center Light Opera Co., which revives Broadway musicals. There's still a possibility that the N. Y. City Ballet, which headquarters at the Center, will open the N. Y. State Theatre.

The b. o. scale for the musical comedy and operetta series at the Lincoln Center hasn't been set, but the admission tab is to be less than charged for Broadway tuners. The N. Y. State Theatre is being financed largely by $15,000,000 made available by the State as part of its participation in the 1964-65 N. Y. World's Fair. The city will provide another $4,383,000 to cover certain special features of construction and land costs.

The constituent units at Lincoln Center, besides the Music Theatre, are the Metropolitan Opera Assn., the Philharmonic-Symphony Society of N. Y., the Lincoln Repertory Co., the Juilliard School of Music, and the N. Y. Public Library, which will operate the Library-Museum of the Performing Arts. The Music Theatre is the second constituent to be created by Lincoln Center, the first being the Lincoln Repertory Co.

Off-Broadway Shows

(Figures denote opening dates)

Anything Goes, Orpheum (5-15-62).
B. Fenstermaker, Sher. Sq. (9-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Digging Apples, Wash. Sq. (9-27-62).
Fantasticks, Sullivan St. (5-3-60).
Hanley plays, Cherry Lane (10-1-62).
Hostage, One Sheridan Sq. (12-12-61).
Man Is Man, Living Theatre (9-18-62).
Man's a Man, Masque (9-19-62).
O Say, Provincetown (10-8-62).
Oh Dad, Poor Dad, Phoenix (2-26-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Whisper God's Ear, Cricket (10-11-62).
Wilder Plays, Circle in Sq. (1-11-62).

CLOSED LAST WEEK

Angels of Anadarko, York (10-10-62); closed last Sunday (21) after 15 performances.

SCHEDULED OPENINGS

Love of Two Hours, Actors (10-26-62).
Anvil, Maidman (10-30-62).
P.S. 193, Fourth Street (10-30-62).
Intimate Relations, Merm'd (11-1-62).
We're Civilized, Jan Hus (11-8-62).
Tenth of An Inch, East End (11-12-62).
Cherry Orchard, Theatre 4 (11-14-62).
Living Room, Gramercy Arts (11-21-62).

Australian Shows

(Week Ended Oct. 20)

(Figures denote opening dates)

ADELAIDE

Cousin From Fiji, Union (10-11-62).

BRISBANE

Lusillo Dancers, Majesty's (9-25-62).

MELBOURNE

Carnival, Her Majesty's (10-19-62).
Death Salesman, Emerald (9-12-62).
Gondoliers, Her Majesty's (9-24-62).
Minstrels, Tivoli (10-5-62).
Orpheus, Princess (9-27-62).
Pirates Penzance, Comedy (10-16-62).
Season Sarsaparilla, Union (10-16-62).
Wrong Side, St. Martins (9-28-62).

PERTH

My Fair Lady, His Majesty's (9-8-62).

SYDNEY

Beyond the Fringe, Phillip (9-8-62).
Billy Liar, Ensemble (7-10-62).
Indian Theatre, Union (10-13-62).
Once Upon a Mattress, Palace (8-3-62).
Romanoff & Juliet, Indep't (9-12-62).
Sound of Music, Tivoli (9-28-62).
Yum-Yum Tree, Royal (10-17-62).

B'way Jumps; 'President' $47,026 (5), 'Woolf $34,200 (6), 'Seidman' $27,913, 'Affair' $23,139, 'Take Her' $36,337

Broadway continued lively last week, with a number of shows again registering substantial increases. Holding at capacity were "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Stop the World—I Want to Get Off" and "No Strings."

There was one closing last week, "Step on a Crack," which called it quits after one performance. This week's rash of five preems will increase the current show list to 23. "Fun Couple," which was to have opened last Monday night (22) at the Lyceum Theatre, postponed its debut to next Friday night (26).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (5th wk; 36 p) ($6.90-$7.50; 840; $33,500). Previous week, $17,892.

Last week, $23,139.

Camelot, Majestic (MC) (98th wk; 785 p) ($9.40; 1,626; $84,000) (William Squire, Janet Pavek, Arthur Treacher). Previous week, $60,009. Kathryn Grayson takes over Oct. 23 for Miss Pavek.

Last week, $64,546.

***Carnival,** Imperial (MC) (80th wk; 636 p) ($8.60; 1,428; $68,299). Previous week, $41,682.

Last week, $43,075.

Come on Strong, Morosco (D) (3d wk; 20 p) ($6.90-$7.50; 999; $41,960) (Carroll Baker, Van Johnson). Previous week, $21,825.

Last week, $19,823.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (24th wk; 191 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $65,752.

Last week, $65,779.

How to Succeed in Business Without Really Trying, 46th St. (MC) (54th wk; 425 p) ($9.60; 1,342; $66,615). Previous week, $67,529.

Last week, $67,473.

***I Can Get It For You Wholesale,** Broadway (MC) (31st wk; 244 p) ($8.60; 1,900; $73,000) (Lillian Roth). Previous week, $39,886.

Last week, $44,023.

Man For All Seasons, ANTA (D) (48th wk; 381 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $38,309.

Last week, $41,277.

Mary, Mary, Hayes (C) (85th wk; 676 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $41,224.

Last week, $42,557.

***Milk and Honey,** Beck (MC) (54th wk; 431 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, $41,400.

Last week, $46,877.

Mr. President, St. James (MC) (1st wk; 1 p) ($9.60; 1,615; $77,339) (Robert Ryan, Nanette Fabray).

Opened last Saturday night (20) to three endorsements (Chapman, News; Nadel, World-Telegram; Watts, Post) and four negative notices (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Taubman, Times).

Last week, $47,026 for opening performance and four previews.

No Strings, Broadhurst (MC) (32d wk; 252 p) ($9.20; 1,214; $62,037). Previous week, $62,257.

Last week, $62,522.

Seidman and Son, Belasco (C) (1st wk; 8 p) ($6.90-$7.50; 967; $40,108) (Sam Levene).

Opened Oct. 15 to one affirmative review (Coleman, Mirror), three qualified approvals (Kerr, Herald Tribune; Nadel, World-Telegram; Watts, Post) and three negative notices (Chapman, News; McClain, Journal-American; Taubman, Times).

Last week, $27,913.

Sound of Music, Lunt-Fontanne (MD) (147th wk; 1,172 p) ($9.60; 1,407; $75,000) (Nancy Dussault). Previous week, $55,345. Moves Nov. 6 to the Hellinger Theatre.

Last week, $55,274.

Stop the World—I Want to Get Off, Shubert (MC) (3d wk; 21 p) ($8.60; 1,461; $60,000) (Anthony Newley). Previous week, $60,365.

Last week, $60,543.

Take Her, She's Mine, Biltmore (C) (44th wk; 348 p) ($6.90-$7.50; 936; $40,180) (Art Carney). Previous week, $31,092. Exits Dec. 8 to tour with Tom Ewell succeeding Carney as star.

Last week, $36,337.

Thousand Clowns, O'Neill (C) (29th wk; 228 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $32,112.

Last week, $38,064.

Who's Afraid of Virginia Woolf? Rose (D) (2d wk; 9 p) ($6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, George Grizzard). Previous week, $19,623 for opening performance and five previews.

Last week, $34,200 on a potential capacity gross of $37,518 for six evening performances only (the parenthetically designated potential capacity gross is for a regular eight-performance week). A special matinee company plays its first performance next Saturday (27).

Closed Last Week

Step On a Crack, Barrymore (D) (1st wk; 1 p) ($6.90-$7.50; 1,607; $42,000) (Gary Merrill, Donald Madden).

Closed last Wednesday night (17) at an estimated loss of its entire $150,000 investment including 20% overcall) after opening that evening to unanimous pans (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $5,123 for opening performance and one preview.

Opening This Week

Night Life, Atkinson (D) ($6.90-$7.50; 1,090; $45,000). Sidney Kingsley presentation of his own drama; capitalized at $150,000, opened last night (Tues.) at a cost of about $120,000 and can break even at around $28,000 weekly.

Perfect Setup, Cort (C) ($6.90-$7.50; 1,155; $43,323) (Gene Barry, Angie Dickinson, Jan Sterling). Martin Melcher presentation of comedy by Jack Sher. Capitalized at $110,000, opens tonight (Wed.) at a cost of about $95,000 and can brea even at around $18,000 weekly.

Tchin-Tchin, Plymouth (CD) ($6.90-$7.50; 999; $45,900) (Anthony Quinn, Margaret Leighton). David Merrick presentation of Warner LeRoy's production of the Sidney Michaels adaptation of a play by Francois Billetdoux. Capitalized at $110,000 plus 10% overcall, opens tomorrow night (Thurs.) at a cost of approximately its entire investment and can break even at around $22,000 weekly.

Fun Couple, Lyceum (C) ($6.90-$7.50; 995; $37,638) (Jane Fonda, Bradford Dillman). Jay Julien presentation of play by Neil Jansen (pseudonym for Julien) and John Haase, adapted from Haase's novel; capitalized at $115,000, opens Friday night (26) at cost of around $90,000 and can break even at around $18,000 weekly.

Beyond the Fringe, Golden (R) ($7.50; 773; $34,073). Alexander H. Cohen, in association with Andre Goulston, presentation of Nine O'Clock Theatre production of British revue; capitalized at $100,000, opens Saturday night (27), already paid off, and can break even at around $20,000 weekly.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Enter Laughing" (C). Producer, Morton Gottlieb (c/o Bonard Productions, 65 E. 55th St., N. Y.; PL 2-5720). Open call today (Weds.) for leading comedians, 18, extroverted and exhuberant personality and ability to impersonate today's top entertainers. Auditions at 5 p.m. after matinee performance of "The Affair," at the Henry Miller's Theatre (124 W. 43d St., N. Y.).

"How to Succeed in Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 46th St. N. Y. 36; JU 6-5555). All parts available for the National and London productions. Mail photos and resumes to Larry Kasha c/o producers or have agent phone him for appointment.

"Poet" (MC). Producer, Jon R. Hicken (Rolnick Enterprises; 1650 Broadway, N. Y.; LT 1-6168). Available parts: leading man, 38, over six feet tall, roguish in appearance, well-built baritone, women and whisky-minded; femme, 29, about five feet, nine inches tall, attractive, soprano, well spoken; man, 40, milk toast type Columbia professor; femme, 21, beatnik, attractive, soprano, well spoken; man, 40, ex-wrestler from lower east side, tenor, comic relief, owns posh catering house and village bar; short, fat, bald; man, 24, Spanish gypsy, baritone, plays guitar, roguish looking; man, 24, singer-dancer; femme, early 20s, brash blonde; three newspaper reporters; femme, 25, flamenco dancer; choruses of 15 to 20 male and femme singers, dancers and assorted types. For audition appointment mail photos and resumes to casting director, Louis J. Bolton c/o above address.

"Student Gypsy or Prince of Liederkranz" (MC). Producer, Edward Padula (Padula Productions; 1501 Broadway, N. Y., Suite 2405; OX 5-2170). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress, man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

"Traveler Without Luggage" (D). Producer, Norman Twain (40 E. 72d St., N.Y.) Available parts: femme, 40-50, character, noble, elegant; man, lead, about 35, romantic, handsome, strong physically; femme, 50-60, French upper-class mother; man, early 30's, businessman; femme, romantic lead, attractive, French upper-class; character man, tries to please everyone; character man, butler; man, young valet, violent, jealous husband; femme, maid, earthy; man, lawyer; boy, 7-10, precocious, upper-class; femme cook; chauffeur, understudy leading man. All must seem French and of appropiate class. Contact casting consultant, Michael Shurtleff, c/o producer through agents only.

OFF-BROADWAY

"Hazel Flagg" (MC). Producer, Peter Cereghetti (c/o Joseph Bailey, 400 Madison Ave., N. Y.; PL 8-0810). Part available for leading lady, early 20s, energetic, too much vitality. Mail photos and resumes to producer c/o Bailey. Appointment by phone. Do not visit.

"Oh, The Brave Men" (D). Producer, Showcase Theatre (425 W. 57th St., N.Y.; CO 5-0538). Production will be Equity with smaller parts non-Equity. Available parts: femme, 27, attractive, soft, a little plump; femme, late 30s, bitter, shopworn, dry sense of humor; femme, early 60s, warm, good-natured, shrewd; femme, 18, attractive, voluptuous, blonde or redhead, exhuberant and confident personality; man, 22, handsome, energetic; man, early 50s, Burl Ives type man, 50-60, tall, heavy-set, politician type; man, late 40s, short, stocky down to earth; man, 26, intense, emotional, some singing, plays drums; man, 35-45, handsome, weak, intellectual; man, tall, handsome, sophisticated; man, middle 40s, salesman type; man, middle 40s, stolid, hardworking; man, 30, detective; man, late 30s, rugged, outdoor type; man, 19, boyish, eager. For appointment-interview phone, Sylvia Leigh or Mark Justin at above number from 11 a.m.-7 p.m., Monday through Friday.

"Out Of This World" (MC). Producers, Equity Library Theatre (226 W. 47th St., N.Y.; PL 7-1710). All parts available. Bit parts may be non-Equity. ELT casting calls are open to all AEA members regardless of race, creed or color. Equity members bring membership cards. Auditions today (Wed.), 5-10 p.m. at the ELT Rehearsal Studios (Master Institute, 103d St. & Riverside Drive, N. Y.).

OUT OF TOWN

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290) & Oliver Smith. Available parts for dancers who sing, for the three leading roles. Mail photos and resumes to Casting Consultants (975 Second Ave., N.Y.) or contact Michael Shurtleff through agents.

Cabaret

NEW YORK

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for experienced and authentic French music hall performers for a new French revue to open before Xmas. Mail photos and resumes to Ivor D. Balding, c/o above address.

Television

"Looking Glass Revue" (R). Producer, Stephen Mellow (101 W. 12th St., N.Y.; WA 9-6288). Seeking actors and actresses with experience in improvisational theatre for a children's show which is completely Equity but with no contract. Two legit companies to play off-Broadway and a tv company are sought. Phone producer for appointment at above number; do not visit.

Films

"Footsteps of a Giant" (D). Producers, Edward Carmel and Richard Roffman (1730A Harrison Ave., N.Y. 53, N.Y.). Available parts for actors and actresses five feet, eight inches tall or under. Mail photos and resumes c/o Carmel at above address. Do not phone or visit.

Met's Third Night 'Aida' Shimmers With Fine Cast; Rita Gorr's Wow Debut

Opening night a slow-to-weary "Andrea Chenier"; then for seconds a routine "Butterfly" with an incompletely envigorated, recently-sick soprano; finally, on the third night of repertory the Metropolitan Opera came smashing home with a stunning performance of the most-produced-opera-in-the-archives, "Aida." These are the great nights for which the buffs yearn.

The occasion was exciting partly because Leontyne Price sang the title role superbly and partly because of a newcomer to the roster, Belgian mezz Rita Gorr, whose professionalism, experience and splendid stage presence triumphed over occasional uncertainties, miscues and stridencies. When she came to Amneris' classic lament in the first part of Act IV, it was one long roar for Gorr, further delaying the performance which did not finish, resultantly, until nearly midnight.

The shimmer of the Negro artist, the contrasting brilliance of the lady from the Paris Opera was matched by the males. Carlo Bergonzi was the typically Italianate version of the military hero, somewhat light of voice but accurate and sweet most of the way and at least as good an actor as the average opera tenor. Anselmo Colzani was powerful in voice and phrase as the Ethiopian captive king, flawed only by his, or somebody's laziness in not making up his bare arms the same color as his face. Louis Sgarro's Pharoh and Bonaldo Giaiotti's High Priest were in keeping with the prevailing excellence—the sort of cast which the Met uniquely can muster.

The Met, having suffered from satirical commentary last season, had obviously given the ballet a good talking to and a lot more rehearsing with commendable improvement in theatrical effectiveness, notably in the Triumphal Return scene, choreographed by Matt lyn Gavers and led by Lolita San Miguel, Thomas Andrew and Hubert Farrington. *Land.*

Inside Stuff—Legit

N.Y. Daily News' Inquiring Fotographer last week queried six showman, "If high ticket prices are keeping young people from seeing good Broadway shows, should concessions be made to them?" In order named, Huntington Hartford replied, "Not for top productions, because production cost is stupendous. There are some good Broadway shows reasonably priced and not sold out. As for the top hits, it might be possible for them to take turns and stage a Sunday show at reduced prices for young people."

John Shubert: "Yes. Some concessions are already made. Seats are sold to high schools through the Board of Education at a low rate. The two-for-one exchange tickets are available to youngsters. Hit shows at the end of their runs issue them. No youngster missed 'My Fair Lady' because of the price."

Richard Rodgers opined, "No. High prices are keeping young people, as well as their parents, from buying many things today. How can you make concessions when costs are at an all-time high? The supermarkets don't. It's true that tickets cost twice as much. So does everything else. Subway fare is triple."

Jean Dalrymple: "No. Actually, the most expensive seats at the City Center sell first at $4.35. The $1.95 seats are always the last to go. The same is true on Broadway. The least expensive seats in the second balcony for most shows are always available."

Dick Maney: "No. Young people are status seekers. The last tickets to go are always in the second balcony, even with hit shows. Production costs have outstripped the rise in prices. 'Oklahoma,' with a top price of $4.80, cost $83,000. 'Camelot' charges $9.60, but it cost $680,000."

Arthur Miller concluded the Q. & A.: "Definitely. Young people are the future of the theatre and they should not be left out in the cold. This is recognized. I think we'll see one day week set aside for high school and college students to attend for $1. It's practical."

Nanette Fabray, costar of "Mr. President," which opened last Saturday night (20) at the St. James, N.Y., has corrected a story in last week's issue, under Washington dateline, about her impaired hearing. Although she is deaf in the "conversational area" and wears a hearing aid, the actress-singer says that she can hear an orchestra perfectly to sing and dance. "I can hear all the notes," she adds.

The story involved Miss Fabray's appearance at Galludet College, Washington, during the "Mr. President" tryout engagement in the Capital, to give an inspiration talk to students at the institution for the deaf.

Legit Bits

Jim Campbell, back in New York after a five-week European vacation followed by Las Vegas and Detroit appearances in Ford industrial shows, is set for some Saints and Sinners stints and a Thunderbird industrial Nov. 11-24 in Detroit.

Signe Hasso has succeeded **Leueen McGrath** in the upcoming off-Broadway revival of "The Cherry Orchard."

Gene Wolsk is company manager of "Tchin-Tchin."

Carol Burnett is slated to star on Broadway next season in a musical version of **Nina Farewell's** novel, "The Unfair Sex," to be presented by On Stage Productions.

"Gypsy," directed by **Jerry Freedman** and starring **Julie Wilson**, will begin a five-week run next Monday (29) at the Paper Mill Playhouse, Millburn, N.J. "Little Mary Sunshine," with **Eileen Brennan** in the title role, closes at the spot next Saturday (27).

Michael Goldreyer is business manager, with **Michael Kasdan** as assistant, for "Who's Afraid of Virginia Woolf?"

Equity Library Theatre is presenting "The Potting Shed" at the Master Theatre, N.Y., through Sunday afternoon (28).

Ada Ellison, with City Playhouses for the last 12 years, has left to enter the personal management field.

Touring Shows

(Figures cover Oct. 21-Nov. 4)

Calculated Risk (tryout)—Walnut, Philly (Oct. 22-27, moves to N.Y.).
Caretaker—Biltmore, L.A. (Oct. 22-Nov. 3).
Carnival (2d Co.)—American, St. L. (Oct. 23-27); Orpheum, Mpls. (Oct. 29-Nov. 3).
Carnival (bus-truck)—Split-week stands (Oct. 22-Nov. 3).
Come Blow Your Horn—Geary, S.F. (Oct. 22-Nov. 3).
D'Oyly Carte Opera Co.—National, Wash. (Oct. 22-27); Shubert, Boston (Oct. 29-Nov. 3).
Far Country—Playhouse, Wilmington (Oct. 24-27); Locust, Philly (Oct. 29-Nov. 3).
Harold (tryout)—Shubert, New Haven (Oct. 31-Nov. 3).
I Can Get It for You Wholesale (2d Co.)—Auditorium, Rochester (Nov. 1-3).
Kismet—Philharmonic, L.A. (Oct. 22-Nov. 3).
Little Me (tryout)—Erlanger, Philly (Oct. 22-Nov. 3).
Lord Pengo (tryout)—Fisher, Det. (Oct. 22-Nov. 3).
Mary, Mary (2d Co.)—Blackstone, Chi (Oct. 22-Nov. 3).
Mary, Mary (bus-truck)—Split week stands (Oct. 22-27); Nixon, Pitt. (Oct. 29-Nov. 3).
Moby Dick (tryout)—Royal Alexandra (Nov. 1-3).
My Fair Lady—Pabst, Milwaukee (Oct. 23-Nov. 3).
Never Too Late (tryout)—Shubert, New Haven (Oct. 23-27); Wilbur, Boston (Oct. 29-Nov. 3).
Nowhere to Go But Up (tryout)—Shubert, Philly (Oct. 22-Nov. 3).
Oliver (tryout)—Curran, S.F. (Oct. 22-Nov. 3).
Playboy of the Western World—Royal Alexandra, Toronto (Oct. 24-27, closes).
Program for Two Players—Mostly one-niters (Oct. 22-27); American, St. L. (Oct. 29-Nov. 3).
Shot in the Dark—Nixon, Pitt. (Oct. 22-27); Shubert, Cincy (Oct. 29-Nov. 3).
Shot in the Dark (bus-truck)—Split-week stands (Oct. 22-Nov. 3).
Sound of Music (2d Co.)—Shubert, Chi (Oct. 22-Nov. 3).
Sound of Music (bus-truck)—Split-week stands (Oct. 22-Nov. 3).

Scheduled B'way Preems

Night Life, Atkinson (10-23-62).
Perfect Setup, Cort (10-24-62).
Tchin-Tchin, Plymouth (10-25-62).
Fun Couple, Lyceum (10-26-62).
Beyond Fringe, Golden (10-27-62).
Calculated Risk, Ambass. (10-31-62).
Nowhere to Go, Winter Gard. (11-10-62).
Foo Hsing Theatre, Longacre (11-12-62).
D'Oyly Carte, Center (11-13-62).
Little Me, Lunt-Fontanne (11-17-62).
Lord Pengo, Royale (11-19-62).
Never Too Late, Playhouse (11-27-62).
Moby Dick, Booth (11-28-62).
Harold, Longacre, (11-29-62).
Counting House, Biltmore (12-13-62).
Oliver, Imperial (12-27-62).
Marcel Marceau, City Center (1-1-63).
School Scandal, Majestic (1-24-63).
Hot Spot, Shubert (3-2-63).
Tovarich, Broadway (3-7-63).

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Shows Abroad

Continued from page 80

Fiorello!

replica of the original New York production, with one major difference. The cast of the West End version is second league. There's no single name of marquee value, and the title "Fiorello" is not going to mean a great deal to the average London ducat buyer, who in all probability may recognize the name of the U.S. president, but would hardly be familiar with the Christian name of a one-time, though famous, mayor of New York.

Without the more obvious lures, the production has to rely on its reputation as a top Broadway import, and in this case there's a distinct feeling of letdown. "Fiorello" has several lively passages, a couple of standout songs and one or two hit production numbers, but overall it's developed as a conventional story of an American political hero, and this commentary of Tammany Hall graft and corruption won't make much impression on London theatregoers.

Derek Smith, as La Guardia, gives a lively and ebullient portrayal, but at times he looks more like a young Mussolini than the famous mayor of New York. He gives the impression of being over-enthusiastic and over-energetic, thereby robbing the character of any subtlety intended by the authors.

Nicolette Roeg and Marion Grimaldi are pleasant as the two women in his life, but there's little emotion from either in response to his powerhouse personality. Bridget Armstrong, on the other hand, makes a captivating showing as the dizzy blonde girl striker subsequently involved in the Manhattan political intrigue.

From the distaff side, the most appealing contribution is made by Pat Michael, who walks away with her one scene with the "Yoo-Hoo Yah-Hoo" girls, and with her sole number, "Gentleman Jimmy." Bryan Blackburn and Peter Reeves, teamed together locally as a cabaret act, extract fun from their respective parts as precinct political leaders, and have the good fortune to be represented in the show's two hit tunes, "Little Tin Box," and "Politics and Poker."

David Lander, as La Guardia's right hand in the law office, and Simon Oates, as the innocent cop who moves up in the political hierarchy via sewers and garbage, make a pleasant showing in undemanding roles. For the rest, the big cast rally around and respond to Val May's straightforward, though not inspired, direction.

There's an economical look to the decor, and one basic set is adroitly adapted for the varying scenes. It works well enough, but robs the production of the color and pace which are usually expected from Broadway importations. The costumes suitably match the period, Ian Albery has done a professional lighting job, and Eric Rogers and Bert Rhodes handle the orchestrations admirably.

There's not much chance of "Fiorello" repeating its Broadway success, but the Albery and Lewenstein might just get by. *Myro.*

La Venus de Milo

Paris, Oct. 6.

Marie Bell presentation two-act (five scenes) comedy by Jacques Deval. Staged by Pierre Mondy; setting, Roger Pellerl. Opened Oct. 1, '62, at the Theatre Gymnase, Paris; $3.50 top.

Laurence	Nicole Courcel
Alix	Madeleine Lambert
Couronne	Luce Fabiole
Monique	Regine Lovi
Valax	Bernard Lavalette
Aubin	Jacques Marin
General	Maxime Fabert
Paul	Claude Pieplu
Milo	Jean Juillard

Jacques Deval contributes an old fashioned, well-made play in "La Venus de Milo." It's about a good-natured prostitute who hides out in the home of a rich old lady to avoid being sold to a foreign syndicate. The humor stems from the contrast of her job as a maid and her former status. It is glib piece, probably too pat for more than local acceptance.

The girl loves her new work and becomes fond of the old lady. But she's not sure of her duties and becomes involved with four men who come to the house for weekly card games. When her ex-procurer discovers her whereabouts the men pay him off to keep her. The old lady thinks they are doing this as a good deed, and gives a big sum, too. So the girl is set to stay on and everybody's happy.

Nicole Courcel has the proper sentimental bite and the rest of the cast are okay in stereotyped roles.

Willkommen In Altamont

(Welcome To Our City)

Zurich, Oct. 18.

Schauspielhaus Zurich presentation of drama in nine scenes and a prolog by Thomas Wolfe. German adaptation, Susanna Rademacher. Staged by Leopold Lindtberg; sets, Teo Otto; costumes, Anne Abegglen; choreography, Hans Macke; technical direction, Ferdinand Lange; lighting, Walter Gross. At Schauspielhaus Zurich, Oct. 11, '62; $3 top.

Speaker	Wolfgang Stendar
Henry Sorrell	Kurt Heintel
Old Sorrell	Alfred Schlageter
Joseph Bailey	Kurt Beck
Helen Neely	Inge Bahr
William Rutledge	Mathias Wieman
Mrs. Rutledge	Josy Holsten
Lee Rutledge	Rene Scheibli
Patton	Elmar Schulte
Reeves Jordan	Peter Arens
McIntyre	Erwin Parker
Preston Carr	Peter Ehrlich
Hutchings	Hermann Brand
Rev. Smallwood	Robert Tessen
Tyson	Walter Kiesler
Webster	Alex Freihart
Kendall	Hermann Frick
Young Reporter	Paul Buehlmann
Colonel Grimes	Charles F. Vaucher
Mrs. Wheeler	Angelica Arndts
Sergeant	Edwin Maechler
Dunbar	Paul Buehlmann
Dr. Johnson	Wolfgang Reichmann
Annie Johnson	Dinah Hinz
Amos Todd	Hens Hessling
Sam Tipton	Peter Brogle
Pickens Gaffney	Otto Tausig
Slew Foot	Fred Tanner
Sykes	Otto Maechtlinger
Don Reed	Luzius Versell
Negro Priest	Wolfgang Danegger

Thomas Wolfe's "Welcome To Our City," as presented by the Zurich Schauspielhaus, is almost a world premiere. Its only public performance so far took place in 1923 at George Pierce Baker's "47 Workshop," then of Harvard. The author's hope to see it performed on Broadway never materialized.

Several factors presumably caused this cold-shoulder attitude towards a dramatic work by one of America's literary giants: (1) a ticklish subject; (2) a cast of over 30 speaking roles; (3) a physically complicated production; and, last not least, (4) Wolfe's familiar insistence on almost photograph-like details which sometimes endangers the main story thread, a style which can get by in the fat novel but may be disastrous in the Skeletol theatre.

These handicaps notwithstanding, to see this play almost four decades after it was written, sharply points up the timeliness of the subject and the validity of Wolfe's ideas and convictions. For today, as in the 1920s, man is drunk with "progress" and materialistic values, and the race problem is just as topical, as witnessed by the recent Oxford, Miss., events. The poetic beauty of the language almost makes up for the uncertain dramatic continuity. Characterizations, although occasionally bordering on caricature, are compassionate.

Locale is Altamont, N.C., a fictitious boom town, easily identifiable with Wolfe's hometown, Asheville, N.C. Speculation, expansion, progress, industrialization and—in the author's own words—"greed, greed and more greed" pervade. The only holdout is the Negro quarter and, especially, a stately mansion overlooking the town, now belonging to an upstart Negro doctor, but once the property of the town's oldest white family now fighting to get it back. The clash between the heads of these two families leads to disaster, with the doctor killed during a brief Negro revolt. Other central characters include hypocritical politicians, opportunists, businessmen, feather-brained ladies, Negro agitators, bootlickers and—possibly a projection of the author—a fatally ill writer.

Schauspielhaus production, based on Susanna Rademacher's excellent German adaptation, is a director's triumph. Leopold Lindtberg's staging is bursting with vitality, with a sure flair for atmosphere and characterization down to the last bit part and a firm hand in keeping the often scattered proceedings from falling apart. Teo Otto's brilliantly evocative sets, with the frequent use of slides and projections in the Brecht manner, as well as Anne Abegglen's costumes are important assets.

Performances are of high calibre throughout. Of the many memorable portrayals by the large cast, those by Mathias Wieman and Wolfgang Reichmann as the rivals, Kurt Heintel and Kurt Beck as a couple of permanently smiling, ruthless businessmen, Peter Arens as the doomed poet and Peter Ehrlich as a hypocritical governor deserve special plaudits. *Mezo.*

Jeremias

Berlin, Oct. 4.

Berlin Festival presentation of Walter Wicclair production, of verse drama by Stefan Zweig. Staged by Wicclair; music, Hugh Mullins; settings, Warner Schwenke; choreography, Carola Krauskopf; costumes, Mechthild Senghov. Opened Sept. 27, '62, at the Theatre am Kreuzberg, Berlin; $2 top.

Speaker	Erhart Stettner
Jeremias	Karl Fr. Spanner
His Mother	Edith Hildebrandt
Baruch	Alfred Wittstock
Sebulon	Henry Georgy
Achab	Hellmut Karli
Jochebed	Iv. Marker
King Zedekia	Juergen v. Alten

Walter Wicclair, a Berlin-born American director, staged and produced Stefan Zweig's "Jeremias" for the 1962 Berlin Festwochen (Arts Fair) and therewith saw a cherished wish come true. Forced to leave his native town in 1933, he had been working on this project for several years. He was one of the late author's closest friends and thought that Berlin would be the natural place for this production.

The stage version of the poetic "Jeremias" may be regarded as one of the Berlin Festival's most unusual presentations. Although the importance of the offering is undisputed, its formal outcome has not been crowned by success.

Zweig was a master of the German language and wrote distinguished novels and biographies, but he was no dramatist. In this instance good book drama has not furnished the basis for an impressive stage drama.

It is not a question of content. The drama is about how the old prophet Jeremias who warns his people of war. But they want war, and despise and scoff at Jeremias.

The parallels are inescapable today, 20 centuries later. Zweig's "Jeremias" was published in 1917, so the author obviously foresaw the gruesome events to come.

Wicclair's sincerity is evident, but the dramatization doesn't sustain interest, especially as the style of language sounds overly declamatory in the mouth of modern actors. *Hans.*

Scherman's New Concert Opera Assn.: 'Gourmet Music' With Fancy Staging

By ROBERT J. LANDRY

The growing public for "gourmet music" has elicited a managerial response in recent years, or vice versa. In any event a pioneer in digging 'em up and dusting 'em off, Thomas Scherman, has now expanded his concepts. The first of the new Concert Opera Assn. "special experience packages" was heard Oct. 22 by a near-capacity subscription-and-single sale audience at Philharmonic Hall. It was larger in scope and more chic in implication than Scherman's still-continuing Little Orchestra, also under the management of Herbert Barrett.

In this inaugural the extremely slow-tempo works themselves were less arresting than the manner of their presentation in a darkened auditorium which put emphasis, for once, not upon Philharmonic's acoustics but its lighting. The concert was lighted by Donald Oenslager, a contemporary name in legitimate. On the whole this was mood-creating and successful, though the reading lamps for the musicians were on the blinding side for viewers who had spent the day slaving over a hot typewriter.

A performance given in almost total auditorium blackout, something new at the new hall, drew attention to a curious omission in so modern a structure: there are no row-letter lights. Nor are the ushers equipped with flashlights. Hence latecomers simply could not find their seats and in some instances settled for empty locations elsewhere.

It does seem a stunner that Philharmonic Hall's designers have forgotten the aisle illumination factor, one of the most annoying things to show-goers. It may only prove again the point that architects are never consumers, apropos the truism that none ever has lived in an apartment, or attended a theatre in ordinary guise.

Incidentally, it's almost impossible to decipher the names of the "donors" of certain orchestra chairs at Philharmonic Hall. The printing is faint and the angle difficult.)

Monteverdi's 17th Century "Il Ballo delle Ingrate" and modern Stravinsky's "Persephone" are not-quite-operas and hence not quite concert operas. But they qualify as the sort of offbeat musical experiences in which chaps like Scherman, A. S. Oxenburg and Newell Jenkins have specialized. Plainly, much thought and preparation had been invested to give this event that "semi-production" which is of the essence of concert platform novelty.

Edwin Levy was brought east from Denver for the staging. There are definite limits, given the convention of evening dress and the absence of props (though the American Opera Society uses them on occasion) and it was theatrically clever of Levy to give James Wainner, Jennie Tourel and Ara Berberian such stylized (and stylish) gestures, slow motion crosses, stagy deferences, and so on. Everything had been meticulously rehearsed, including the bows.

The staging was the more noticeable, perhaps, in "Persephone" where the title role is a narrator, not a singer. Here Vera Zorina's experienced stage presence enabled her to give a fine French reading of the Andre Gide text while floating hither and yon, sometimes freezing on a stool, left or right, for long periods. It hardly needs suggesting that if not artfully timed and smoothly patterned all this bodily movement in the narrator could succumb to artsy-craftsy in one big hurry. It is an enormous compliment to say that dignity was unmarred by any invitation to giggle. Richard Robinson sang the one solo role very well. He was, as was Wainner in the first half, a belated substitution for an ailing Canadian.

Scherman, making his own maiden appearance at Philharmonic, had faced not only illness, but death. His longtime cellist and contractor died last Friday and in his honor Scherman added a short Mozart memorial piece.

During the inaugural week, the Met Opera itself presented a concert opera, "Atlantida," but "Persephone" was notable for its touch of dance. 10 long-skirted girls imaginatively choreographed by Matlyn Gavers of the Met Opera.

"Gourmet music" remains the necessary labelling for the Opera Concert Assn. This kind of diversion would bore the average entertainment-seeker. It's for the buffs. But lovingly and well executed.

Vocally the verdict is fine for all the soloists. Having emphasized the lighting, it is necessary for the record to say that the acoustics were suffering, in the final half, from acute gastritis. In fact it was near to scandal to have the mechanics intrude so frequently.

Russian Reaction to N.Y. Ballet

Translation below of a Moscow review of the N. Y. City Ballet was written by Anna Ilupina, ballet critic of the Novosti Press Agency. Copy was forwarded to VARIETY *in New York by Press Attache of the Soviet Embassy in Washington. It is published verbatim for its general interest. There has been great curiosity among Manhattan balletomanes as to the reception by the Russians of the avant-garde choreography of this troupe. The N. Y. Times sent its critic-emeritus, John Martin, to the Russian capital to cover the opening. Separately, an Associated Press report was filed.* VARIETY*'s own correspondent in Moscow has so far filed only the brief general item, printed in an accompanying column. Herewith the report of Anna Ilupina:*

"The premiere performances of the New York City Ballet at the Bolshoi Theatre on Oct. 9, and at the Kremlin Palace of Congresses on Oct. 10, were festive highlights of the current concert season in Moscow.

"Soviet balletomanes received the first ballet, 'Serenade,' to Tchaikovsky music, with great warmth. The Russian School of Classical Dance, upon which Balanchine's ballet is based, he received his training at the Ballet School in Petrograd) is the very core of 'Serenade.' True, the technique of the American dancers differs from that of ours. It is more energetic, dashing, and, at the same time, uneven. The Soviet audiences appreciated the fact that in his 'Serenade' Balanchine followed his great predecessor Mikhail Fokine, renowned for his immortal 'Sylphides,' rollickingly funny 'Bluebeard' and heroic 'Russian Soldier.'

"The independent, mature and sweeping qualities of Balanchine's talent is especially manifest in the classical pieces in which he is true to Fokine's principles. Poetic groupings and compositions of 'Serenade,' its ensembles, duets and small solo variations, and the dynamic and pliant supports, all point to the high gifts of the ballet master, the wealth of his choreographic imagination and professional ingenuity.

"Moscow's newspapers have called the technique of Balanchine's ballet company brilliant. We agree with that. It is especially good in 'The Games' because Jerome Robbins based his charming small ballet on the peculiarities of the American manner of dancing. It bubbles with buoyancy, optimism and humor. His dance vocabulary is clear in spite of its complexities. Besides, the high pleasure derived by the artists when performing their 'acrobatics' is immediately communicated to the audience.

"Compared with the cleverly staged and spiritually refined 'Serenade' and the expressive 'Games' so close to us in mood, 'Agon' and 'Symphony of the Far West' indubitably lost out. For an explanation of this I cite People's Artist of the USSR Raisa Struchkova, a prima-ballerina of the Bolshoi Theatre, who told me after the premiere: 'I watched a rehearsal of 'Agon' three years ago while I was in the United States. Even then I could not help noting George Balanchine's remarkable ingenuity. His choreographic imagination is overwhelming. His combinations of movements are always interesting and frequently sudden. But then, as today, after seeing the premiere of 'Agon' the ballet left a chilling feeling in me, as though the original and often beautiful pas were done not by people for people, for their joy, but by frozen creatures.'

"But while 'Agon' impressed the Soviet audiences less than 'The Games' because of their studied intricacy, the 'Symphony of the Far West' appeared somewhat oversimplified. Nonetheless the Symphony, concluding the first program of the New York City Ballet, was given a big hand by the audiences who are looking forward to seeing many more interesting dances in following programs."

Much Yankee Culture In USSR's Women's Summer

By GEORGE KATZNELSON

Moscow, Oct. 23.

Moscow has U. S. culture aplenty these days of fine Indian summer known in Russia as "Women's summer." Robert Frost, Igor Stravinsky, Lincoln Kerstein-George Balanchine's New York City Ballet and Robert Shaw's Chorale are the recent arrivals. With Stravinsky gone after a homecoming tour during which a lot of his music was heard not only in concert halls and conservatories where he, personally, conducted several of his own works but on radio and tv as well, the ballet and choir are still playing.

Russo composer Aram Khachaturyan, writing in government mag Izvestia, praises the U. S. ballet troupe, the second to visit Moscow in the past couple of years, for "its immaculate classical technique, brilliant mastery and George Balanchine's creative imagination and originality." However, he finds fault with it for too motley a program. Cowboys and girls in "Western Symphony" he considered a bit surprising. The no-star system, in composer's view was "worthwhile."

Olga Lepeshinskaya, writing in Pravada, expressed her admiration of the U. S. company and, though she did not like all of the numbers, concluded by saying that "the two of us have much to learn from each other."

Pete Martin & SEP

Pete Martin's nix on moving from Philadelphia to New York when the Satevepost editoral staff switched base is blamed by the longtime "as-told-to" ghoster for his severance from that Curtis flagship. The mag's recent three-parter on Rosalind Russell is his swansong, but without billing; but after 30 years with the Post, Martin states he's doing "better financially on my own than I ever did while I was a member of the Post staff."

The piece on Miss Russell, originally intended to run four episodes, was later cut to three, much of it representing an unusual rewrite by his former boss, Ben Hibbs. These decisions are allusively pinned on present Post topper Robert Sherrod, who instituted a "rewrite department" through which, says Martin, all Post fiction now filters. Also trimmed from the Russell yarn was an editor's note repriseing Martin's extensive background as a celeb interviewer, and containing his reasons for "Roz's durability and remaining a star long after most of her contemporaries had departed."

Martin indicates the star and her husband, Freddie Brisson, were dismayed by the rewrite, and in turn "rewrote . . . . for several days while my secretary kept up with them by day and working nights with an electric typewriter." After all the refinements, the series is still "more than 50% the way I had collaborated on Roz's thoughts and sentences."

Decision to delete Martin's signature was a last-moment one, but unspecified by Martin as to origin. He states he had "proudly" looked forward to the three-parter "as being a Post curtain call I could be proud of. After all, I had never failed to beat my brains out for over 30 years to make a deadline whenever the editor asked me to, and some of the newsstand figures I had something to do with were no less than phenomenal. I leave it to you whether my name would have been left on the series if I had followed the Post editorial staff to New York or not."

'Kup's (Breezy) Chicago'

"Kup's Chicago" (World; $4.95) is a highly anecdotal, prosy ode to the Windy City by the town's most qualified Boswell, its foremost apologist and No. 1 resident celebrity. Irv Kupcinet, whose daily column in the Sun-Times is a miniature newspaper within a newspaper, has based his book largely on his ubiquitousness as a gleaner of items, interceptor of celebrity traffic, moderator of a hot tv conversation show, football expert on radio, toastmaster, emcee, fund-raiser, and benefit-organizer. If there is no revelation of the inner Kup in the dizzying account of his schedule, it's undoubtedly because he spends so much of his life outside himself.

There are, in fact, few revelations in the book, but then it's not intended to expose anything and this doesn't make it any the less readable. Lively and informal, it devotes itself largely to people in the celebrity fields, dropping names thick and fast—some 2,000 of them, going by the index. Kup has few unkind words for any of them and many an amusing or perceptive personal note. Places too, especially those along a professional nightlifer's beat, come in for a mention, giving the opus a certain guidebook value.

Like most Chicagoans, Kup betrays the second city inferiority complex in making a case for the town's greatness, past and present. It's a matter of protesting too much, of too heavy reliance on noting the prominent persons who came from Chi, or got their start there, but that's "Chicago style" these days and fittin' for the book. It just wouldn't be honest to take the Windy City's greatness for granted and proceed from there.

Les.

Hearst Snares John Denson

Within seven days of his resignation from the N.Y. Herald-Tribune, it became clear that John Denson had found a home at Hearst. That chain snapped him up, even before its management had clearly decided how to use him.

One thing seemed sure, according to reliable sources within Hearst, and that was that Denson was considered too valuable to leave on the loose. Another thing that seemed fairly certain was that wherever he went for Hearst it would be with either the title of managing editor or executive editor, which would undoubtedly make him top dog for the chain in whatever locale chosen.

After Denson was inked, it was revealed that Hearst toppers favored one of three chain papers. Chances were that Denson (who quit the Trib after a budget feud with its president, Walter Thayer) would end up with Hearst in L.A. or San Francisco, but Hearst did not—and still has not—ruled out the possibility of giving him a permanent spot at the N.Y. Journal-American.

Seems that for the first two weeks or so—and it'll probably be that long before a clearcut decision is made—Denson will shakedown at the Journal in N.Y.

Karsh's Photomemoirs

"In Search of Greatness" by Yousuf Karsh (Knopf; $5.95) is the autobiography of one of the world's top photographers, an Armenian immigrant who came to fame in Ottawa by way of Quebec and Boston, where he studied with John Garo.

Since 1932, Karsh has had his own studio in Canada's capital. With his wife, he has traveled the world, making distinctive portraits of outstanding contemporaries.

Karsh's most famous single study is doubtless his portrait of Winston Churchill. Show biz readers will enjoy his recollections of photographing Shaw, Sibelius, Casals and Hemingway. In 1946, Life magazine commissioned Karsh to do a Hollywood series. His adventures included meeting the 14-year-old Elizabeth Taylor. Karsh found Greer Garson one of the most alluring actresses of the era; and he describes his attempt to photograph Alfred Hitchcock as "hazardous." Tome is handsomely illustrated from author's portfolio.

With reflections of Einstein and Schweitzer, book moves into areas of greater importance. An interesting, if not a major work. *Rodo.*

Hypochondriac's Gag Book

Herbert Klauber, an account director at North Advertising in Chicago, has authored and illustrated a 64-page leaflet titled "Hypochondriac's Kook Book" (Metro; $2.95) which is in the leatherette-bound "Coloring Book" trend. A hobbyist sculptor, Klauber has made cartoon drawings of oddball abstract sculpture pieces and tagged them with comic captions on the hypochondria theme, many of them based on familiar advertising slogans.

It's fairly humorous but limited as a gift item to the hypochondriac who has everything. *Les.*

4th Estater-Politicos

M. Grattan O'Leary, president of the Ottawa Journal and more than half a century in the newspaper business, starting as reporter, named to The Senate in Canada. O'Leary has always been an active supporter of the in-power Progressive Conservative party and won national acclaim for his editorial writing in The Journal, Ottawa daily.

Also appointed to The Senate was Allister Grosart, former Toronto advertising executive (v.p. of McKim Adv. Ltd.), who was given most of the credit for Prime Minister Diefenbaker's landslide election in 1957, and Edgar Fournier, Halifax politician w.k. on television via his airers in support of traffic safety.

Schneider's Memphis Post

Charles Schneider, erstwhile amusement editor of the Scripps-Howard Cleveland Press, was named editor-in-chief of the p.m. daily Memphis Press-Scimitar by exec editor and general manager Jack Howard of S-H. Schneider supplants Edward Meeman who had edited the P-S for more than three decades. He will remain as editor emeritus and consultant. Schneider, who hails from nearby Miller, Miss., was also onetime promotion chief of Scripps-Howard and prior to moving in the Memphis slot was editor of the San Francisco News.

Peace Corps' Inroads

President Jack Kennedy's Peace Corps has made deep inroads into staff of Atlanta Journal-Constitution.

First Douglas Kiker, Journal's Washington correspondent, was plucked off to head up Corps' Office of Public Information. Next to be tapped was Norman Shavin, Journal-Constitution Sunday editor and Journal's former radio-television editor. Shavin will be Peace Corps' radio-tv director.

Publishing Stocks

(As of Oct. 23 closing)

Allyn & Bacon (OC)	23½	— ½
American Book (AS)	46	+1
American Heritage (OC)	6¾	— ¼
Book of Month (N.Y.)	21¼	—2⅛
Conde Nast (N.Y.)	7⅞	— ⅛
Cowles Mfg. Co.	10⅛	
Crowell Collier (N.Y.)	17¾	—3
Curtis Pub. Co. (N.Y.)	6	—1½
Ginn & Co. (N.Y.)	22¼	— ½
Grolier (OC)	30¼	—1½
Grosset & Dunlap (OC)	10½	—1
Harcourt Brace (N.Y.)	26¼	— ¼
Hayden Pub. (OC)	4	— ¼
Hearst (OC)	24½	
Holt, R&W (N.Y.)	24¼	—1⅝
L.A. Times-Mirror (OC)	28	
Macfadden Bartell (AS)	1⅝	— ¼
McCall (N.Y.)	16⅛	—1¼
McGraw-Hill (N.Y.)	21	—1⅝
Meredith Pub. Co. (OC)	20	—1
Nat'l Per. Pub. (OC)	7¾	— ¾
New Yorker (OC)	80	—1
Pocket Books (OC)	6	— ½
Prentice Hall (AS)	29¾	—1⅝
Ran'm House (N.Y.)	8¾	—1⅝
Scott Foresman (OC)	18	—1⅝
H. W. Sams (OC)	27½	—2⅛
Time Inc. (OC)	58½	—1½
Western Pub. (OC)	20	—2
World Pub.	10⅛	+ ⅛

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Shavin came to Journal as radio-television editor in 1956 and was upped to Sunday ed in 1960. He also originated and was coeditor, with Mike Edwards, of The Atlanta Century, a weekly recreation of events of 100 years ago, which appears in the Sunday-Journal-Constitution.

Durwood McAlister, Journal news editor, has been moved into slot vacated by Shavin. Since coming to Journal in 1954 he has been book editor, assistant Sunday ed, and director of Women's News department.

Teenage Bestsellers

Prentice-Hall's editor-in-chief Stuart L. Daniels is heartened by the 25,000 advance orders on Connie Francis' book, "For Every Young Heart (Connie Francis Talks to Teenagers)" and has upped the initial print order to 50,000, which is unusually high for a first edition. Pat Boone's "Betwixt 12 and 20" was a similar runaway bestseller (500,000 copies), also via P-H, and he is now authoring "The Young Defenders (Americanism vs. Communism)", also aimed at the same young audiences, which Daniels will bring out next spring or summer.

Also from tv will be Tennessee Ernie Ford's "Favorite Hymns" under the Prentice-Hall imprint.

P-H teed off the ballyhoo for Miss Francis with a posh "literati" cocktailery (including deejays, music biz invitees along with the book set) at the Hotel Americana in N. Y. yesterday (Tues.).

Don Dinwiddie Moves Up

Joseph R. Buell Jr., publisher of Popular Mechanics, appointed Don Dinwiddie editor of the magazine, which recently relocated in New York from Chicago. Dinwiddie, formerly managing editor, succeeds Clifford B. Hicks who chose to remain in Chicago as midwest editor.

The new editor announced a series of promotions and additions to the staff. Richard F. Dempewolff, eastern editor, has been named executive editor. John A. Linkletter, former assistant managing editor, becomes m.e., and Wayne C. Leckey moves from shops & crafts editor to asst. m.e. Kevin V. Brown, assistant editor and aviation editor, becomes associate editor and Arthur M. Mikesell, former assistant editor (crafts) to associate editor in same department.

Jack House's M.P. Pitch

Jack House, w.k. literateur, broadcaster and longtime drama critic of evening sheets in Glasgow, Scotland, is named as prospective Liberal Party parliamentary candidate for the Woodside division of Glasgow. House, 56, lives in the Woodside area, and was an apprentice chartered accountant before turning to journalism. He is a feature staffer on the Glasgow Evening Time, and has also worked as feature writer on the Glasgow Evening Citizen and the now-defunct Glasgow Evening News.

House regularly writes drama criticisms of new plays and revues in Scotland, and is a regular broadcaster on the Scottish Home Service of the BBC as well as one of the two Auld Land Syne representatives on the BBC's networked radio series "Round Britain Quiz."

Golden & Buchwald

Two of the brightest and wittiest books are the newest Art Buchwald and Harry Golden anthologies. Collections of their columnar writings, both have organized them well. Both are not dissimilar in their folkloric observations albeit Buchwald's "Is It Safe To Drink The Water?" (World; $3.95) might be called more "sophisticated," treating as it does with globetrotters, gadabouts, celebs and just plain tourist moujiks.

Golden's "You're Entitle'" (also under the World imprint, but a nickle more in price, i.e. a straight $4) is in the idiom of his previous smash seller, "Only In America," closeups on Jewish-Americana.

Both have an honest approach and where Buchwald's Champs-Elysees gloss might be considered having more "general" appeal, the impact of Golden's previous best-sellers attest to the sales economics in booksellers circles. Both are bright, light and worthwhile.

Abel.

Targ's Twain

World Pub's ed-in-chief Bill Targ has Jackson Donahue's novel, "The Confessor," for next spring (Mirisch already bought the screen rights) and Peter S. Feibleman's third novel, "Strangers and Graves," also for early '63. Latter's soon-due play, "A Place Without Twilight," will be directed by Joshua Logan.

Donahue, a Texan now resident in Hollywood, is a Heywood Broun Journalism Award winner and formerly m.e. of the Houston Post and L.A. Mirror. John Frankenheimer will direct the film version of the novel.

Another Coloring Book

Coloring books continue to multiply, a strange combination of childish entertainment with adult malice. Latest published by Dean-Davis Co. is "The Dis-United Nations." Actually it is not too barbed.

Gags by Danny Davis, who writes material for comics, to drawings of K. Sagittarius.

Chekhov's Encore

"Michael Chekhov's to the Director and Playwright, compiled and written by Charles Leonard, which Harper will publish next February, is a sequel to the Russian theatre impresario's "To The Actor" published 10 years ago. Chekhov is the famed associate of Stanislavsky.

Harper will also publish J. B. Priestley's reminiscenses and reflections as an author under the title, "Margin Released"; James Thurber's "Credos and Curios" with foreword by Helen Thurber; and "I Was Cicero," by Elysea Bazna (who claims he was the infamous World War II spy for the Nazis), latter book written in collaboration with Hans Nogly.

CHATTER

Doubleday recalled Tom Wise's book, "The Insiders (A Stockholder's Guide to Wall Street)," because of a possible offense to an individual, and is reissuing it with a substituted page. Wise and the editors of Fortune are the by-liners; Wise also conducts a financial telecast over WNBC-TV, N.Y.

Erwin D. Canham, editor of the Christian Science Monitor, has been awarded the second annul "Outstanding Son of Maine Award" by the Maine branch of the New England Council. Canham, a native of Auburn, and a 1925 graduate of Bates College in Lewiston, Me., has been with the Monitor since graduating from college. In 1942 he was named managing editor and three years later became editor.

Jane Ardmore at work on a novel, "To Love Is To Listen."

Kay Campbell sold series on freighter travel to Suburbia, Today.

Macmillan editor Paula Grace Rivkin married to Ivan Melvin Glickman in N.Y.

Allen Churchill's "The Great White Way" (A Re-Creation of the Golden Era of American Entertainment)" covers the Broadway scene from 1900-1919, capped by the Equity strike. Dutton is publishing.

Marilyn Gold, asst. pub-ad director for Popular Science Pub. Co., engaged to Robert Laurie, director of the Motor Sports Book Club.

Kid-Cents

Continued from page 3

and Continental is now offering two, consists of eight features, each of which runs just about one hour, plus a serial of eight chapters running from 16 to 18 minutes each. In both the features and the serials, children are the protagonists and the stories are told insofar as possible in visual terms.

6-12 Age Bracket

In Britain the pix were designed for kids from six to 12 years of age, though Sherman feels that American kids may be just a shade more sophisticated and thinks the cut off probably should be about 10 years of age. The fact that the young actors—most of whom are non-pros—speak with English accents bothers only American adults, Sherman says, since experience so far this side shows that kids so identify themselves with the screen players and with the visual action, they hardly stop to think about the voices.

At the moment, Sherman is concentrating his selling campaign on the east coast, because of print limitation, but already has 22 theatres lined up. He admits that a couple of test dates were "not so good," and one particularly, in Brooklyn, was an absolute flop. In that case, the kiddie show was set for an early Saturday morning hour in a lower class neighborhood, and it turned out that the kiddies just hadn't gotten out of bed yet.

Get Out of Lobby!

To insure success of the series, said Sherman, the exhib has got to put on an intensive preselling campaign, backed by the cooperation of local civic groups. In Newton, Mass., he reported, the Paramount Theatre persuaded the Newton Parent-Teachers Council to underwrite the series, so that nearly 10,000 tickets for the eight special showings were sold in advance, with actual ticket sales amounting to about $20,000.

Continental is selling the series at $50 a performance or $400 for each series of eight programs. That's somewhat more than the usual $15 to $20 rental exhibs might pay for an old Abbott & Costello feature (probably already seen by the kids on tv), but Sherman feels it's commensurate with the quality and "uniqueness" offered. It also spurs the exhib to get out and work for the success of the venture.

Whenever possible, Reade and Sherman preview their pix for exhibs with a large kiddie audience. "Adults alone just don't know what they're seeing and are inclined to say the dialog is corny and the plots are obvious," according to Sherman, who adds with some impatience: "They (the adults) seem to expect psychiatric studies."

If Reade can make the series pay off here, he has promised the British producers to initiate production of a similar series of films this side, thus to set up an exchange program in kiddie material.

Youngstein's Tag

Continued from page 4

shell. This company, listed on the American Exchange, came into existence as successor to the old Matty Fox-influenced C. and C. Corp. Latter, in turn, was a soft drink company which was among the first to engage in acquiring theatrical pictures from a major company (in this case RKO) and peddling them to tv. It seemed at the time like a "corporate non-sequitur."

Anyway, Youngstein is to be president of Entertainment Industries and the board chairman is to be Basis Estreich, incumbent president of Television Industries.

Formal announcements anent Pickman and Simonelli are soon to be forthcoming.

Taking a prominent role on the financial end, reportedly, is David Baird, a Wall Streeter who has for long been identified with film and theatre companies. Baird, key figure in Stanley-Warner's acquisition of International Latex, among other things, is arranging for new financing for the Youngstein company, William Zeckendorf, head of Webb & Knapp, realtors, will participate as a board member.

Simonelli will exit U middle or latter part of November.

Broadway

CBS' David T. Lee engaged to Diana Louise Lee, no relation.

Comedian Jackie Miles out of the hospital and recuping at home.

Bernard Sobel new editor of The Lambs Script, mag of The Lambs Club.

Fourth anni of the Playbill room in the Manhattan Hotel being celebrated tomorrow (Thurs.) night.

William Morris Agency's Joe Schoenfeld and Phil Kellogg arrive in New York today (Wed.) from the Coast.

Lee Lawrence, NBC-TV "Today" staffer, recuperating at Hospital For Joint Diseases and now able to see friends.

Engagement of Phyllis C. Verkamp to Ralston Hudson Coffin Jr. has been announced. He's the son of the RCA staff veepee.

WOR newscaster Henry Gladstone's daughter Valerie to marry Daniel Brooks Jr. late in December. He's a Harper's mag staffer.

Ziegfeld Club's cocktail-tea dansant for benefit of the fund-for-the-needy slated for Nov. 18 (Sunday afternoon) at the Hotel Plaza.

Frances and Samuel Goldwyn came in for old friends (Ellin and) Irving Berlin's "Mr. President" preem and staying on for two weeks.

Sat. nite was boffo b.o. for the pubs, niteries and eateries following "Mr. President" premiere and the Danny Thomas charity dinner at the Plaza.

Jimmy Durante feteing Capt. George H. Maines, his publicist and yet Hearst alumnus, on his 75th birthday during the Schnoz's Las Vegas run.

Stage manager-playwright Robert Downing's one-act play for children, "Jimmy Six," reprinted in the November Plays, the Drama Magazine for Young People.

Edith Gordon, svelte blonde manager of the Village Gate, became a grandmother Oct. 16 when her daughter, Stephanie (Mrs. Neil Jacobs), gave birth to a girl at Doctors Hospital.

Harry M. Miller, managing director of Miller Associates of New Zealand, coming to Gotham Nov. 4 for a few days of talent scouting and other looksee activities for the firm's vaude circuit.

Some 238 literary mss. and first editions from the library of the late Jerome Kern fetched $40,287 at Park-Bernet galleries. Auction was authorized by his daughter, Mrs. Jack (Betty Kern) Cummings.

Doubleday "poured" for Will Fowler, author of his dad's biog, "The Young Man From Denver," at Toots Shor's yesterday (Tues.). After other ballyhoo pitches Fowler returns to the Coast tomorrow (Thurs.).

Meredith Willson's 15-city concert tour, slated to start this week, indefinitely deferred until he recovers completely from recent surgery. Now convalescing at his BevHills home. He and his wife's platform route is titled "An Evening With 'The Music Man'."

Ill in Montreal home, Leopold Simoneau had to conk out of Monday (22) Philharmonic Hall premiere of Tom Scherman's new Concert Opera Assn. series. James Wainner replaced him in the Monteverdi "Il Ballo delle Ingrate" and Richard Robinson replaced him in Stravinsky's "Persephone."

John D. Rockefeller 3d's efforts in helping create the Lincoln Center for the Performing Arts is the whyfore of the Broadway Assn. awarding him its annual gold medal for "the greatest achievement for the advancement of Broadway" at the 51st annual luncheon Nov. 13 at the Hotel Astor.

Nancy Ranson won new honors for her serigraph, "Sudras—India," in 1962 National Ass'n of Women Artists' Print & Drawing Exhibition currently at Pen & Brush Club. Artist, wife of showbiz writer Jo Ranson, also received prizes for this print in previous annuals of Audubon Artists and Brooklyn Society of Artists.

Richard St. Johns, L. A. attorney, son of Adela Rogers St. Johns and grandson of Earl Rogers, the subject of Mrs. St. Johns' "Final Verdict," in New York for a brief visit with his wife, staying in his mother's suite at the Savoy Hilton while she is on the Coast to discuss the filming of her book with Stanley Kramer.

Restaurateur "Trader" Vic Bergeron back from a trip to Tahiti with some new recipes to be featured at his Trader Vic's restaurants and also to be included in the new book he is writing. He has already authored "Trader Vic's Book of Food and Drink," "Trader Vic's Bartender's Guide" and "Trader Vic's Kitchen Kibitzer."

Pat Weaver told former NBC colleague-producer Max Liebman, at the "Mr. President" preem, "Know where I had dinner last night?—at La Reserve in Boilleau." Weaver, now prez of McCann-Erickson Intl., maintains a year-round residence there in a new apartment house, one of many which have sprung up in recent years in the south of France.

Mrs. Helene (O. Monte) Samuel named Arizona State Director of the American Art Week, sponsored by the American Artists' Professional League of N.Y. from Nov. 1-7. When the late Monte Samuel was VARIETY's longtime correspondent in New Orleans, Helene Samuel officiated in like capacity; she was long known as the Vieux Carre artistic buff in the Roosevelt Hotel-Bourbon St. circles in N.O., but has since taken permanent residence in Tucson.

Johns Hopkins and Walter Reed hospital specialists who have attended Cornelius Vanderbilt Jr. in the past flew in for consultation with the lecturer-author, now under a "no visitors" regimen at the Hospital for Special Surgery in N. Y. until he takes off the 30-35 pounds he put on during his extended European telefilming trip since last April 25. Upon return last week he was hit by a bad cold and the hospitalization became necessary. Mildred Vermont, his exec veepee, is proceeding with some of the film cutting.

4½ Hrs. From B'way

By Walter Winchell
(Formerly of White House)

N.Y. Times' western branch needs proofreaders.

Sammy Davis Jr.'s Cocoanut Grove biz capacity. Showbiz pets out front every perf.

"Untouchables" sleuth Nick Georgiade booked for first guestar role in upcoming "Dobie Gillis" stanza.

Vignette out front of Curran Theatre: S.F. press agent intro'd us to "Oliver" staffer: "This is Winchell of VARIETY."

Slates' (H'wood) top fee for some stars $2,500. Don Rickles. Gary Crosby got it. No food. Capacity only 90.

Big-money syndicate hopeful of acquiring Senator Knowland's Oakland Trib. Some newsmen call it "best paper on West Coast."

John Denson (ex-Newsweek ed recently divorced from N.Y. H-Trib guest of Hearst brass at Series. Next job: L.A.? S.F.? ...or Seattle? We suspect L.A.

Julie Parrish (starlet-find in a Toledo summer-stock group) imported to girlville by a Jerry Lewis scout few months ago, signed for B'way play. Leaving actor Nicky Blair's heart in tatters.

Johnny Black (youthful Pittsburgher) peddled several yarns to Desilu for Eliot Ness. "Untouchables" initial show also kayo'd in ratings. Opened against Liston-Patterson farce. Back in Top 3 now.

Desi's Indian Wells C.C. (Palm Springs) golf tourney emptied movie colony over wk-end. Many baseball names and H'wood giants in pro-am bit. Hope & Crosby got the laffs. The ball stars got the decisions.

Several Southern Calif. suburban sheets (glum over Dodgers losing pennant) gave Yanks-Giants series stingy space. Talk about sore-losers the day the 7th game (when Yanks zero'd the Giants) SF trolley cars didn't run on California St.; even the cables collapsed.

Merrick's import from London, "Oliver," sellout at Curran in SF. Attractive cast, contagious score. Ready for Times Sq. theme: Delightful oldfashioned "Chinatown Charlie"-"Uncle Tom's Cabin" melodrama. Large troupe. Top salary: $1,000. Georgia Brown's songbelting showstopper.

It pays to advertise (or do a col'm) in VARIETY. Last issue we doodled that we may have found a new outlet on lecture circuits following speeches at Stanford Univ. and before SanFran Italian-American groups. W. Colston Leigh, leading lecture-broker prexy, writes: "Most interested in your VARIETY note. When do we start?"

London

(HYDe Park 4561/2/3)

Ray Elton joined Rank's advertising films division as an exec. producer.

An exhibition of paintings by Isa Miranda opened here last Monday (22).

Ted Willis to Melbourne for opening of his play "Woman In a Dressing Gown."

Johnny Mathis due in next month for a British tour starting at Finsbury Park Astoria on Nov. 24.

Alex H. Cohen in from N.Y. to see Sir John Gielgud in "School For Scandal," which he'll be taking to New York shortly.

Terence Stamp joined Peter Ustinov in Paris last week, and both planed out for N.Y. to attend the U.S. preem tomorrow (Thurs.) of "Billy Budd."

Jack Upfold, Paramount's publicity director in London, to Paris for a quickie to visit locations of "Paris When It Sizzles" and "Samantha."

James Gilbert, freelance theatre and tv director, and also a composer and lyricist, planed out last weekend for N.Y. and Canada to o.o. the tele and legit scene.

Richard Todd, Roger Moore and June Ritchie will be among the star contingent present when the Mayor of Colchester opens a new ABC Theatre in the city next Saturday.

Jack Wrather, and his actress wife Bonita Granville, in last week on the Queen Elizabeth. Fellow passengers were Bernard Delfont and Sydney Wynne, managing director of Voice and Vision.

Howard Thomas, managing director of ABC-TV, to N.Y. to represent the commercial tv companies at the EBU sessions. He was accompanied by Bernard Sendall, deputy director general of the Independent Television Authority.

At a Savoy luncheon yesterday (Tues.) William Cartlidge, assistant managing director of ABC, was handed a check to be distributed among winning theatre managers in a joint exploitation contest for "Pirates of Blood River" and "Mysterious Island."

Comedian Harry Secombe will be guest ringmaster at Royal Gala Performance of the Billy Smart Circus on Oct. 31, to be attended by Princess Margaret and Lord Snowdon. Gala is being promoted by the Variety Club in aid of the Church of England Youth Council.

Bucks County, Pa.

By Penny Larsen
(PY 4-3251)

Pearl Buck's "The Great Wave" preems this Wednesday, near her Perkasie home, at the Selvil Theatre, Sellersville, Pa.

New Hope Chamber Music concert series continues Sunday afternoons 3 p.m. at the Centerbridge Inn, featuring top-name N. Y. and Philly artists.

Actor Russell Bailey at Boiling Springs, Pa., recouping from heart attack suffered during a performance at the Lambertville Music Circus in August.

In and out of New Hope: The Shelley Bermans, actor-director Stephen Mishory, and tv producer Aaron Ehrlich with daughter Lorelie, whose actress-mom Jean Barker is currently in "Tchin Tchin."

Gordon Phillips home in Lumberville, Pa., after summer as resident director of Cherry Lane Playhouse in Stroudsburg, and is commuting to teach at Uta Hagen-Herbert Berghof Studio in Manhattan.

Playwright - set designer Stuart Bishop here for confabs with director Louis MacMillan on two new productions, "Willow Song" and "The Petticoat Prince," to follow their current off-B'way "Sweet Miani."

Suspense-scribe Vin Packer, whose paperback "Intimate Victims" hits stands this week, just came out with first book under her own name, Marijane Meaker. It's "A Guide to The Hangover," published by Dell.

Now that tourist biz is entering annual slump, most local bistros feature special midweek full-coursers—great for localites and off-season visitors who can try the town's top eateries and wind up with tab of under $3, sans booze.

St. John and Elrita Terrell's Bal de Tete and champagne supper at Playhouse Inn a big smash, netting sizeable sum for Multiple Sclerosis. Elrita's staying with her producer-hubby here through winter season, foregoing usual early-fall Palm Beach trek.

Announcer Nelson Case and wife Nondas to Europe.

Cartoonist Harry Haenigsen and wife, Bobby, to Hollywood through November to film pilot for new "Penny" series. Anna Hunt Barlow, wife of local photographer Jim Barlow was original "Penny" model in 1939.

With one month to go in the Bucks-Lehigh Congressional race, Democratic candidate, author James A. Michener is still campaigning round the clock, and mostly door-to-door. Morning "coffee-klatches" big hit with local housewives who get to chat with the Pulitzer prizewinner.

Producer Mike Ellis is sharp when it comes to picking hip young press-agents for Bucks County Playhouse. His flacks of past two seasons (both under 30) have their own incoming Broadway shows. David Rothenberg has "Beyond The Fringe," opening Oct. 27 at the Golden; Mary Bryant has "Never Too Late" with Maureen O'Sullivan, Paul Ford, and Orson Bean, bowing Nov. 27, Playhouse.

Las Vegas

By Forrest Duke
(DUdley 4-4141)

Enoch Light, Command Records prexy, in to supervise taping of "George Burns and Carol Channing at the Dunes."

Bobby Kennedy, Harry Truman and J. Edgar Hoover swiped the spotlight from Strip stars as they toured the nightspots.

Desert Inn lounge manager Tommy Clare tossed a 55th birthday party for Johnny Puleo.

Peggy Dietrick, Las Vegas chirp who's the wife of KORK deejay Don Adams, is doing a gig in Melbourne, and was asked to sing at the Lord Mayor's Royal Command Performance.

Shirley Scott, Esquire lounge singer who wrote a song called "Anything" (which she plays when patrons request that she "play anything") has written another. This one is in collaboration with New Frontier Minsky star Stunning Smith, and called "If You Can't Stay Away From Me, I'll Find Somebody Else Who Can."

Louis Prima, who always travels by train, left his Sahara Casbar gig one day early so he could be in Newark in time to accept for Frank Sinatra the Columbian Foundation Humanitarian Award, presented to Sinatra in appreciation for his worldwide travels to aid needy children. Sinatra couldn't attend ceremony because of his "Come Bloy Your Horn" lensing at Paramount.

Chicago

(DElaware 7-4984)

Judy Garland will do personal appearance chores for UPAs "Gay Purr-ee' and play a concert at McCormick Place, Nov. 7.

David Merrick tossed the Chi ad and promo account for "Carnival" to Tobias, O'Neil & Gallay. It's set for a Nov. 12 opening at the Shubert.

Lyric Opera is looking for a replacement for tenor Jon Vickers, who was stricken with undulant fever. He was to sing the lead in "Samson and Delilah," Nov. 10-19.

Marian Anderson, Van Cliburn and Hal Holbrook will be onstage at McCormick Place for National Cultural Center closed circuit telecast Nov. 29. Herb Lipson is Chi praiser for the event.

Nitery acts about town got a break from the presence of more than 30 club owners in town for the Associated Night Clubs of America confab last week. The club ops toured the Chi night spots and signed many for their clubs.

Ireland

By Maxwell Sweeney
(Dublin 68 4506)

"Worriors of Skylight," by John B. Keane, accepted for fall production at Abbey.

Allan Davis in from London to direct "The Apricot Season" by Aldo Nicolaj; Lea Padovani signed for lead.

Telefis Eireann (Irish TV) submitting Hilton Edwards' production of morality play, "Everyman" for Italia Prize Competition.

Kirk Douglas, George Scott and Dana Wynter due in for John Huston's "List of Adrian Messenger" (U). Location werk has started in County Wicklow.

Hollywood

Chester Erskine back from six weeks in Paris.

Sherman A. Harris named exec director of Hollywood Museum.

Charles B. "Chuck" Koren resigned from Ashley-Steiner agency to open own office.

Harold Hecht plans Tokyo preem of "Flight to Ashiya," currently shooting there.

Bert McKay retires Friday (26) as Paramount casting director after 30 years in industry.

Mahjoub Ben Seddik, proxy of Pan-African Trade Union Federation, toured Paramount studios.

Abby Mann honored at membership (1,000) meeting of Hadassah for his "Judgment at Nuremberg" script.

Richard Long will make director bow next year on Roberts II Productions' "I'll Sell You a Secret."

George Montgomery will do 10 weeks of silo stock next summer, "Mary, Mary" for five weeks, them the title role in "Becket."

Marilyn Horne will chirp U.S. and Israel national anthems at Oct. 29 dinner-concert of America-Israel Cultural Foundation at Bevhilton.

Kirk Douglas narrated "An Answer," Government documentary on President Kennedy's recent visit to Navy and Marine Corps set for release Navy Day, Oct. 25.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

J. Carmen Dillow in Amilfi with production of "Tears Are For Tomorrow."

Dolores Hart in from London for rest, has just wound Henry Levin pic there.

Rossano Brazi and Rosella Falk will emcee weekly tele series called "Il Giornalaccio." Daniele D'Anza directs.

Valerio Zurlini to Barcelona for screening of his Venice winner, "Family Chronicle," at Spanish color film festival.

Vittorio Gassmann mulling use of subtitles for his upcoming theatre swing with an Italo-language Shakespeare repertoire.

Melina Mercouri and Jules Dassin recorded RAI-TV show while here recently. Stint probably runs Nov. 21 over Italy's second net. In-and-out: Nadia Gray, Lea Padovani, Robert Cohen in from Frankfurt to check on Italo print for "The Interns," which gets a February release here; David Niven in from Spain; Eva Bartok back for picture work; Alberto Lattuada to Lagos, Africa to o.o. locales for his upcoming "Jagua Nana" pic; Nadia Tiller in for stint in "Difficult Love"; Vic Damone expected soon.

Paris

By Gene Moskowitz
(66 Ave. Breteuil; SUF 59-20)

Yank Gene Vincent into the Theatre De L'Etoile Oct. 25.

Offbeat Italo singer Laura Betti in for a stint at the pocketsize vaudeer, Trois Baudets.

Robert Thomas writing a musical with Louis Gaste, "The Daughter of D'Artagnan" for Line Renaud to be done in 1964.

Yank blues singer Mae Mercer to Beyrouth for a two week singing stint and then back to the nitery La Grande Severine here.

Martha Graham European dance tour so far has bypassed Paris because of the lack of a theatre. But may come in if a house is made available.

Raymond Rouleau creating an ambulatory theatre for the Paris suburbs which will also have the Paris, Theatre Moufftard as permanent house.

James Leo Herlihy, author of the novel "All Fall Down" and the play "Blue Denim," in to take a role in Irwin Shaw pic, "In the French Style."

Jean-Paul Belmondo may star in the French seg in another Cinerama pic being prepped by Bernard Smith, producer of "How the West Was Won."

Eddie Constantine plays twins in his next pic, "Lemmy Et Son Frere" (Lemmy and His Brother). It has him as a Yank G-Man and his brother an underworld character.

Francoise Sagan's third play "La Robe Mauve De Valentine" (Valentine's Mauve Dress) slated for the Ambassadeurs Theatre later this season, with Danielle Darrieux starring.

Seattle Fair Winds 6 Mo. Run

Continued from page 1

that the Needle will become a landmark and continuing tourist lure similar to the Eiffel Tower in Paris.

Biggest single show grosser on the grounds was Ringling Bros. and Barnum & Bailey circus, grabbing big $160,000 in a six-day, 12-performance stand in August. Biggest financial success for the Fair's performing arts division was the N.Y. City Ballet, which took $145,000 in two-week stand in the Opera House, July 24-Aug. 4.

Another success for performing arts was the Old Vic Theatre, which hit tremendous $76,800 in one-week stand, May 29-June 3. When accounting is done on performing arts program there may be some interesting facts and figures available.

Culture, as such, didn't draw, although the fine arts exhibit did right well, attracting millions of fairgoers. Surprisingly, as has been noted previously, flesh shows didn't do the biz expected, but perhaps this was partly due to the calibre of the peel presentations.

Good ones, like Gracie Hansen's "Paradise International," with a slick Barry Ashton show, did well and "Les Poupees de Paris," the Krofft's Moulin Rouge-flavored puppet show, was just about the outstanding hit of the fair. There were no names or reputations made, however, similar to Little Egypt, Chicago 1893, or Sally Rand, Chi, 1934.

Only 1 Name Created

Right now, it seems the only show biz name created at the fair was that of Gracie Hansen, former producer of PTA shows in Morton, Wash., (pop. 600). But Miss Hansen got there by fronting the "Paradise International" operation in great fashion, by being a trouper and having a good pressagent (Guy Williams). She may open a nightclub in downtown Seattle; may also manage a Million Dollar Saloon at the New York World's Fair, 1964-65, but her plans aren't definite as yet.

Ironically, biz on Show Street, slow or spotty through most of the Fair's run, boomed into life the last few weeks of the run. "Dancing Waters," which took over space operated by the illfated "Girls of the Galaxy," hit a street record Sunday (15) playing to 11,760 at 42 shows.

Biz at all shows in Show Street were big for the windup. Requests for reservations at Gracie Hansen's and Les Poupees jammed Fair telephone lines so it was almost impossible to get through the switchboard. All shows at Gracie's, which closed Saturday, were sold out for the last three days by Wednesday, with a similar situation at the puppet show, which closed Sunday.

There was a report Saturday [impossible to check] that the Paradise Show and the puppet show may be extended on the fairgrounds for an additional 30 days. The puppet show is set to open a run in the York Theatre, New York, around Dec. 1. Another report was that Miss Hansen would present the puppet theatre in downtown Seattle until time for it to move east.

For coming months and years the fair site will be operated by the city as a civic centre, with some festival definitely in the works for 1963, but not set yet. Many ideas and plans are in the hopper and decisions will be made before the end of the year.

The Federal Science Exhibit will continue without loss of a single day. Reopening ceremonies, under auspices of the Pacific Science Center Foundation, were held Monday (22).

Fair's $62,500,000 Take

Seattle, Oct. 23.

Total take at the Seattle World's Fair is estimated at $62,500,000, an average of $6.59 per customer for 9,500,000 payees. Attendance was over that mark, but averages will hold, say Fair accountants. After admissions ($1.66 per), food was the biggest grosser—$1.65 per.

Show Street garnered 32½c per customer, for around $2,850,000 and the performing arts shows took about $1,500,000 (this for Fair booked attractions, not including shows booked by other promoters).

Bob Hope Show Topped Fair's Performing Arts Area With 203G Gross

Seattle, Oct. 23.

Some accounting is still to be completed to reveal just what the performing arts section of the Seattle World's Fair did during its 184-day run, but boxoffice winners are already apparent.

Top take for any production in Seattle was the Bob Hope show at the Aqua Theatre, with $203,000 in eight performances. This was booked and promoted by Greater Seattle Inc. At the same level was the Lawrence Welk show in the World's Fair Arena, booked by Northwest Releasing Corp., with $93,000 in two-day, four-performance stand.

Biggest single week show for Northwest Releasing was the Sammy Davis show at the Orpheum with a $61,800 gross, followed closely by the George Burns-Carol Channing Show with $58,000, also at the Orpheum.

Biggest single week on the fairgrounds, booked by the performing arts division, was the Old Vic Theatre, $76,800. Longest run award goes to "Pajama Tops," for nine weeks at the downtown Moore, held for that time by top promotion and publicity plus widespread use of twofers.

London Club

Continued from page 2

premises and giving them a fancy casino atmosphere.

It's a Bet, Old Chap

The gaming part of the enterprise is run in connection with Crockfords, one of the leading gaming clubs in the country, and the bar is being managed by Harry's Bar of Paris. Under British law, the "house" cannot take a cut of the gambling stakes, but makes its money by a charge for playing. At the chemin de fer tables, the price per shoe ranges up to some $30, depending on the table stake. Roulette is to come later, but for the moment the moderate punter can play boule for a fee of $2.80 per hour, with a minimum bet of $1.40. There are also two "one armed bandits" installed, at 7c a throw.

Full restaurant facilities are available, both for lunch and dinner, with set meals varying in price from $2.50 to $6.50, exclusive of wines and service. There is also dancing, and a cabaret will be introduced. The Playboy was launched with three successive galas, starting on Thursday (11), at which leading showbiz reps were among the invitees. One exec from the nearby Metro studios suggested that the Playboy should be renamed "Stage Ten" to make it that studio's "local."

The name "Playboy" was chosen because it was felt to fit the enterprise, but has no connection with any of the Playboy ventures in the U.S.

Israeli Govt.

Continued from page 2

Germany, the company's tour was cut to three weeks.

(Tours of this nature are impossible economically without government financial aid, hence the final say is up to the government. —Ed.)

Israeli Press Attack

Tev Aviv, Oct. 23.

A sharp editorial attack in Mariv, Israel's largest daily, has been raised against the question of cultural ties between Israel and Germany. The editorial scolded the Ramat-Gan Chamber Orchestra for accepting invitation to play in Munich and Stuttgart. Ramat-Gan, Tel Aviv's posh suburb, has a fine little orchestra, which repeatedly has toured the West European circuit, but has never before agreed to play in Germany.

Abba Eban, Israeli Minister of Culture, laid down some time ago, in a speech in the Knesseth (the parliament), the official Government policy concerning cultural ties with West Germany (East Germany is out of question: there is no connection whatsoever with the Communist regime). According to Eban, the Israeli Government will discourage any exchange of artists or cultural representatives between the two countries. According to this decision, the Government Committee which has to approve the appearance of foreign performers in Israel, refuses to issue such permits to Germans.

But the government has no authority to prevent Israelis from going to and performing in Germany. The authorities can apply indirect pressure on subsidized institutions, like the Habima Theatre (which was advised not to accept an invitation to the Vienna festival, though Austria is not officially included in the cultural boycott), but is powerless toward independent companies.

However, the Ramat-Gan Chamber Orchestra is sponsored by the Ramat-Gan municipality. The municipality, in turn, is responsible for its deeds to the Ministry of the Interior. The editorial poses the question, why the Ministry of the Interior didn't use its influence through the Ramat-Gan municipality, to prevent the orchestra from accepting the German invitation? It is particularly irking that Israeli musicians will play in Munich, the cradle of the Nazi movement.

Praises Crix

Continued from page 2

the existence of an excellent group of critics in this town, as well as fine theatres such as this Colonial Theatre, is responsible for Boston continuing to have a theatre season despite the onerous conditions which now prevail. We producers purposely select Boston for our plays and especially the new plays, because we learn from the intelligent reviews of the critics here, what we should do in order to improve our plays.

Also, the reaction of the Boston audiences is not only good for us in relation to the New York audiences, but also in relation to audiences in the rest of the country. Boston audiences are interested in a healthy theatre producing plays for normal healthy theatregoers. And while in the past there have been some censorship troubles such as we encountered with "Strange Interlude," these no longer exist to a troublesome extent.

I have often found that the very excellent reviews which we have sometimes received from our friend here, has resulted in a rewriting of the play which we ourselves could not bring about. I would like to offer as an example one of our plays which came here with many of its artists on the verge of lunacy, who were straightened out by admonitions of one of your psychiatrists, and the same common sense of Elliott Norton.

What is written here about Boston is also true of some other cities such as Philadelphia and Washington, these differing in varying degrees. In several provincial cities which I am too cowardly to mention, the reverse is true, but that is a long story, and not a story to tell when we are expressing our gratitude for the many fine critics throughout the country who are serving the theatre's best interests.

One of the important functions performed by the critics of Boston and other tryout town is the ability of the critics to commend not only upon what they see on the boards, but to be able to prognosticate what will eventually happen to the plan after it has gone through the rough or tender treatment of rewriting, and redirecting as the case may be. This ability to prognosticate is almost a talent in itself, and most of the Boston critics possess it, as does Harold Bone, the VARIETY critics at New Haven, who has been able to forecast the future of some of the most successful plays when tried out in rough form. I take particular pride in the fact that when everyone was extremely worried about the future of "Oklahoma," including the producers, it was Harold Bone who foresaw that it would be a great success. At the same time one of our smarter managers coined the expression, "*No girls, no sex, no chance.*"

Hurricanes: Ella & Della

Continued from page 1

non-integrated Cape Colony Inn (owned in part by the original seven astronauts) and used their dining facilities without any problem. Also, an ordinance that has existed on the Cocoa Beach law books, apparently since the community's beginning which prohibited Negroes on the Beach after 11 p.m. without specific purpose, was successfully defied. Furthermore, a more incongrous custom that would not allow Negroes to stay overnight in any of the motels on the Beach (despite the fact that all the major missile contractors by law are equal opportunity employers, and that the State Dept. has brought Afro-Asian VIPs to the Cape area on more than a few occasions) was finally relegated to obscurity when Miss Reese and her troupe encamped in the Starlite Motel for their week-long stay.

As regards the Mississippi overtones which VARIETY reported Oct. 3 in a story datelined Miami, the only parallel to that situation was the lack of firm decision manifested by the management of the Starlite. Of course there were vague mutterings by a certain fringe in the Cocoa Beach area; however there is nothing to indicate there was an actual threat against either Miss Reese or the Starlite itself. In fact, it is to the credit of the community which has undergone much change not only in population but in the sense of social attitudes as well that political pressures were not exerted in a negative manner.

There was much ado about nothing that could have festered into something ugly had it not been for Miss Reese's aplomb and the good manners of the majority of both the white and Negro citizens in the area.

NAACP Pickets

A sorry aspect of the whole incident was the fact that the Starlite, perhaps to placate the small racist fringe in the area, advertised Miss Reese's concert at the Monroe High School (Negro) on Monday and Tuesday for "Colored Only." The result? Miss Reese, upon arriving at the high school, found the school picketed by local members of the NAACP. She also discovered there were over 2,000 teenagers (mostly Negro) who had come from as far as Jacksonville, 175 miles away, waiting for her performance. According to Lee Magid, Miss Reese's manager, the picketing had been going on for over two hours and not one ticket had been sold. Miss Reese refused to perform at the segregated high school show.

Taking her adopted daughter Dumpsie (aged four) by the hand, Miss Reese went through the picket line telling her, "You might as well get used to it." After a short conference with the Negro leaders, Miss Reese returned to the Starlite leaving 2,000 teenagers mad at the NAACP people, mad at the system, and wondering what a concert by Miss Della Reese had to do with the progress of integration. Also, pertinent to this demonstration was the fact that the Starlite not only lost two nights of revenue from the cancelled performances, estimated at approximately $7,200, but lost rental and advertising expenses for the Monroe High performances.

As a result of the cancelled segregated performances, Miss Reese was able to insist that the Starlite shows be integrated or she would not go on. The management finally conceded shortly before midnight and Miss Reese performed for a crowd made up of a half-dozen Negroes, the help at the club, and a few whites who happened to drift in.

During the remainder of her engagement Miss Reese performed every night to integrated audiences and no whites seemed unduly upset by the fact. According to the management there were no walkouts, but Starlite did experience over 100 cancellations as result of the integration during Miss Reese's engagement.

According to Stanley Bring, one of the Starlite owners, "The thing got all out of proportion, and a great deal of it was our fault. I've lived here three years and I want to continue living here." While not aiming particularly to become a champion for civil rights, did become one perforce. When some members of the white community complimented him for his actions, he was somewhat surprised at the respect forthcoming, and then almost began to enjoy being a pioneer.

One incident of an ugly nature did occur on her last performance when Miss Reese received a nasty letter. In view of all the ballyhoo surrounding her appearance this bit of racism was a minor chord. That is all the more apparent when one considers not once during the entire engagement were law enforcement officials on the Starlite premises, or for that matter called to the Cocoa Beach area for anything of a racial nature.

Spingold

Continued from page 2

New York, the building will be approximately 180 to 200 feet in diameter. Circular in shape, it will have a free form, scalloped roof suspended on a system of columns.

Spingold Theatre will also contain workshops, design rooms, costume preparation and storage areas, seminar rooms, classrooms, faculty offices, rehearsal and dressing rooms, a little theatre and a dance studio. There will be three basic stages. Part, suspended on a system of columns, has been locked off for a 1,200-seat concert hall. The two theatre levels will both have projection cameras and booths. There will also be a television setup.

Brandeis, now 14, has an enrollment of 1,400 students.

Some 10 productions a year are envisioned at new Spingold Theatre. Three will be undergraduate productions directed by the staff. Three or four will be graduate student-directed. Brandeis University will grant master's degree in three subjects, acting, directing, and playwrighting, and a doctor's degree in history and criticism.

Construction will be under the direction of David Robbein, director of business administration at Brandeis. Chairman of Theatre Dept. is Edwin Burr Pettet with theatre experience as actor, producer, director at Jasper Deeter's Hedgerow Theatre, near Philadelphia, and at the Amherst Theatre.

This year, the Brandeis productions will be Shaw's "Heartbreak House" and O'Casey's "Shadow of a Gunman."

Serving under Pettet on the faculty will be Louis Kronenburger, Tucker Professor of Dramatic Literature; John F. Matthews, playwriting, theatre literature; Herbert L. Shore, playwriting, dramatic literature, directing; John J. Sommers, acting, directing; James H. Clay, theatre history; stage design.

Kronenberger's play, "The International Set," had its world premiere at Brandeis, with Eric Bentley directing.

'Fringe'

Continued from page 1

Broadway at around $20,000 weekly, began a series of previews at the Golden last Monday night (22) following conclusion of its hinterland trek the previous Saturday (20) in Boston.

The original British company, consisting of the revue's co-authors, Alan Bennett, Peter Cook, Jonathan Miller and Dudley Moore, was imported by Cohen for the Broadway production which he's presenting in association with Andre Goulston. The four have been replaced in the London presentation at the Fortune Theatre. The Golden, according to Cohen, has chalked up an advance sale thus far of around $250,000 for the offering.

Cohen, who has a busy production schedule for Broadway, will follow "Fringe" with "School for Scandal," which he's also importing from London, and then Jack Richardson's "Lorenzo." In addition, he's planning productions of two musicals, "Baker Street" and "Barnum."

In another area, he's concluded a deal with Capitol Records for a Christmas release of an album titled, "The Best of the Nine O'Clock Theatre."

OBITUARIES

FRANK FREEMAN Jr.

Frank (Pete) Freeman Jr., 46, film producer and son of Y. Frank Freeman, Paramount v.p. and board chairman of Assn. of Motion Picture Producers, died Oct. 16 of a gastro-intestinal hemorrhage in Hollywood. He had returned only the previous evening from a four-month stay in the east, where he was prepping a documentary.

Freeman, graduate of Georgia Tech, joined Paramount in the early '50s. He acted as associate producer on George Pal's "War of the Worlds," "Houdini," "Naked Jungle" and "Conquest of Space," and was full producer on studio's "Omar Khayyam," in 1957. Later, he joined Frank Ross to work on "The Hangman," a Paramount release.

Parents survive.

JACK BOLTON

Alfred J. (Jack) Bolton, 60, agent and former U.S. Navy captain (Annapolis '24), died of cancer in Hollywood Oct. 17. He was with MCA for 20 years until MCA Artists Ltd. dissolved last July, repping such clients as James Stewart, John Ford and Maureen O'Hara.

He had been a senior exec with MCA, and when agency folded joined International Managament Associates, formed by ex-MCAgents. Surviving are his widow, Peggy; their son, Alan, and daughter, Missy, and a son and daughter by a previous marriage.

FRANK O. STARZ

Frank O. Starz, publicity-advertising director emeritus for Interstate-Consolidated Theatres, died Oct. 21 in a Dallas hospital after two and a half years' poor health. He is survived by two daughters.

Born in St. Louis where he worked for UP he came to Texas and shortly thereafter joined Interstate. He has been with the organization since except for the 1930-31 period when RKO took over operation. Although semi-retired he kept his desk and visited the office weekly for consultation.

In lieu of flowers the request is that donations may be made to the Bob O'Donnell Research Laboratories, Will Rogers Memorial Hospital, Saranac Lake, N.Y.

CHARLES R. ALTHOFF

Charles R. Althoff, 72, veteran "rube" comedian, who appeared on major vaudeville circuits as well as on radio and in films, died Oct. 14 in his Irvington, N.J. home.

Althoff was one of the favorite comedians of the Pantages Circuit bookers. He had a standing arrangement whereby he could work in their theatres any time he was open. He also appeared in films with Laurel & Hardy and in westerns with Buck Jones.

CARLEY MILLS

Carley Mills, 65, composer-author, died in New York Oct. 20. He had written a number of pop tunes and had been a member of the American Society of Composers Authors & Publishers.

Among his song credits are "Why Pretend," "No Foolin'," "On The Outside Lookin' In" and "Riding On A Rainbow." A novel he wrote, "A Nearness Of Evil," was published last year. He was co-author with Lorenzo Mills, of a Negro musical comedy, "The World's My Oyster," produced in off-Broadway in 1956.

His son survives.

BARNEY RUDITSKY

Barney Ruditsky, 64, former New York policeman whose exploits on the force inspired a recent television series, died Oct. 18 in Los Angeles. His book, "The Lawless Years" provided the framework of a tv series of the same name. He had been acting as a technical consultant in films.

Ruditsky worked the Broadway area along with Johnny Broderick, one of the lengendary figures in Stem sleuthing. Together, they were known as a pair of tough cops who often beat up wellknown gangsters with their bare fists. He was also credited with the arrest of Abe Reles, one of the leading figures of Murder Inc.

During his Hollywood era, which started in 1948, Ruditsky was part owner of a travel agency with George Jessel and George Raft. He also was a co-owner of Sherry's Restaurant. At one time, he was charged with being a collector for the late gangster, Benjamin "Bugsy" Siegel, an accusation never proved.

Survived by a son.

ISIDOR GUSIKOFF

Isidor Gusikoff, 61, a first cellist under Leopold Stokowski and Arturo Toscanini for many years, died Oct. 18 in New York. For the last 10 years, he was solo cellist and musical contractor with Thomas Scherman's Little Orchestra Society and the Concert Opera Assn.

Gusikoff joined the Philadelphia Orchestra when he was 21 years old and rose to first cello under Stowkowski. He later served under Toscanini with the NBC Symphony Orchestra for two years before spending nine years as first cellist and musical contractor for radio station WOR. He then joined the Little Orchestra Society and toured Asia with that group three years ago.

His wife, two daughters, brother and sister survive.

DOROTHY HUTCHINSON

Dorothy H. Della Lana, 80, retired singer who appeared as Dorothy Hutchinson in Gilbert & Sullivan productions and a variety of operettas, died Oct. 16 in Washington after a long illness. A native of Washington, she sang with the French Opera Company in New Orleans around the turn of the century.

Miss Hutchinson later appeared in New York in a dramatic version of "Parsifal." She was also seen on Broadway in such musicals as "Top of the World," "The Belle of Mayfair" and Victor Herbert's "The Red Mill."

While working in 1922 with a vocal turn billed as the Sterling Trio she met tenor Frank Della Lana who had just left The Seven Honey Boys, an act managed by the late Johnny Hyde. They were married two years later and taught singing in Washington until their retirement in 1934.

Her husband survives.

BARBI WINTERS

Barbi Winters (real name, Terryl Lee Yeigh), 16, actress, was found murdered Oct. 18 in her Van Nuys, Cal., home. She recently appeared on the Mickey Hargitay tv show and in several USO shows.

Mother survives.

IRVING D. EPSTEEN

Irving D. Epsteen, 56, v.p. of NT&T Amusement Corp., died Oct. 15 in Los Angeles. He had been with the circuit since 1923, when he joined West Coast Theatres, and had advanced to various exec posts. At time of his death he was head of the company's insurance and real estate depts.

Surviving are his wife, son and two daughters.

GUY MILLS

Guy Mills (real name Louis Miller), 64, actor-brother of ex-Gaiety girl Ruby Miller, died Oct. 15 at Chichester, Eng. He toured as "Bulldog Drummond" after World War I.

Mills made a number of West End appearances and was seen with Evelyn Laye in the Broadway production of "Bitter Sweet." He had spent much of his career doubling for stars in riding sequences.

TINA GALM

Tina Flos-Galm, 81, an actress who appeared in the Frankfurt theatre for 32 years, died Oct. 10 in Frankfurt, West Germany. Tina Galm, as she was known on the stage, first performed as soprano with the opera houses in Frankfurt and Berlin, and spent her later years as prompter at the Franfurt Opera.

She was known as the "only pensioned prompter of the Frankfurt Opera."

KITTY BERNARD

Kitty Bernard, oldtime vaudeville performer, died Sept. 8 in Rantoul, Ill. She worked with her sister, Ann Stapleton, as The Stapleton Sisters and also appeared in the team of Flanagan & Stapleton. She was the widow of Mike Bernard who, in his era, had the reputation of being "the best ragtime piano player" of the day.

Survived by a son.

ANGELO ANGELOPOLOUS

Angelo Angelopolous, 42, nightclub reviewer and longtime sports staffer on the Indianapolis News, died in Indianapolis Oct. 15 after a seven-year struggle with leukemia. He authored a book, "The Race," story of the Indianapolis auto classic.

Survivors include his wife and brother Jimmie Angelopolous, sports writer for Indianapolis Times.

ROBERT C. SUTHERLAND

Robert Clay Sutherland, 79, former theatre operator, died Sept. 30 at Weyburn, Sask. He managed the Hi-Art theatre in Weyburn from the time it was built in 1912, until 1951 when he retired. One of the original members of the Saskatchewan Motion Picture Exhibitors' Assn., he was named a life member in 1961.

Survived by a son and three daughters.

JACK DRAPER

Jack Draper, 70, pioneer cameraman who was regarded as one of the Mexican film industry's top lensman, died recently of a heart attack in Mexico City. He won laurels for photography on such films as "Rosenda," "Janitzio," "The Black Angel" and "Over the Waves."

Surviving are his wife, two sons and a daughter.

JEROME ROBERTSON

Jerome P. Robertson, 62, former musicomedy star and concert singer, died Oct. 17 in Memphis, Tenn.

A baritone, he played the Broadway lead in Ziegfeld's "Rio Rita" and earlier appeared as Dennis King's understudy in "Rose Marie." He had been a vocal teacher and choir director in recent years.

FRANK E. REYNOLDS

Frank E. Reynolds, 57, former director and manager of the Empire Theatre, Belfast, died Oct. 8 in that city. An actor, he was taking part in a rehearsal at the BBC studios in Belfast when fatally stricken. The Empire Theatre closed last year and is being demolished.

His wife and two sons survive.

VICTOR SCHEURICH

Victor H. W. Scheurich, 73, a cameraman and for many years associated with Columbia Pictures until his retirement, died in Hollywood Oct. 10.

Widow and sister survive.

IRENE B. MILLER

Irene Bliss Miller, widow of Addison F. Miller, manager of English Opera House, Indianapolis, from 1898 to 1929, died Oct. 7 in Naples, Fla.

Survivors include son, and daughter, Mrs. John (Marian) Byram, wife of former Paramount Pictures exec. Mrs. Byram is a one-time legit pressagent.

BERT COLLINS

Bert Collins, 63, former vaude headliner, died of a heart attack Oct. 4 in Fresno, Cal. In recent years he managed his wife, Jacqueline Hurley, acrobatic dancer. He was conducting an orch rehearsal prior to opening a show at Fresno County Fairgrounds when stricken.

Son and brother also survive.

WILLIAM HAWORTH

William Haworth, 49, station KFI, Los Angeles, announcer-newscaster for past 12 years, died Oct. 17 in Hollywood after a brief illness. He started his radio career in Kansas City 30 years ago. Before joining KFI, he was a staffer at CEB and Mutual.

His wife, son and daughter survive.

MARIAN SHAIRK

Marian Shairk, who until her retirement from CBS Radio in 1960 was an administrator in the advertising records section of the research department, died Oct. 16 in Rockland County, N.Y., after a long illness.

Miss Shairk had been a member of the CBS Radio staff for 20 years.

FERRIS POUNDS

Ferris Pounds, 81, veteran exhibitor, died recently in Belfast, Northern Ireland. He retired in 1954 as general manager and director of Irish Theatres, which was taken over by the Rank Organization.

Survived by his daughter.

ROGER LEONARD

Roger Leonard, 45, former associate producer of Screen Gems' "Route 66" teleseries, died Oct. 13 in Hollywood following brain surgery.

Surviving are his wife, son, four daughters and brother, Herbert, SG exec producer.

HARRY N. NICOL

Harry N. Nicol, 73, vaude agent, died Oct. 5 in London. Originally a member of the Nicol & Martin comedy cycling act, he started the English Vaudeville Exchange agency.

Survived by his wife.

MARIA M. ROMERO

Maria Marti Romero, 81, mother of Cesar Romero and a former singer, died Oct. 17 in Hollywood. In her youth she sang at Carnegie Hall, N.Y., in 1900.

Another son and two daughters also survive.

FRED L. KNAPP

Fred L. Knapp, 67, retired vaude performer, died Oct. 5 in Monterey Park, Cal. He was a member of the acrobatic act, Bender & Knapp.

His wife and daughter survive.

Arthur R. Weiner, 75, who for several years broadcast a program for shut-ins over the Fordham University radio station, WFUV-FM, died recently in New York. He was known on his radio show as "Uncle Art, the shut-in's pal."

Daughter, 3, of Robert Kennedy and his actress-wife Beryl Stevens, died of leukemia Oct. 10 in Sutton, Eng. Kennedy, former joint managing director of Dudley Hippodrome, is now Harry Secombe's personal manager.

Widow, 80, of Peter A. Cavallo, bandmaster and musical director, died Oct. 14 in California. Surviving are a daughter and a son, Peter A. Jr., former v.p. of J. Walter Thompson Agency in Chicago.

Mrs. Marie Frulatte Petrillo, 68, wife of James C. Petrillo, president of the Chicago local of the American Federation of Musicians, died Oct. 20 in that city. Survivors also include two sons, daughter, two brothers and two sisters.

Msgr. John Ronan, 67, who launched the Four Lads, The Crew Cuts and The Four Dukes from St. Michael's Cathedral boys' choir, Toronto, died Oct. 15 in that city.

Mother, 57, of producer-director John A. Ettlinger, died Oct. 13 in Hollywood.

C. B. M. Smith, 75, trumpet player in Des Moines theatre orchestras, died Oct. 10 in Des Moines. Surviving are his wife, a daughter, son and sister.

Tempe Pigott, 78, retired legit-screen actress, died Oct. 13 in Hollywood. One of her last pix was UA's "Little Lord Fauntleroy" in 1936.

William Sellers, 62, ex-cafe pianist and father of actor Peter Sellers died Oct. 17 in London.

Jewel E. Krone, 41, former dancer, died Oct. 10 in Hollywood. Mother and sister survive.

Jim Youll, former stage manager of Preston Hippodrome, died last week at Preston, Eng.

IN LOVING MEMORY
Sam Liebert
Oct. 24, 1945
AUTHOR OF "SHYLOCK VERSUS SHAKESPEARE"
ANNA LIEBERT and FAMILY

L. B. Wilson
October 28, 1954

IN MEMORY of
my first writer and long friend
NEAL O'HARA
Oct. 4, 1962
. . . BILLY GLASON

MARRIAGES

Vickie Ottley to Michael Dew, Windsor, Eng., Sept. 29. Bride is a member of the staff of Windsor Theatre Royal.

Maureen O'Donnell to Len Greener, London, Sept. 8. He's a publicist with the Walt Disney Organiatzion.

Heather Fitzsimmons to Roger Greene, St. Albans, Eng., Oct. 20. Bride is a Windmill girl.

Dr. Ruth Railton to Cecil King, Maidenhead, Eng., Oct. 6. Bride is founder and musical director of National Youth Orchestra; he's chairman of the Daily Mirror group.

Mardie Madden to Kernan Gorman, Hong Kong, Oct. 15. Bride is a costume designer and daughter of BBC-TV exec Cecil Madden.

Vija Zarina to Prof. John McCabe, Oct. 19, New York. He is a w.k. playwright-novelist and head of the Dept. of Dramatic Arts at N.Y. University; bride is nonpro.

Tina Paulo to Carlos Rosaire, Northampton, Eng., Oct. 9. Both are circus performers.

Ann Jellicoe to Roger Mayne, London, recently. Bride is a playwright; he's a legit photographer.

Stella Tillison to Charlie Harris, Las Cruces, N.M., recently. Bride is secretary to John Paxton, city manager for Interstate Circuit in El Paso, Tex.

Mrs. Jerry Wald to Dr. Myron Prinzmetal, Hollywood, Oct. 17. Bride is widow of late producer, groom is a Beverly Hills physician, particularly w.k. in the film industry.

Mary Anne Immediate to Frank Tetro, New York, Oct. 20. Bride's with General Artists Corp.

Vicki Climas to Laurie Payne, London, Oct. 20. Bride is an Australian actress; he's a singer-actor.

Joy Wood to Victor Friendly, Northiam, Eng., Oct. 13. Bride is an actress; he designs and builds stage scenery.

Amanda Rowe to Harry Mitchell, Oct. 18, Greenville, Miss. Bride is former prima ballerina with the Arkansas Ballet; he is a lighting designer and technician.

Naomi Parker to Dr. Harold Friedman, Oct. 21, Kiamesha Lake, N.Y. Bride is the daughter of local Concord Hotel manager Ray Parker.

BIRTHS

Mr. and Mrs. Dick Moore, son, Dallas, Oct. 3. Father is news director at KBOX there.

Mr. and Mrs. Alan Landsburg, son, Hollywood, Oct. 14. Father's a producer.

Mr. and Mrs. Lester Wertheimer, son, Hollywood, Oct. 15. Mother is actress Tamar Cooper.

Mr. and Mrs. Otto Rohleder, son, Chicago, Oct. 10. Father is director of sales research for CBS Radio Spot Sales' Chi office.

Mr. and Mrs. Gerard Slevin, son, Bellshill, Scotland, recently. Father is an actor producer.

Mr. and Mrs. Don Schlosser, daughter, New York, Oct. 10. Father is in charge of ABC Radio sales development.

Mr. and Mrs. Peter Yates, son, recently. Mother is Virginia Pope, a film publicist; he's a film director.

Mr. and Mrs. Chuck Cecil, daughter, Hollywood, Oct. 16. Father's a deejay on station KFI.

Mr. and Mrs. Stephen Burnette, son, Portland, Ore., Oct. 14. Mother is actress Dorothy Hack; father is actor-son of comedian Smiley Burnette.

Mr. and Mrs. Edgar Krass, son, Oct. 17, New York. Mother is legit actress Betty Bartley; father heads his own advertising agency.

Mr. and Mrs. Christopher Cary, son, Oct. 19, New York. Mother is Maureen Bailey, dancer; father is an actor.

Mr. and Mrs. Lex Carlin Jr., son, Philadelphia, Oct. 16. Father is manager of the Forrest Theatre there.

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SHOWMEN MAKE WITH BIG THINK

London Morality Council Deplores Sordid Plays, Assails the Critics

London, Oct. 30.

Out of 45 plays seen this year, the Public Morality Council has decided that 10 were not deemed worthy of classification. Seven were criticized and 28 classified in grades of suitability.

The figures were released last week by George Tomlinson, general secretary of the Council, who said that a list had been drawn up by a committee which classified plays on moral values. He urged that the tabulation should be more widely used.

Speaking at a London meeting of his Council, Tomlinson complained that some of the reports published about sordid, murky and unhealthy plays and films were astonishingly

(Continued on page 62)

Round-the-Clock Telstar Seen Five Years Away

Frank Marx, ABC's engineering chief, said last week that in his opinion around the clock availability of Telstar was at least five years off.

Marx was asked to explain to reporters at a press conference held Friday (26), in behalf of the European Broadcasting Union, the future of the Telstar project. He said that he and EBU technicians

(Continued on page 62)

TOA, ALLIED BID SAVANTS SPEAK

By JACK PITMAN

Time again for exhibitors to rate top billing in American motion picture schematics, per congregation of the nation's two top theatre organizations. Omens mount to suggest that the present structure of U.S. exhibition is headed for vastly more upheaval and evolution in the months and years to come.

The problem facing showmen is, in essence, one of sage leadership to chart a wise course, mindful that

(Continued on page 62)

Where Was K. on Nite After C. Quarantine?

Jerome Hines, the lanky basso of the Metropolitan Opera who sang his farewell "Boris Godunov" at the Bolshoi Theatre in Moscow on Tues. (23), with chairman Nikita Khrushchev in the audience, probably assured himself a small footnote in the political history of the 20th Century. He is part of the answer, "Where was K. the night

(Continued on page 62)

NAB's TV Code Manager Asks 'Who Needs Sex?' & He Plays It Straight

Washington, Oct. 30.

Take away sex and what have you got?

"Better-than-ever television," declared Edward H. Bronson in a deadpan speech to the National Assn. of Broadcasters fall conference here. Bronson, who doesn't have a gag writer, is manager of NAB's Television Code.

He noted the "great hue and cry" for the past two years over excessive "prurient sex," crime and violence in tv programming and added: "Needless to say, one reason you do not hear the shrill screams of the past about these subjects on tv, is because rarely nowadays are there occasions warranting such complaints.

"That the Television Code had

(Continued on page 62)

Sindlinger Check: 1962 Admissions Up $130,000,000

Domestic (U.S.-Canada) film attendance seems a cinch to clock a new gross record this year. It's running 2% (nearly 40,000,000) more than last year, per Sindlinger & Co., market analysts, which puts the cash b.o. at $130,000,000 ahead of 1961 for this date. Partly, this reflects higher average admission (pegged currently at approximately 75c).

Last year's attendance hit 2,007,850,000 and grossed about $1,505,000,000. Top domestic gross was notched in '46 with $1,512,000,000. Steady decline then ensued, reaching a postwar low of $1,134,000,000 in '52.

To keep the resurgent b.o. in perspective, however, fact is that fewer pix have been making off with larger takes, same pattern applying to attendance.

Networks Deny Bias In Employment of Negro Players and Staffers

By BILL GREELEY

Negro and white major domos of show business squared off yesterday (Tues.) with widely varying testimony on the matter of discrimination in the entertainment world during the House of Representatives investigation of job practices in radio, tv, motion pictures and the legit theatre.

Headed by Harlem Congressman Adam Clayton Powell Jr., the House Committee on Education & Labor is conducting the hearings at the eastside Post Office in New York. Heard yesterday were execu-

(Continued on page 37)

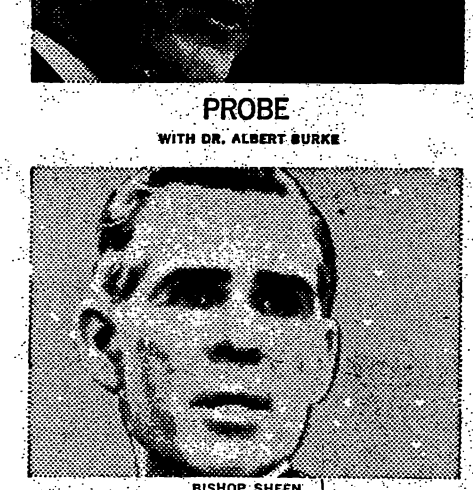
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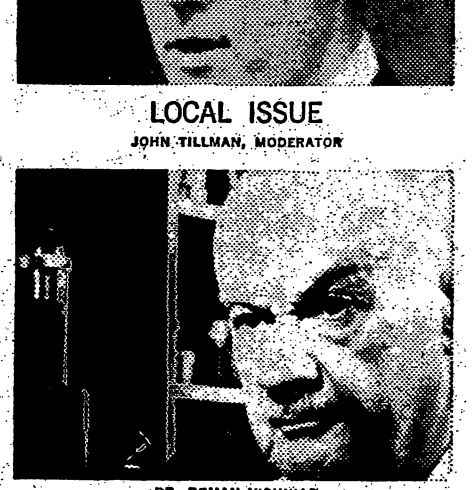
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NEW YORK'S PRESTIGE INDEPENDENT



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N.Y. Commuters' Stay-Overnight Legit-Motel Tie

Tisch hotel manager Arthur J. Levey, who now manages the Howard Johnson (Loew's) motel on 8th Ave. and 51st St., and who will co-manage the somewhat larger Loew's Midtown Motor Inn when it opens shortly on 8th Ave. at 48th St., has a complete theatre package deal worked out for the latter. Levey, a show biz buff from 'way back, will merchandise a 24-hour drive-in deal for the suburban theatre trade, permitting overnight lodging, so that the little woman can return to the suburbs and the man can be in town for his day's work following a combination theatre dinner-supper package. This will include pre-theatre

(Continued on page 62)

Desegregated Memphis Fair (1st in 106 Yrs.) A Whopper at the B.O.

Memphis, Oct. 30.

Memphis' Mid-South Fair, which maintained a southern tradition of keeping its annual event 100% segregated for 106 years, recently turned its back on this age-old Dixie heritage. For the first time it operated on a wholly integrated basis. The move came on the heels of the Oxford, Miss., crisis—some 70 miles south of here.

The first integrated fair was a whopper at the turnstiles with 541,583 mixed customers attending the nine-day event. "We were proud and happy to open our first fair in 106 years to all races," beamed Bill Wynne, skipper of the expo, "and what's more, this

(Continued on page 62)

MCA as Legit Angel Nothing New But Now Will Be Out in Open

Proposed thrust by Music Corp. of America into legit as a financier, for avowed purpose of nailing down important properties for the motion picture and video markets, is a repetition of past MCA experience, but this time with the company agreeable to making its participation visible.

Some years back, when its primary impact was in talent representation, MCA associated itself in a fiscal way with a number of Broadway projects. Its participation then, however, was cloaked in the personage of attorney Morris M. Schrier, MCA v.p.-secretary in New York. All of which was fairly common knowledge in the N.Y. legit community.

The new MCA romance with Broadway is part of the enlarging entanglement of legit and other amusement sectors. The major disk companies (Columbia, RCA Victor, Capitol) are notably prominent in the laying out of coin for musicals, hopefully for profits, but in any case for original cast LP exclusivity. Columbia Broadcasting bankrolled "My Fair Lady," and from the film sphere, Seven Arts has been foremost as an "angel," although not always with an appetite for screen rights.

Stage-to-screen has been traditional evolution in the American showbiz scheme, but only recently did Broadway engage the telefilmers, per Metro's current preparation of a series based on the "Bells Are Ringing" tuner for CBS. Now

(Continued on page 62)

Ad Libisms

Prestwick, Scotland, Otc. 30.

Jane Mansfield, who planed in en route from N.Y. to Beirut, gave utterance to a near-classic quote on the Auld Lang Syne scene.

Told at a breakfast-time breather that she was on Scottish soil, she asked: "Is this the place where everyone wears skirts?"

Chief Rabbi of Israel Deplores Inbal Ballet's Role in 'Greatest Story'

Tel Aviv, Oct. 30.

Rabbi Jitzhak Nissim, Chief Rabbi of the State of Israel, has officially condemned the Inbal Israeli dance group for its decision to participate in George Stevens' picture, "The Greatest Story Ever Told." Despite the Chief Rabbi's censure, Mrs. Sara Levi-Tanai, founder and director of Inbal, proceeded to Hollywood, with 32 members of her company, to participate in the picture about the life of Jesus. In a statement issued by the Chief Rabbi's office the hope was expressed that Inbal would 'reconsider the decision and cancel their trip."

A similar statement was given to the press by Rabbi Untermann, Chief Rabbi of the City of Tel Aviv: "I have not the slightest doubt that missionaries will use the picture in order to propagate their faith. While I abhor the thought of interfering with anybody's religious belief, I can certainly not agree to the fact that an Israeli dance group intends to play in the hands of the missionaries."

The Inbal company, fearing such reaction, withheld the news about its participation in the picture and prepared for the trip in secret. However when the story leaked out the company had to face the issue only two days before departure. In a hurriedly called press-

(Continued on page 63)

JFK & Jackie 'Too Hot' For British Scribes

London, Oct. 30.

President Kennedy and his wife are proving something of a headache to writers in this neck of the showbiz woods. A revue, "See You Inside," which opened at the Royal Court, Liverpool, on Oct. 22 had a sketch in which Moire Lister was to have gently satirized Mrs. Kennedy. It was axed.

The American revue, "The Premise," also tripped up over a Kennedy joshing, though the White House had cabled a "no objection" to the impresario, William Donaldson (see VARIETY 10/24). Now, "What the Public Wants," first tv politically satirical program, has been postponed. It was decided by Associated Rediffusion that the show "was not artistically right." But, significantly, in the postponed show was a joke about the Lord Chamberlain's ban on the Kennedy gag in "The Premise."

In the revue "See You Inside" other items that jolted the Lord Chamberlain were references to Prime Minister Harold Macmillan by name and a sketch which poked fun at the adlibbing in "The Premise."

Miss Farrell Shifts Mgmt.; Paid 20% Commissions

Soprano Eileen Farrell of the Met Opera has quit Columbia Concerts after 20 years and transferred to the Herbert Barrett office. The late Horace Parmalee handled her throughout her long radio buildup on CBS. After his death Miss Farrell was managed by the Judson, O'Neal & Judd division of CAMI.

Dispute involved payment of 20% commissions on reengagements, amounting to about $900 per recital since Miss Farrell is now in the $4,500 fee class.



JOE E. LEWIS

KING OF THE BISTROS, says:

"It's amazing how an exceedingly successful young artist like **PAUL ANKA** can attain the heights never playing the horses and not even drinking scotch—no gambling, no imbibing—and yet **PAUL ANKA** is a consistent hit—well, that's show business."

Jackie's Telepic On Domestic Ice During Tension

Washington, Oct. 30.

A Government decision on commercial exhibition in America of the film on First Lady Jacqueline Kennedy's India and Pakistan trip has been shelved until there is a letup in the Cuban crisis.

The position taken by the U.S. Information Agency previously was that the USIA produced film would not be exhibited in this country unless a resolution sanctioning it were passed by Congress. The Senate approved the resolution, but the House never put it to a vote. There was no known House opposition. The measure was simply lost in the rush for adjournment.

George Stevens Jr., chief of motion pictures for USIA, said no new policy decision has been made in view of the failure of Congress to act finally.

Soph 'Steals' Command Show

London, Oct. 30.

Personal triumph of Sophie Tucker highlighted last (Mon.) night's annual Royal Variety Performance attended by Queen Elizabeth and Prince Philip. Yank performer climaxing a five-month overseas tour that included Australia and South Africa, registered in wham fashion with her "Saga of Sophie Tucker." She had the sedate Palladium crowd craving more and was the only artist palmed back for an extra bow.

Miss Tucker's turn ignited a sagging show and paved the way for Bob Hope, who followed her in the lineup. Latter, sharing his time with comedienne Edie Adams, lined out a sharp monolog, but the act appeared overstretched and the pair's "Foggy Day" vocal made for only moderate register. Completing Yank contingent, Eartha Kitt clicked with a savvy routine and

(Continued on page 62)

CERF SCION DEBUTING AS VOCALIST ON MGM

Chris Cerf, son of book publisher-author-tv panelist Bennett Cerf, has moved into show business via the disk route. He debuts as a singer this week under the MGM Records banner with a coupling of "Cheerleader" and "In The Middle Of The Night."

Young Cerf, an undergrad at Harvard, came to the attention of Arnold Maxin, MGM president, late last year when Cerf was peddling a demo disk he and several friends had put together.

Maxin didn't take the disk but he remembered Cerf's voice, hence the pop disk debut. In addition to singing, young Cerf also plays the piano.

Those Female 'Monsters' at Theatres

Legit theatre managers are getting increasing squawks from partons over those femme wigs and transformations, recently added to the high-style, high-coiffs which themselves harass theatregoers.

It's a losing battle from both ends because the fancy coiffed women can't chop their heads off—although the guy backs of 'em would like to—and, in turn, by the nature of reserved-seats in legit, you just can't hop around and change seats, a la a cinema. What is distressing the managers is the outspoken opinion by longtime theatregoers that "we may just as well stay home because if you're stuck behind one of those tall-in-the-hairdo dames you just can't see the actors for the wigs."

Steinbeck, of H'wood Renown, Another 'Disputed' U.S. Winner of Nobel Prize

John Steinbeck will be in Stockholm come Dec. 10, world conditions permitting, as the sixth American writer ever to receive the Nobel Award for Literature. Previous American winners: Ernest Hemingway, Eugene O'Neill, William Faulkner, Sinclair Lewis, Pearl Buck, of which only the lady is now extant.

Steinbeck gets both the prestige of the win and $49,656 in cash. His designation dramatizes the standing Steinbeck enjoys in Europe compared to a general critical neglect in the United States where his works since World War II have not been ranked as "major."

His reputation stems in large part from the epic of the depression years, "Grapes of Wrath." "Tortilla Flat" and several other novels deal with the fishery coast in northern California, his homeland.

A number of Steinbeck's novels have become films, notably "Wrath," "Wayward Bus" and "East of Eden." A certain tendency to screen popularity has been cited against him by the campus literati and highbrows generally.

Interestingly, the bestowal of the Nobel Prize upon Americans has often been accompanied by disputatious reaction as coming too late, or beyond the recipient's peak, or not for the best reasons. Sinclair Lewis was furious when passed by for Hemingway but later swallowed his pique and was glad to be acclaimed.

Act Combs 'Em In

Minneapolis, Oct. 30.

The first nitery act of its kind ever seen here, hair-combing, is credited for helping pack 'em in at the local Inn-Tuition bistro. Haircomber, billed as Dorian, is in his fourth week. To a musical recording, he and his first feminine partner engage in pantomime. She sits on a high-stool and he combs her hair in various fashions.

Three other girls, all of them lookers, also have their hair coiffed by Dorian during the act. Audiences have been going for the hair-do routine in a big way, according to the spot's owner, Frank Seifert. He says that competing cafe owners have been coming in to catch the act and mutter, "What is this nightclub business coming to?"

East Haddam Opera With Scherman's Little Orch: Invite Cyril Ritchard

East Haddam, Oct. 30.

Goodspeed Opera House, wooden structure on the banks of the Connecticut River at East Haddam, population 2,000, expects to launch itself in June of 1963. During the past summer house was open on a tourist fee basis Saturdays only. Contractors collected some $275,000 to put the tiny house into condition.

Creation of parking space, of which the village green has none, is now underway. Only hotel in village, built by the same man after whom the opera house is named, has been closed in recent seasons, so there are no overnight quarters in East Haddam at present.

The 1963 project contemplates a mixed-events, eight-week season. Opener will be three short operas, Wolf Ferrari's "Secret of Susan," Klein Singer's "Archie and Mehitabel" and Georges Bizet's "Djmalieh." These will be staged and conducted under the Little Orchestra of Manhattan, of which

(Continued on page 62)

Fred Friendly Tapped For 'Town Meeting of World'

Fred Friendly has been given the assignment of producing an international tv forum via Teltsar, a proposed "Town Meeting of the World" made by CBS prexy Frank Stanton in his address before delegates of the European Broadcasting Union.

CBS News prez Dick Salant, in making the Friendly assignment, said that "Telstar will enable us to create a world forum, which, we hope, will have many of the attributes of the town meeting of early America." Friendly, exec producer of "CBS Reports," participated last July in the first tv programming exchange between Europe and the U.S. via Telstar.

10/31

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ABEL GREEN, Editor

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WHO'S GOT THE AA ACTION?

Young N.Y. Filmmaking Trio

Kronick-McCarty-Gaffney Expanding Under Seneca Label—Joe Levine One-Quarter Financier

Everybody must now be aware that New York has a number of young moviemakers at work around the town busily putting their dreams onto film with varying quality results. Now, however, something new has been added: a tyro New York film producing concern that not only has branched out into distribution, but also operates its own studios.

Seneca Productions-Seneca International is the corporate umbrella which covers the diversified activities of Bill Kronick, Bob McCarty and Bob Gaffney, who first came into these columns about 18 months ago via Kronick's irreverent "Bowl of Cherries," a featurette about modern art, and McCarty's lyrical and satiric short, "The Rooftops of New York," the latter distributed by Columbia.

Now that they are winding post-photography chores on their first feature, "The Light Fantastic," the trio revealed last week that Joe Levine's Embassy Pictures had been a major angel on the project, supplying approximately 25% of the $80,000 budget, and that Embassy will be releasing the pic.

At the same time, they reported themselves to be happy with the b.o. returns of Seneca International's first release, Akira Kurosawa's "Yojimbo," now playing its New York preem date at the Carnegie Hall Cinema. They expect to windup negotiations shortly for Seneca's second release, Louis Malle's "Zazie."

This French import was the subject of some controversy in the New York importing trade about a year ago when director-producer Malle decided to bypass indie distribs hereabouts and open the pic himself, sans distrib, for its U.S. preem date at the Paris. Malle's reasoning was that if that date were a success he could get better terms than were offered prior to opening. Since he had alienated distrib affections via his frank pre-opening statements, and since the Paris Theatre run was

(Continued on page 22)

Wayne U's Episcopal Chaplain

Rev. Malcolm Boyd

has written a discerning piece on

The Negro In Hollywood Films

* * *

another important Feature in the upcoming

57th Anniversary Number

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Plus other statistical and data-filled charts and articles

33 From Levine Headed for Video

Deal is understood imminent to put a first package of 33 Joseph E. Levine features (almost entirely imports) into tv exhibition. Several current releases are included, among them "Two Women," the Sophia Loren starrer.

Embassy Pictures founder-prez has been dickering with both a network and a N.Y. indie telestation. Only previous Embassy deal with tv was for the outright sale of "Godzilla," Japanese sci-fi pic which played off several seasons back.

Make-With-the-Ideas; A Series of Reissues Turns Into 'Festival'

Minneapolis, Oct. 30.

Product shortage has local exhibitors brain-straining for ways to sell reissues differently, and more effectively. It's almost a "custom" here now to bundle the reissues into series and to call the latter "festivals." The teeoff in this respect was a five-week "70m Festival" at United Paramount's loop firstrun Century theatre. It comprised a quintette of pictures previously shown both in the loop and uptown.

This was followed by an "Operetta Festival" in a Tedd Mann theatre. That comprised a succession of reissued MGM musicals.

Currently, at another Mann theatre, it's an "Ingmar Bergman Film Festival." There'll be 13 of his Swedish pictures, Janus distributed reissues, presented as twin bills for three days each.

Duals are "Three Strange Loves" and "Illicit Love," "Secrets of Woman"-Naked Night," "Lesson in Love"-"Dreams," "Smiles of Summer Night"-"Seventh Seal," "Wild Strawberries" - "Brink of Life," "Magician"-"Virgin Spring" and "Devil's Eye" - "Three Strange Loves" (latter brought back).

RETURN OF SEXY REXY AS 'FAIR LADY' PROF

Hollywood, Oct. 30.

Rex Harrison will reprise his original Broadway role of Professor Higgins in Warner Bros.' picturization of "My Fair Lady." to star Audrey Hepburn, based on Bernard Shaw as musicalized by Lerner and Loewe.

Musical rolls nort year, probably in June.

tt

SW's 30c Divvy

Stanley Warner board last week declared its regular 30c divvy on its common stock.

Payable Nov. 23 to holders of record Nov. 8.

For Reporters: Idyllic Credo Of Howard Minsky

Howard Minsky, new (since last summer) president of International Telemeter, called a press meeting in New York last week to provide a blow-by-blow of what's going on with this home toll tv system owned entirely by Paramount. There's a separate story detailing his report.

Minsky also made plain his attitude toward the trade and lay press reporters. His policy, as he stated, is this—

"My office is always open to you. I will not kid you. I will not answer question if I don't know the answers, but I won't be devious. Want to be helpful and progressive. There may be sometimes when I can't give answers because of the competitive situation. But other than in this area, call me and if I don't have the information you wan't I'll try to get the information you want. Let me know where I can reach you."

Minsky in effect was promising no doubletalk, as has been heard in the trade before. His statement was refreshing—for the time being. He was saying in effect that honesty is the best policy. A veteran reporter, for one, is hopeful that Minsky will continue on the course he himself has charted via public announcement. And along with this goes the reporter's thought, wouldn't it be welcome if all responsible officials of films and show business in general recognized that honesty pays off.

SPERLING AND SMERLING BID

Allied Artists management has been having talks with Milton Sperling, longtime theatrical film producer formerly associated with Warners, and Sheldon Smerling, formerly head of National Telefilm Associates and now an exhibitor on his own, about the possibility of these two execs bringing new capital into the film company. AA, a deficit operation as of the past financial report, indebted to president Steve Broidy and a couple of other execs in the amount of $150,000, and with its studio up for sale, is in need of cash.

Broidy, reached from New York at his office in Los Angeles via telephone, acknowledged that conversations have been going on with Sperling and Smerling. The report around Manhattan was that the two might contribute a stake in the company and, in association with Claude Giraux, presently biggest AA stockholder (88,500 shares), take over control.

Broidy said there's no fight involved over control. Anyone who antes up sufficient capital can take the helm, he strongly indicated. He added: "We never fought anybody who put up the money; there's no bone of contention in this respect."

Broidy related "we are trying to make a film company out of this" (AA) and have all the parts to get going. The corporation, he continued, has proved itself with the distribution of "El Cid," and now has "Billy Budd" and "55 Days at Peking" upcoming. "Budd" already is strong in England.

But an overhaul is called for, this being toward more major productions and away from the lesser-scale entries that had been coming from the coast lot.

Broidy is convinced there's a good future ahead for AA, tied in with the theory that the market is ripe for big features of the type his company has proved itself of being capable of handling.

As a footnote, there's no rhubarb with Giraux. "He has been very cooperative and helpful," said Broidy.

Paris Candy Lulls

Paris, Oct. 30.

Exhibs Sammy and Jo Sritzky, who run a bevy of firstruns, trying out a new policy at various exclusivity houses in the more Parisian districts, namely the Grandes Boulevards. At a couple of hardtops the long candy selling and ad showing intermissions have been cut and midnight shows added for weekends.

Could develop icecream and sweets sold via lit stands a la the American way.

Culture-Saddened Press Agents; Films, As TV, Expresses Dismay At N.Y. Times' Policy Shifts

By ROBERT J. LANDRY

Impact of the new "Cultural Secretariat-General" at the N.Y. Times is not confined to the television medium. Protests of broadcasters, as detailed in last TV Section of VARIETY has an echo in the film trade, though in differing terms.

Unhappiness of film showmen has this in common with the gripes of their brethren of television: the N. Y. Times is a key news break, and its reviewers are of unique significance, publicity-wise. Hence any shift in policy at the Times touches press agents where they are tender, and their bosses where they are wistful.

Recent emphasis on the Times favors culture in Milwaukee, Dublin, Seattle, San Francisco and Moscow, points to which the Times has dispatched staff writers of late. Film circles in Manhattan complain that a premiere in a faraway spot has a distinctly superior chance to get prominence than anything filmic in the Gotham neighborhood.

"The Times won't go nowadays for a feature interview involving a current release film, but it is captivated by offbeat nitery entertainers who may rate a two-column or better spread," is the way one major spokesman puts it. "The nation's leading prestige daily is immune to the blandishments of film star ballyhoo but an offbeat exponent of cool jazz may come under the new cultural umbrella."

It impresses the N. Y. film trade that the Times is prepared to go great distances, spend plenty of travel money. The daily is alert to new values as perhaps never before. But meanwhile the film merchants

(Continued on page 22)

MPAA Proxy

Eric Johnston

detours into a brighter orbit of the motion picture industry in a tongue-in-cheek appraisal of Hollywood journalists titled

How to 'Dig' Film Colony Gossip

* * *

another interesting Feature in the upcoming

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Engel Studios In Israel Assured

Tel Aviv, Oct. 30.

Hollywood producer Samuel G. Engel, on his recent visit here reached preliminary agreement with Israeli authorities to build the biggest production facilities in the country. Main studio will be in Caesarea, on the sea-shore halfway between Tel Aviv and Haifa and a second studio will be in

(Continued on page 62)

Cowan Confident He'll Coproduce in Soviet; Some Senators Fretful

Indie producer Lester Cowan, who is putting together the first U. S.-Russian coproduction under terms of the cultural exchange agreement between the two countries, spent Monday (29) in Washington conferring with State Dept. and other government officials. The project is film adaptation of Mitchell Wilson's novel, "Journey to A Far Meridian."

Prior to his departure for Washington, Cowan expressed confidence that his project would continue despite the current crisis and would continue unless international relations disintegrate to outright shooting.

Cowan planned to take the opportunity to talk to various members of the Senate who have been skeptical of the cultural exchange pact, especially members of the Senate Appropriations Committee which last week issued a report

(Continued on page 22)

Producers Smart To Do Own Sell, Per Bill Castle

Hollywood, Oct. 30.

New niche necessarily occupied by the film producer in present-day marketing of motion pictures is emphasized by producer-director William Castle "We are witnessing the birth of a new business. We can no longer expect the distributor to create the excitement needed to sell tickets. We (the producers) must do it ourselves."

Longtime proponent of the producer's personal touch in ballyhooing product, Castle, who checked into Columbia Pictures last week to start prepping his "Candy Cobweb," cites recent nationwide jaunts of Robert Cohn with his "Interns" and Rod Serling with "Requiem for a Heavyweight" as sign trend is on the upsurge.

"A producer knows his picture better than anyone," Castle points out. "He's able to engender the excitement which prompts people to leave tv and go to a movie. Actors are often neither articulate or enthusiastic enough.

"Previously, a picture was made and advertising was relied on to sell it. It doesn't work that way any more. Ads haven't changed in 30 years—we've run out of superlatives—people just don't believe us any more. Simply saying "This is the best picture ever made doesn't work anymore."

Castle has sold popcorn and taken tickets in houses which harbor his films, and has shaken thousands of hands, made hundreds of speeches from stages and has even baby-sat for people who would otherwise be unable to go out to see his picture.

"I consider myself exactly the same as a candidate for office—

(Continued on page 18)

Foresee Big Movietone Revamp

Higginbotham, of Video Antecedents, Takes Over 20th's Newsreel From Reek

William R. Higginbotham, formerly a tv producer for United Press International, has taken over as operating head of Movietonews. He succeeds Edmund Reek who was out last week as 20th-Fox veep in charge of production of Movietonews. It's understood that Higginbotham will be completely reorganizing the theatrical-television news and short subjects arm of 20th.

In addition to Reek, Jack Haney, general manager of newsreel production, has retired, as has Jack Gordon, head of commercial production. Jack Kuhne, top camerman and shorts supervisor, stays on. Movietonews is one of the last three remaining major company newsreels, the others being Universal's newsreel and Metro's News of The Day.

MAKING IT OFFICIAL

Entertainment Industries' Natal Day Is Nov. 5

Official announcements are coming out; Max E. Youngstein, new president of Television Industries, which is to be changed to Entertainment Industries, let it be known in a press statement that Jerry Pickman has been designated exec v.p. Pickman is former v.p. of Paramount Distributing Corp.

Youngstein further stated the newly-reorganized company would begin operations Nov. 5 with activities primarily in "packaging, production and distribution of theatrical motion pictures," with further plans to operate "in all phases of the entertainment field."

Amusement Stocks Lost in Wall St. Canyons Again; Cuba Didn't Help; 15 Issues Dip $679,387,000 in '62

By GENE ARNEEL

The disturbances set off last week by Krushchev-Kennedy-Castro had show business as a casualty. Amusement stocks fell off. And they did not entirely recover.

It's a case of, "here we go again." Film company, theatre and broadcasting issues for the most part took a drubbing last week. Metro, Paramount, Warners, Disney United Artists and 20th-Fox were among those which hit new lows.

There were some gains Monday (29) and yesterday but these were mainly fractional, and don't obscure the fact that since last Jan. 2 the paper worth of 15 issues has fallen $679,387,000.

Financial men on the film side see some ray of hope for a possible upsurge. Several new epics are upcoming on the release schedules and these could draw new investor interest. (This obviously could work in reverse, too, for an expensive picture not well received could be a depressant.)

In any event, Metro has "Mutiny on the Bounty" and "How the West Was Won." 20th-Fox has "Cleopatra" following the current "Longest Day" and Columbia has "Lawrence of Arabia." The boxoffice impact of these, among others, figures to have a bearing on the Stock Market.

Columbia Pictures closed the week off $1.50 despite the fact that this film-tv corporation just reported the best earnings in years. 20th-Fix was down to $17.25 at the windup of last week's activity and this is particularly enigmatic, for this company maintained the $22 trading-price level throughout the internatl upheaval which saw change in regime and studio closing. Then, suddenly, the drop in price.

The conclusion drawn by experts in the field is that show business is not the place to be positioned, market-wise, in times of national economic or political stress. The various nationally-recognized charts and indices show that most of the big industrial, roads, utilities, bond issues have a way of bouncing back after a general selling wave.

Depressed values in these areas attract investors anew. But the bargain hunters don't seem to go back to the amusements.

As the accompanying chart shows, the values of the theatricals on the Big Board and Amex fell from $1,720,281,000 on Jan. 2, 1962, to $1,262,884 on May 28.

This was a colossal loss of more than $400,000,000. But just about everything listed on that Black Monday of May 28 was in bad shape. And now comes the key point, or, to put it another way, the unexplainable rub. Most of the market recouped—but not show biz. Perhaps the psychologists are correct in saying show biz is just too volatile. In any event, the 15 listed amusement stocks annexed are off another quarter of a billion dollars in paper values.

Also adjacent is the weekly VARIETY chart showing the closing prices and changes as of yesterday (Tues.).

'Freud' at Dartmouth

Universal has arranged to preview "Freud" before an invitational audience in the Spaulding Auditorium of the new $7,500,000 Hopkins Center at Dartmouth College. Date is Nov. 11. Repeat showing is skedded the following day for undergraduate attendance.

The centre is Dartmouth's new home for the visual and performing arts. "Freud" producer John Huston is expected to attend the preview.

Amusement Stock: Jan.-May-Oct.

Company	No. of Shares Outstanding	Trading Price Per Share Jan. 2, '62	Trading Price Per Share May 28, '62	Trading Price Per Share Oct. 25, '62	Total Dollar Value Jan. 2, '62	Total Dollar Value May 28, '62	Total Dollar Value Oct. 25, '62
AB-PT	4,350,000	$45	$31	$27	$195,750,000	$134,850,000	$117,450,000
CBS	8,900,000	40	36	33½	356,000,000	315,400,000	293,700,000
Col Picts	1,500,000	28	18	16	42,000,000	27,000,000	24,000,000
Decca	1,500,000	41	42	39	61,500,000	63,000,000	58,500,000
Disney	1,650,000	37	32	23	61,115,000	54,800,000	37,950,000
Loew's Thea.	2,600,000	42	29	19	109,200,000	75,400,000	49,400,000
MGM	2,500,000	50	37	28	125,000,000	92,500,000	70,000,000
MCA	4,000,000	78	48	37	312,000,000	192,000,000	148,000,000
Paramount	1,600,000	56	41	33	89,600,000	65,600,000	52,800,000
20th-Fox	2,500,000	35	25	17	87,500,000	62,500,000	42,500,000
UA	1,750,000	32	29	24	55,000,000	50,750,000	42,000,000
Warners	4,800,000	20	13	11	96,000,000	62,400,000	52,800,000
Allied Art.	912,000	5½	3¼	2⅝	5,016,000	3,064,000	2,394,000
Cinerama	2,800,000	20	13	11	56,000,000	32,400,000	30,800,000
Techni	2,600,000	26	12	7½	67,600,000	31,200,000	19,600,000
					$1,720,281,000	$1,262,884,000	$1,040,894,000

What Price Advice Under the Guns?

Minneapolis, Oct. 30.

Because still another boxoffice depressant, the recent Russian war scare, has gloomed up, Martin Lebedoff, president of North Central Allied, the regional unit, has called an "emergency" meeting of his board of directors for this week.

Lebedoff explains that its purpose will be to determine what "advice" to give to NCA members "at this juncture of their worst miseries." The board will be asked to figure out ways to meet present "extremely adverse boxoffice conditions" and what steps should be taken to obtain from the film companies exhibitor relief "that's even more needed now than ever," the NCA president announced.

UNITED ARTISTS TAKES ON JAPANESE 'BUDDHA'

The Japanese spec film, "Buddha," produced by the Daiei Co., has been acquired for distribution in the U. S. and rest of the western hemisphere by United Artists.

The 70m pic, described as the most expensive film ever made in Japan, has been compared to C. B. DeMille's "The Ten Commandments," and like that film has been a big grosser in the Far East though also the subject of a good deal of criticism by religious historians, in this case, Buddhist.

L.A. to N.Y.

Theodore Bikel
Shirley Booth
Michael Callan
Paul Davis
William Gargan
Tammy Grimes
David Graham
Neal Hefti
Burl Ives
Henrietta "Hank" Jordon
A. Ronald Lubin
A. Morgan Maree
Burgess Meredith
Rita Moreno
Carol Ohmart
Dudley Paskman
Alice Pearce
Wesley Ruggles Jr.
Paul Stewart
Robert Walker
Tim Whelan Jr.
Joe Wolhandler
Richard D. Zanuck
Alix Talton

N.Y. to L.A.

Ted Apstein
Peter Bogdanovich
Stuart L. Daniels
Keir Dullea
Samuel Goldwyn
Larry Kasher
Edwin Lester
Marcello Mastroianni
Robert Ellis Miller
Charles Schlaifer

Europe to U.S.

Peter Bridge
William Donaldson
Lucia Evangelista
Gene & Francesca
Jean Goldwurm
Jerome Hines
Robin Joachim
Charles Kalman
Peter Katz
Paul N. Lazarus Jr.
Geoffrey Miller
Matt Monro
Ed Smith
Sophie Tucker
Georgie Wood

Amusement Stock Quotations

Week Ended Tues. (30)

N. Y. Stock Exchange

1962 High	1962 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
21⅞	11¼	ABC Vending	179	13½	11¼	13⅜	+1⅛
47½	22¾	Am Br-P'r Th	214	29½	25	29⅜	+3⅛
20⅝	10	Ampex	1178	14⅞	12¼	14¼	+1⅛
43⅞	31½	CBS	353	36	32	36	+2⅜
33⅞	8⅛	Chris Craft	212	10¾	8⅛	10½	+1⅝
31	14	Col Pix	119	17⅞	15⅛	17⅞	+1⅞
51⅜	34½	Decca	31	40¼	39	40	+ ½
40⅝	21	Disney	147	25	21⅛	24¾	+2⅞
115⅞	85	Eastman Kdk.	423	95½	90¼	95½	+3½
6¼	4¼	EMI	354	4¾	4⅜	4¾	+ ⅜
14⅝	8⅜	Glen Alden	254	9	8½	9	+ ¼
47½	17⅜	Loew's Thea.	347	20¾	17⅜	20½	+2½
78⅞	33	MCA Inc.	132	39¾	34½	39⅜	+3⅜
15⅞	10⅜	Metromedia	37	13	11⅝	13	+1⅜
58⅛	26⅜	MGM	166	29¼	26⅜	29⅛	+1¾
9¼	5¼	Nat. G. Corp.	183	6¼	5¼	6¼	+ ⅜
25½	19	Outlet	†240	20	19¾	20	..
58½	31	Paramount	117	34¾	31	34¾	+2¼
221	81½	Polaroid	3980	117¾	103¾	116⅞	+9⅛
63⅞	38⅝	RCA	928	49⅞	43⅞	49¾	+4⅞
12⅝	6½	Republic	88	7	6½	7	+ ⅛
17	12½	Rep., pfd.	18	13¼	12½	13¼	+ ¼
40¼	18⅜	Stanley War.	119	20¼	18⅜	20	+ ⅞
33¼	27¼	Storer	18	30¼	28⅞	30¼	+ ¾
39⅜	15⅝	20th-Fox	330	18¾	15⅝	18¼	+ ⅝
35⅜	22¾	United Artis's	95	25½	22¾	25⅛	+1¼
20¾	10½	Warner Bros.	138	12	10½	11½	+ ½
75⅝	42⅜	Zenith	2071	53½	42¾	49½	+5¼

American Stock Exchange

6⅝	2½	Allied Artists	50	2⅞	2⅝	2⅞	+ ⅛
9	3⅝	BalM'nt GAC	31	4¾	4	4¾	+ ⅜
21⅜	10¼	Cap. Cit. Bdc.	28	15	12⅛	15	+1¾
20⅜	8½	Cinerama Inc.	2095	12¼	8½	12	+2¾
12	6½	Desilu Prods.	50	7¾	7⅝	7¾	..
9⅜	4½	Filmways	16	5	4⅝	4⅞	— ⅛
14⅜	6	MPO Vid.	35	6¼	6	6	..
18	8⅜	Movielab	5	8¾	8⅜	8⅜	— ⅛
2¾	⅞	Nat'l Telefilm	53	15/16	⅞	⅞	—1/16
5⅛	2	Reeves Bdcst.	59	2¼	2	2¼	— ⅛
7½	2¾	Reeves Snd.	186	3⅛	2⅞	3	— ⅛
12¾	10¼	Rollins Bdcst.	8	11½	11½	11½	..
22¾	13	Screen Gems	19	14¾	13⅛	14½	+ ½
26⅝	6⅜	Technicolor	790	9⅛	6½	8⅞	+2⅜
16⅞	4¼	Teleprom'tr	98	5½	4¼	5¼	+ ⅝
3	1⅛	Tele Indus	99	2⅝	2⅛	2⅜	+ ⅜
18¾	10⅛	Trans-Lux	70	11½	10⅜	11	— ½

* Week Ended Mon. (29).
† Actual Volume.

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Over-the-Counter Securities

	Bid	Ask	
Allied Entertainment Corp.	3¼	3¾	
America Corp	1⅞	2¼	+ ⅛
Commonwealth Theatres of Puerto Rico	6¼	7⅜	
Four Star Television	8½	9¾	—2¼
General Drive-in	7½	8⅝	— ¼
Magna Pictures	1¼	1⅝	
Medallion Pictures	4⅝	5⅜	— ⅜
Premier Albums	5¾	6⅝	— ½
Seven Arts Productions	7⅛	7¾	— ⅜
Transcontinent Television	8½	9¼	
U. A. Theatres	5¼	6⅜	— ¾
Universal Pictures	55½	59¾	—2
Walter Reade-Sterling Inc.	1⅜	1⅞	— ⅜
Wometco Enterprises	23	26¼	
Wrather Corp.	3¼	4	

(Source: National Assn. of Securities Dealers Inc.)

U.S. to Europe

Dick Adler
Becker Bros.
Maurice Carrere
Linda Christian
Robert L. Dellinger
Abby Greshler
Douglas Heyes
Herb Homes
Walter Kappesser
Stubby Kaye
Clare Lawson-Dick
Joseph E. Levine
Leonard Lightstone
Cynthia Lindsay
Lyn Murray
Sterling (Red) Quinlan
Studs Terkel

Marvin Levy's New Spot

Marvin J. Levy has resigned as publicist at the Metro homeoffice to join Blowitz, Thomas & Canton, p.r. firm, as eastern publicity manager. Switch will become effective next month as Levy wraps up matters on the openings of "Mutiny on the Bounty" and other MGM business.

A former radio and television producer and writer, Levy joined MGM in 1954 and for the past two years has been coordinatlng special promotional campaigns.



Look quick! It's TWA's new StarStream jet!

The nation's newest transcontinental jetliner! TWA's great new StarStream*, built expressly for DynaFan* jet power, has new capabilities of speed, new range, increased dependability. Now in non-stop service between New York and California. For reservations, call your travel agent or nearest TWA office.

Nationwide Worldwide depend on TWA

*StarStream and DynaFan are service marks owned exclusively by Trans World Airlines, Inc.

LAST TIME I SAW 'CLEOPATRA'

ZANUCK RAPS HER BULGING BUDGET

Saying that the door "is still open" to director Joe Mankiewicz for consultations on the reediting of "Cleopatra," 20th-Fox prexy Darryl F. Zanuck told the press Friday (26) in New York that he believes Mankiewicz has "absolutely no legal grounds" on which to fight his removal from post-photography chores on the $35,000,000 film. Mankiewicz' contract gives him the right to provide the first cut print of the film, and this Zanuck considers the director delivered when he screened the film for the prexy in Paris 10 days ago.

Zanuck reasons that since the director did not trouble to bring along a number of the out-takes, prepared as "loops" for post-dubbing in Paris, Mankiewicz considered this was the version he wanted to go with. If there are to be any legal fireworks, the question to be resolved is likely to center around the definition of this version which Mank screened for Zanuck.

Friday's press conference, the first Zanuck has had in New York since assuming the 20th presidency, drew an SRO crowd of reporters from both the trade and lay press, national mags and even one newsreel, UPI. Zanuck, armed with copies of his correspondence with Mank during his recent stay in Paris, outlined his side of the dispute, later answered by Mankiewicz.

He felt compelled to take over, he said, when the director had demanded "control," namely the right to cut the final picture, which Zanuck as company president, with his own responsibility to the stockholders could not give him—powers which Zanuck said Mankiewicz had no right to either under any guild agreements or contract.

$7,000 Daily Interest

Zanuck explained the "urgent necessity" to get the picture finished and into the theatres, citing its cost to date of $35,000,000 and the likelihood this would rise to $40,000,000 before finished. The interest alone on the $35,000,000 of bank loans comes to $7,000 per day, for a total of $2,555,000 a year (at rate of about 7%)—which interest will continue until the picture is totally paid off.

Zanuck described the version he saw of "Cleo" as "great and it could be enormous." There is nothing wrong with any of the scenes involving Cleo and Caesar and Cleo and Mark Antony "with the exception of three episodes and part of a fourth," he said. His basic concern is with "the continuity and construction of the story." Much of this can be rectified in the cutting room "but it

(Continued on page 18)

Zanuck's Basic Challenge To Films: Chief Who Know Studios, Labs

By VINCENT CANBY

If Darryl F. Zanuck succeeds in pulling 20th-Fox out of the red by the end of next year, he will not only have triumphed against tremendous odds, he also will have vindicated the proposition, which he outlined on assuming the 20th presidency last summer, that now is the time for all good film companies to have filmmaker presidents.

In the wake of last week's bitterness over Zanuck's dismissal of director Joe Mankiewicz from "Cleopatra" (see separate stories), there was much trade speculation on whether top talent indie producer-directors, who haggle over terms relating to "artistic independence" as much as over percentage of the gross details, will now be inclined to sign with a company whose boss is as qualified to sit in the cutting room as he is in the board chamber.

Whether or not Mankiewicz has a case against Zanuck re "Cleopatra," (where Mank was a salaried director), is beside the point of the larger issue, that is, just how artistically independent can today's independent producer-directors expect to be, with somebody else's money? At his press conference in New York last week, Zanuck made a good case for his concern over "Cleo," citing the previously unheard of production investment of $35,000,000 (to date) and his responsibility to 20th stockholders.

Obligations

However, when reporters tried to pin him down on whether or not he would ever grant a director undisputed say-so on a final print, he apparently answered in the negative. "Apparently" is the right word, because his first answer was to point out that he had reworked "Nine Hours to Rama" after producer-director Mark Robson had completed his final print and, in Zanuck's estimation as well as Robson's had improved the picture.

In answering, Zanuck also pointed out that there were certain other obligations, such as to produce film that could get a Code seal as well as receive an acceptable Legion of Decency rating, which meant he could not give complete freedom to his employee-filmmakers. Aside from those considerations, would Zanuck give the producer-director "guaranteed artistic freedom?" He paused, chewed on his cigar, and then said he would rather move back to his "peaceful little apartment in Paris."

Zanuck acknowledged that competition for top filmmaking talent today is so keen that some companies have signed deals with producer-directors which, in effect, guaranteed total artistic freedom. Wasn't it logical to assume, he was asked, that such talent would prefer to go to companies, where, say, an Arthur Krim or an Abe Schneider would not be expected to drop into the cutting room and take charge?

'Artistic Liberty'

In reply, Zanuck stressed his part proven abilities to get along with the industry's top talents: "More people won Oscars when working for me than for any other studio."

Also unstated, but implied, by Zanuck was the idea that there really is no such thing as "complete artistic freedom," since there must always be contractural guarantees protecting a company against runaway budgets, among other things. Nevertheless, as competition has grown sharper, deals approaching such total freedom have been made. Columbia's contract with producer-director Richard Brooks, reportedly, is one such, even excusing him from showing a projected script to Col toppers, if he should feel like it.

Whether or not many indies can make such deals, there was the feeling in the trade that, offered the same type of contract by a company run by a filmmaker or one run by non-filmmaker businessman, the indie might go to the latter. Talent has always been jealous of its prerogatives, but even more so today in this so-called era of the independent filmmaker.

The highly publicized Zanuck-Mankiewicz contretemps, of course, comes at an unfortunate time, just as the 20th prexy is busy lining up new film projects to occupy the Coast studio when it reopens after the first of the year. In this latter connection, Zanuck said he still does not know exactly when he'll be ready to reopen the studio, or with what properties. He did say there are now approximately 250 people on the payroll there, including about 100 lab technicians, and that when he does resume full operations, the total number on the payroll will probably be "somewhat less" than the 600 at the time he suspended operations.

MANKIEWICZ SAD BUT HE'S CAUSTIC

"I've been a cotton picker too long (in the Hollywood fields) not to know that 'Old Marse' can do with the cotton exactly what he wants," director Joseph L. Mankiewicz said yesterday (Tues.) in New York by way of rebutting charges, made by 20th-Fox prexy Darryl F. Zanuck, that Mank had demanded "complete control" over the final print of "Cleopatra."

The film director flatly denied statements made by Zanuck Friday (26) that he had asked for authority which Zanuck could not grant (see separate story). All he had asked, said Mank, was the opportunity to present the prexy with the "first tentative rough cut" of the film. Not only did Zanuck refuse him that, he said, but after their first (and only) meeting in Paris, for Zanuck's first viewing of "Cleo," the prexy had made himself unavailable to the director for face-to-face discussions.

Though his contract gives him the right to present the company with its first "preview cut," Mank does not intend to pursue his legal rights, feeling that it would serve no useful purpose. What would it mean, he asked the press, to get himself an escort of U.S. marshals in order to get into the cutting room, only to have Zanuck do what he wants to do afterwards?

What is important in this case, he continued, is "the moral right." There is a great difference, he said, between a major studio's accepting a craftsman's work in the craftsman's version, and then cutting it, and the major studio's simply taking over of a work in progress and refusing to discuss it with the craftsman. Zanuck's statements to the effect that the door is and has been open to Mank were ridiculed and called simply untrue. Zanuck has been "ill-advised," he added, because "if the major studios are to continue, which I think is unlikely, they cannot continue by behaving in such high-handed fashion."

It was Zanuck's very lack of availability to him which Mank hammered home in his remarks at the press conference, held at his eastside house and attended by about 20 reporters. Mank greeted the reporters by noting that "the human condition being what it is today, I am amazed that the general public gives a damn about who cuts 'Cleopatra'." His only meeting with Zanuck, he said was at the first Paris screening, interrupted at the halfway mark for dinner.

Following the first half, he said, Zanuck told him how beautiful, fine, etc the picture was, and then, during dinner, proceeded to discuss "The Longest Day" and 70m installations in Europe, "subjects which, you may imagine, were uppermost in my thoughts at that time." After the screening of the second half, Zanuck again congratulated him, Mank said, and promised to meet him the next day. The prexy postponed that meeting and was subsequently unavailable. Zanuck relieved Mank of

(Continued on page 18)

'As Head of Company I'm Naturally the Villain' Sez Zanuck As to 'Cleo'

Commenting on all the furor in the press, particularly from Hollywood, on his dispute with "Cleopatra" director Joe Mankiewicz, 20th-Fox prexy D. F. Zanuck said Friday (26) that he didn't expect sympathy for his position and probably wouldn't get any.

"I'm the president of the company and I'm the boss," he said. "In a situation like this, the sympathy always goes to the employee or the creative artist. I'm the heavy."

When he was asked whether he and Mankiewicz had ever had any problems back in the days when Zanuck was 20th studio boss and Mankiewicz was a writer-director on the lot, Zanuck said no. Why now? "Maybe I've changed," Zanuck answered. He paused a moment, then added: "Maybe he has. After you've directed Julius Caesar, Mark Antony and Cleopatra for 18 months, perhaps some of the tinsel brushes off—but I don't want to be facetious."

From Overseas

Richard Condon

author of 'Manchurian Candidate' waxes whimsical in a treatise on films and filmmakers

Gabby Mann Revisited

* * *

another interesting Feature In the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

IMPORTER GOLDWURM MUSES ON PRODUCING

Already diversified into conventional exploitation pictures, indie film importer Jean Goldwurm (Times Films) sees the next logical expansionist step as production. This would be for his Victoria Films banner, meaning in the commercial groove. No properties picked as yet, just an expression of the yen, and that the company is poised for financing when the right scripts come along.

Victoria, formed last year, has been existent so far on the momentum of one feature, the British "Wild for Kicks," juve drama which has clocked nearly 1,500 domestic dates and grossed something like $400,000. But four more features recently acquired are slated for release over the next few months. Titles are "Black Autumn," a suspenser shot in Connecticut by newcomer Del Tenney; "Pagan Hellcat," filmed by Italians in Tahiti; "Travelling Light," British nudie documentary; and "The Diving Girls' Island," drama based on the Japanese femmes who dive for fish.

Victoria releases through Times. Both have same exec tier, including Goldwurm as prez, Irving Sochin as sales manager, and Felix Bilgrey as v.p. and counsel.

Netter Still Connected At Astor Though Doing Chore for Columbia

Despite the fact that L. Douglas Netter Jr. is currently working on the sales staff for Sam Spiegel's upcoming Columbia roadshow, "Lawrence of Arabia," he still remains exec veep of Astor Pictures, according to a formal announcement issued by Astor prexy George Foley.

Foley says Netter is not leaving the company, and that he remains under a longterm contract which still has time to run. Before joining Astor, according to Foley, Netter had agreed to handle several outside pix on a "shortterm basis"—apparently a reference to his "Lawrence" chores. Foley said Netter is now also supervising national sales for Astor's "The Trial," for release before the yearend.

ME, DIRECTOR, YOU, UGH!

That's Billy Wilder Memo To Zanuck's Query

Hollywood, Oct. 30.

Darryl Zanuck got blistering turndown by Billy Wilder in reply to invitation to join him in production of "Goodbye Charlie." Wilder advised: "Thank you very much for your invitation to do 'Goodbye Charlie' for you. However, you've been too long and too far away to know that a wave of disgust has swept over this town since the brutal and callous dismissal of people even though they hold perfectly legal contract. The 'let them sue' attitude is reprehensible, no self-respecting picture maker would ever want to work for your company. The sooner the bulldozers raze your studio. The better it will be for the industry."

Zanuck's communication to Wilder stated: "I have been told that you like the script of 'Goodbye Charlie' which was written by Issie Diamond. Is it true? If it is, I will read it immediately and get in touch with you. In one way or another, I intend to talk you into working with me."

A BUSIER DAVE LIPTON

Coast Veep Also Promotes Revue Teleshows

With Universal now a member of the Music Corp. of America family, U viceprez-on-the-Coast David Lipton is shouldering additional responsibility of promotion for network teleshows put together by sister subsid Revue Productions. Tihs was in effect, actually, at least three months ago—or before the U-MCA hitching became de jure in the eyes of Atty. Gen. Robert Kennedy.

Lipton's staff is handling the fan puff formerly tossed to independent publicity operators, and to some extent overlaps the purlieu of Eddie Aaronoff, MCA's ad-pub director in New York. Latter continues to function in the promotional sphere for the parent company and for MCA-TV, the distribution arm of Revue, and originates advertising for the network and syndicated programming.

This, at least, is the pro tem situation, with some hints rife that the t.o. and duty guidelines are not yet fixed.

GREEKS LIKE 'SPARTANS'

A Film For Once Which Does Not Betray History

Athens, Oct. 30.

The "300 Spartans" 20th Century Fox release now running in Athens at three first run theatres day and date is regarded here as the first picture about Greece which has not betrayed the history of this country. Patrons and critics have warmly received it and repeatedly applauded during a special screening in a theatre filled to capacity by journalists and other show people.

Producer-director Rudolf Mate and Producer-writed Georges Saint Georges are the foreign film makers involved.

Opening was attended by Crown Prince Constantin, Princess Irene and Princess Sophia with her husband Don Juan Carlos of Spain, members of the Government and the diplomatic Corps as well as by many other officials. Proceedings went to charity.

HITCHCOCK'S NEXT TO U

Did Director Use His Own Money In Financing?

Suspense over where Alfred Hitchcock's "The Birds" would land for distribution has ended. Universal has same. Release is tentative for next April.

Actually, the guesswork all but evaporated when Universal's wedding to Music Corp. of America became final. Producer Hitchcock and MCA president Lew Wasserman are close chums of longstanding. Hitch having been an MCA pactee when the company was in talent representation.

Publicity on "Birds" has included mention that the producer was his own financier, whereas some surmise within the trade has MCA figured for at least part of the investment. Cost of the negative, by the way, has never been bruited by Hitch.

What Ever Happened To Baby Jane?

Powerful acting by Bette Davis and Joan Crawford overcomes tedious beginning; word-of-mouth could make it top grosser.

Hollywood, Oct. 20.

Warner Bros. release of Seven Arts-Associates and Aldrich production. Stars Bette Davis, Joan Crawford. Features Victor Buono. Produced and directed by Robert Aldrich. Screenplay by Lukas Heller, based on novel by Henry Farrell; music, Frank DeVol; camera, Ernest Haller; editor, Michael Luciano; sound, Jack Solomon; asst. director, Tom Connors. Reviewed at Pantages Theatre, Los Angeles, Oct. 18. Running time, **132 MINS.**

Jane Hudson ..... Bette Davis
Blanche Hudson ..... Joan Crawford
Edwin Flagg ..... Victor Buono
Marjorie Bennett ..... Della Flagg
Elvira Stitt ..... Maidie Norman
Mrs. Bates ..... Anna Lee
Liza Bates ..... Barbara Merrill
Baby Jane (child) ..... Julie Allred
Blanche (child) ..... Gina Gillespie
Ray Hudson ..... Dave Willock
Cora Hudson ..... Ann Barton

Many of the prime ingredients of a boxoffice smash—notably a suspenseful story, outstanding director, topflight technicians, and topnotch performances by two female "stars," in the truest sense of the word—are present in Seven Arts' "What Ever Happened to Baby Jane?" The potential is somewhat hampered, however, by a long introduction that creates less suspense than tedium, and needs drastic pruning. Once past the intro and credits, "Baby Jane" becomes an emotional toboggan ride, stopped only by its horribly obvious outcome.

Teaming Bette Davis and Joan Crawford now seems like a veritable prerequisite to putting Henry Farrell's slight tale of terror on the screen. Although the results heavily favor Miss Davis (and she earns the credit), it should be recognized that the plot, of necessity, allows her to run unfettered through all the stages of oncoming insanity, which the uninhibited lady proceeds to do—like a mad organist, warming up to Berlioz' "Damnation of Faust," with, eventually, every stop out.

Whisky-voiced, slovenly, wonderfully and hideously gowned and madeup throughout the film, Miss Davis quickly overcomes a viewer's earlier impatience, finally leaving one emotionally exhausted. Her slip-over into total madness is, possibly, less effective than was Gloria Swanson's in "Sunset Boulevard," but only because the viewer knows all along that it is unavoidable.

Miss Crawford gives a quiet, remarkably fine interpretation of the crippled Blanche, held in emotionally by the nature and temperament of the role. Physically confined to a wheelchair and bed throughout the picture, she has to act from the inside and has her best scenes (because she wisely underplays with Davis) with a maid and those she plays alone. In one superb bit, Miss Crawford reacting to herself on television (actually, clips from the 1934 "Sadie McKee"), makes her face fairly glow with the remembrance of fame past. A genuine heartbreaker.

The slight basic tale is of two sisters, complete opposites. As children, Jane is "Baby Jane" (a travesty on the many Mary Pickford-Shirley Temple imitators), a vaudeville star and the idol of the public. Offstage, she's a vicious brat, domineering her plain, inhibited sister and preening parents. Eventually both girls go into films, where the dark, mousey Blanche blossoms into a beauty and fine actress, and becomes Hollywood's top star. Jane, unable to grow beyond her limited child-talent, works only because Blanche forces studios to give her roles.

As the result of an accident, hazily presented, Blanche is permanently crippled. Jane, dependent on her sister for her livelihood, is forced to care for her, her hate growing with the years. So, also, does the "Baby Jane" illusion until, living it daily, she determines to get rid of Blanche and return to vaudeville wherever that is. Advertising for an accompanist, the sole applicant is a huge, unsmiling lout (a superb off-beat performance by Victor Buono), who sizes up the situation's opportunities and goes along, planning to get enough money to enable him to break the tarnished-silver cord binding him to a possessive mother.

The chain of circumstances grow violence creating violence. To detail the plot beyond this point is meaningless. Director Robert Aldrich has generally made good use of Ernest Haller's camera wizardry and Michael Luciano's expert editing although the latter still has work to do. Once the inept, draggy start is passed, the film's pace builds with ever-growing force.

Occasionally, Aldrich oversteps his generally strong power of suggestion. Instance: a carefully-dropped remark by Jane about a rat, seconds after bringing the already-terrorized Blanche her luncheon tray, tells everything (and here a Hitchcock would have stopped). There is no reason for showing the rodent, and it is repulsive. Aldrich immediately recovers, however, by a brilliant overhead shot of Blanche, endlessly circling in her wheelchair, as certainly trapped as a squirrel in a cage.

Some fast takes throughout the film add much to the suspense, including a pan shot of a billboard advertising an undertaker, and one of a drunken Buono, careening about the hallway in Blanche's wheelchair, almost scaring Jane *into* her wits.

Beyond the two femme stars and their heavy-weighted male backstop, the supporting cast is merely that, Maidie Norman has some effective moments as the maid, but Anna Lee, Julie Allread, Gina Gillespie and Marjorie Bennett are limited in their roles. One fast shot that might escape many viewers is of the child Blanche's face as she utters a single vengeance-promising remark, to be recalled later during the adult Blanche's confession.

Frank DeVol's score, except for an ear-and-taste violating song, "I've Written a Letter to Daddy," which serves as Jane's leit-motif, is routine. Minor plot inconsistencies pop up, but not enough to detract the hypnotized-with-horror average viewer. A film clip, probably from the 1933 "Parachute Jumper," inserted to establish Jane's ineptness as an actress, fails to do so. Despite its shortcomings, however, "Baby Jane" gives the motion picture screen its best "shocker" since "Psycho," and two fine actress worthy roles. *Robe.*

Un Dia de Diciembre

(One Day in December)
(MEXICAN)

Mexico City, Oct. 30.

Peliculas Nicionales release of Produccion Cinematografica Mexicana Independiente production. Stars Jorge Martinez de Hoyos, Beatriz Aguirre, Emir Angel Dupeyron; features Luis Aragon, Jacqueline Andere. Directed by Fernando Cortez. Screenplay, Alejandro Verbintzky from original by Roberto Gomez Bolanos; camera, Jorge Sthal. At Mariscala Theatre, Mexico City. Running time, **90 MINS.**

This is one of the independently produced films, of three made under auspices of the Mexican Assn. of Independent Exhibitors. Original plan by these independents had been to turn out 30 films with accent on quality, but the project has been suspended pending reorganization of association plans.

This film is by no means a festival award product but, surprisingly enough, it is sympathetically directed by Fernando Cortes and develops a Christmas story about an average Mexican boy, full of innocence and who wishes to reaffirm the Xmas spirit within his family and in his neighborhood.

There are no monsters, giants, genl or rides on a magic carpet. Director Fernando Cortez develops a simple story intended for children and nabe patrons, with a full share of tear-jerker situations. Youngster Emir Angel Dupeyron is believable as central character. Beatriz Aguirre is effective as the mother as is Jorge Martinez de Hoyos in role of an understanding father.

This depicts a world without malice, replete with love and compassion. This one merits success in Spanish language markets.

Emil.

Atras de las Nubes

(Behind The Clouds
(MEXICAN)

Mexico City, Oct. 30.

Peliculas Nacionales release of Cinematografica Jalisco production. Stars Luis Aguilar, Marga Lopez; features Dagoberto Rodriguez, Joaquin Cordero, Ofelia Montesco, Jose Elias Moreno, Andres Soler and Arturo Martinez. Directed by Gilberto Gazcon. Screenplay, Josefina Vicens and Gilberto Gazcon from original by Jesus Mario Valentin Gazcon; camera, Ignacio Torres. At Alameda-Ariel Theatre, Mexico City. Running time, **90 MINS.**

This is yet another revolutionary tale, but with the accent on a romantic love story. Singer Luis Aguilar debuts in this as coproducer with Valentin Gazcon.

While not an extraordinary effort, story is pleasantly developed and acting is professional by all concerned. *Emil.*

Period Of Adjustment

(PANAVISION)

Tennessee Williams' serio-comedy about marital mayhem. Uneven film, but more peaks than valleys. Savvy trade and consumer selling could pay off.

Hollywood, Oct. 12.

Metro release of Lawrence Weingarten production. Stars Tony Franciosa, Jane Fonda, Jim Hutton. Directed by George Roy Hill. Screenplay, Isobel Lennart, based on Tennessee Williams' play; camera, Paul C. Vogel; editor, Fredric Steinkamp; music, Lyn Murray; assistant director, Al Jennings. Reviewed at Beverly Theatre, Oct. 12, '62. Running time, **112 MINS.**

Ralph Baitz ..... Tony Franciosa
Isabel Haverstick ..... Jane Fonda
George Haverstick ..... Jim Hutton
Dorothea Baitz ..... Lois Nettleton
Stewart P. McGill ..... John McGiver
Mrs. Alice McGill ..... Mabel Albertson
Desk Sergeant ..... Jack Albertson

"Period of Adjustment" is lower case Tennessee Williams, but it also illustrates that lower case Williams is superior to the upper case of most modern playwrights. The lapses, inconsistencies and unlikelihoods of Williams' stage comedy-drama have not been eradicated in Isobel Lennart's screen adaptation for producer Lawrence Weingarten, but neither, happily, have the insights and substance that enable this examination of modern marriage to involve an audience emotionally with the seemingly comical but fundamentally critical experiences of two young couples on the brink of marital disaster.

"Period of Adjustment" is an uneven film, but at least when it hits its dramatic and comedic peaks, it hits them with impact. Very likely—and understandably—the Metro release will be ballyhooed as Tennessee Williams' first comedy, which could be unfortunate in the respect that many customers may be unprepared for and resultantly confused by its more serious dramatic aspects. The film, therefore, should not be described as an out-and-out, open-and-shut case of comedy. A potential audience must not be thus misled. There should be a tipoff that the picture embodies a more substantial and intimate streak. Handled with salesmanship finesse, it could evolve into a very successful attraction for Metro. The relatively youthful and attractive cast pitches in with some sound performances, and these factors will aid the commercial cause.

Jane Fonda-Jim Hutton and Lois Nettleton-Anthony Franciosa are the two teams whose emotional instability is explored. The tetherness of the first couple—newlyweds—is threatened by the insecurity of the afflicted groom, whose periodically severe outbreaks of the shakes are the manifestation of a long-standing complex wherein he feels compelled to hide behind a false he-man facade for fear of being found inadequate or below par at the supreme sexual moment.

Relations of the second pair are impaired by a more routine issue — in-law interference — coupled with the wife's accurate knowledge she was wed for money, not love—an original mercenary motive disolved, however, after six years of marriage. Doesn't sound very funny, but there are spurts and flashes of good fun, both in dialog and situation. And both stories are resolved happily, ultimately tipping the scales in favor of comedy over drama.

The promising Miss Fonda gives an animated performance and makes an impression, but there are times—particularly at the outset—when animation lapses into overanimation, stripping the character of believability. The character, however, tends to be fuzzy and inconsistent as written, and this may be the major part of Miss Fonda's problem. She does have some fine moments, though. Hutton does generally well by the part of the afflicted husband, although here again there are inconsistencies and contradictions in the character's personality, as penned. Franciosa has the meatiest part, and plays it to the hilt, creating an appealing, attractive, masculine person. Miss Nettleton is solid as the gradually more desirable wife. John McGiver is effective as the intrusive father-in-law. Mabel Albertson excellent as his troublemaking spouse. Jack Albertson has a good scene as a desk sergeant.

George Roy Hill's direction has peaks and valleys. He's coaxed and captured some perfectly timed and perceptive reactions from his players, but at other times he's settled for unnecessary exaggeration, and has failed to detect the fact that a pregnant running gag involving some progressively more intoxicated caroleers has been overworked to the point of diminishing returns. All production credits are favorable, including Paul C. Vogel's photography, Fredric Steinkamp's editing, Lyn Murray's score and the George W. Davis-Edward Carfagno art direction. *Tube.*

Tanze Mit Mir in Den Morgen

(Dance With Me Into the Morning)
(AUSTRIAN—SONGS—COLOR)

Berlin, Oct. 30.

Nora (German) release of Stadthalle Wien production. With Paul Hoerbiger, Guggi Loewinger, Rex Gildo, Oskar Sima, Lotte Lang. Guest singers: Gerhard Wendland, Camela Corren, Danny Mann, Peter Beil, Peter Hinnen, Chris Howland, Ines Taddio, Kurt Grosskurth and George Dimu. Directed by Peter Doerre. Camera, Hanns Matula; choreography, Willi Dirtl; artistic supervision, Paul Loewinger. At Roxy Palast, West Berlin. Running time, **93 MINS.**

Johann Ebeseder ..... Paul Hoerbiger
Franziska, his grand-daughter ..... Guggi Loewinger
Stefan Breuer ..... Rex Gildo
Franz Biedermann ..... Oskar Sima
Daisy, his daughter ..... Evi Kent
Amalia Strassmeier ..... Lotte Lang
Wenzel Kainz ..... Rudolf Carl
Max, his son ..... Udo Juergens

The best that can be said about this Nora release is that it will probably please large segments of the German teenage set. Production cashes in on the popularity of several German disk faves including Gerhard Wendland whose current hit, "Tanze mit mir in den Morgen" supplies the title for this thin-plotted musical. Pic will do well in the German-lingo market but there's nothing special about it to give other than limited chances elsewhere.

Film is a routine mixture of a meagre plot, some familiar situations, a bit of sentiment plus a lineup of guest singers. Story concerns a poor theatre director who struggles along to keep his pitiful enterprise alive; there are the authorities that want to tear down the shabby house; there's a young man among the authorities who falls in love with the director's twist - conscious granddaughter; and it goes more of the same. In the end, the theatre burns down but suddenly a rich American woman, a far-distant relative of the theatre director, shows up and gives him money so that he can buy himself a show-boat. There are several song and dance sequences along the line.

Of the various warblers, only a few rate adult attention. This applies in particular to two of foreign nationality: Carmela Corren, young Israeli chirp, proves that she's a win for the German disk market, and British Chris Howland, who has made himself a name via deejaying, disks, pix and tele in this country, clicks with his amusing "piggy bank" song. Of the actors, only the oldtimers such as Paul Hoerbiger (the theatre director), Josef Egger, Rudolf Carl and especially Oskar Sima give evidence that they know their trade.

Peter Doerre directed this unpretentious musical. Okay technical credits. The Blue Danube city supplies the background for this production. *Hans.*

Printemps De Jeunes Filles

(Springtime For the Girls)
(RUSSIAN-COLOR-SCOPE)

Paris, Oct. 30.

Sovexport release of Mosfilm production. With Mira Koltsova, Lev Barachkov, Lioudmilla Ovtchinnikova, Beriozka Ballet. Directed by Veniamin Dorman, Genrikh Oganissian. Screenplay, M. Dolgopolov, I. Prout, N. Nadejdina; camera (Sovcolor), Viatcheslav Choumski; music, Alexandre Fliarkovski; choreography, Nadia Nadejdina. At Kinopanorama, Paris. Running time, **85 MINS.**

Galia ..... Mira Koltsova
Volodia ..... Lev Barachkov
Nasstia ..... Lioudmila Ovtchinnikova

One of the rare out-and-out commercial, Russo pix finds its way here, dubbed into French. It is a slight romantic story geared to the dances of the all-femme Beriozka Ballet. Somewhat stodgy and sweet, it still has some good humor with some expert dance sequences. But the film is a limited item at best.

A young optician falls for a dancer in the ballet company and gets a job on a boat to follow them on a tour of the Volga factories and countryside. After some misunderstandings the boy finally is well on the way to getting girl. All this is quite good natured. But the pace and flair for a tuner are missing.

The ballet portion is eyecatching entry as the girls seem to float above the stage. Color is acceptable but the players shape stereotyped if competent. It probably will be sock at home but somewhat too facile for untoward foreign chances in the West. *Mosk.*

Live Now—Pay Later

(BRITISH)

Somewhat uncertain combo of comedy and drama. Some neat performances, but a sprawling script which doesn't sufficiently develop the key characters.

London, Oct. 23.

Regal Films International release of a Jay Lewis (Jack Hanbury) production for Woodlands Productions. Stars John Gregson, June Ritchie, Ian Hendry; features Liz Fraser, Geoffrey Keen, Jeanette Sterke, Peter Butterworth, Nyree Dawn Porter, Ronald Howard, Harold Berens, Thelma Ruby, Monty Landis, Joan Heal, Geoffrey Hibbert, Judith Furse, Andrew Cruickshank, John Wood. Directed by Lewis. Screenplay, Jack Trevor Story from Jack Lindsay' novel, "All On the Never Never"; music, Ron Grainer; editor, Roger Cherrill; camera, Jack Hillyard. At Carlton, London. Running time, **104 MINS.**

Albert ..... Ian Hendry
Treasure ..... June Ritchie
Callendar ..... John Gregson
Joyce Corby ..... Liz Fraser
Reggie Corby ..... Geeoffrey Keen
Grace ..... Jeanette Sterke
Fred ..... Peter Butterworth
Marjorie Mason ..... Nyree Dawn Porter
Cedric Mason ..... Ronald Howard
Solly Cowell ..... Harold Berens
Hetty ..... Thelma Ruby
Arnold ..... Monty Landis
Jackson ..... Kevin Brennan
Ratty ..... Malcolm Knight
Gloria ..... Bridget Armstrong
Mrs. Ackroyd ..... Judith Furse
Mrs. Pocock ..... Joan Heal
Bailiff ..... Michael Brennan
Major Simpkins ..... William Kendall
Lucy ..... Georgina Cookson
Coral Wentworth ..... Justine Lord
Price ..... Geoffrey Hibbert
Vicar ..... Andrew Cruickshank
Curate ..... John Wood

The pernicious influence of widespread credit buying, causing wives to get into debt, corruption, distortion of personal views and a cynical "grab what's going while you can" attitude is a valid, timely theme for a picture. But this one wavers too uncertainly between broad comedy, farce and romantic drama. There is also the jarring introduction of the death of a young wife in a road accident which is a contrived plot point but certainly doesn't fit the general atmosphere of the film.

Jack Trevor Story's screenplay has many amusing moments, but overall it is untidy and does not develop the personalities of some of the main characters sufficiently. Extraneous situations are dragged in without helping the plot development overmuch. Jay Lewis has directed with verve. Also there are some very useful performances, okay artwork, satisfactory lensing by Jack Hillyard and a lively enough score by Ron Grainer. Where the film falls down is in its sheer superficiality and that few of the characters can be taken seriously, or beget sympathy.

Ian Hendry plays a smart aleck, philandering, doublecrossing tallyman who, with two illegitimate babies to his discredit, still finds that the easiest way to bluff his femme patrons into getting hocked up to their eyebrows in installment buying is via the boudoir. The character has a certain brash, breezy assurance, but no charm. And that's the way Hendry plays it, to the point of irritation.

In most of the film he is trying to patch up a row that he has had with his steady girl friend. For the remainder, he is cheating his employer (John Gregson), a real estate agent and a string of creditors. He is also not above a little blackmail to further his progress with his boss. It is Hendry's first major film and, on this showing, judgment must be reserved as to his future.

June Ritchie, as the main girl in the case, confirms the promising impression she made in her debut in "A Kind of Loving," but she can do little in this cardboard role of wronged young mistress. Two established players, John Gregson and Geoffrey Keen, confidently handle the roles of Hendry's ambitious, conniving boss and an equally ambitious, scheming and pompous real estate man.

Playing Keen's simple, humiliated wife is Liz Fraser. This film sets up some sort of a record in that Miss Fraser, till now mostly engaged in frothy bosomy, undress roles, keeps her clothes on throughout while most of the other femmes seem to be stripping at the drop of Hendry's hat. Miss Fraser is anxious to break away from pinup roles and this small, but effective performance (she's the woman who gets bumped off) proves that she deserves more significant, worthy roles in the future.

Nyree Dawn Porter and Justine Lord, two of the salesman's willing bedroom victims, are both well equipped for their roles. Judith Furze, Joan Heal, Thelma Ruby and Bridget Armstrong chip in

(Continued on page 20)

O'SEAS FESTIVALS' LEFTIST BIAS

Calls '63 Fest a Hollywood Tonic

Hollywood, Oct. 30.

Big foreign press attendance of the 1963 International Film Festival, which Screen Producers Guild will sponsor as the first Hollywood-based event, is expected, according to Guild prexy Lawrence Weingarten, who said the proposed fete climaxes five years of recommendations within the SPG.

This in turn should give Hollywood and the American film industry a "much-needed shot in the arm," another producer pointed out. Actually, according to this latter source, the SPG move was triggered by realization that Hollywood has been losing out in public consciousness as the film capital of the world, and such a film festival should help restore colony to its former pinnacle.

Entries and artists from every film producing center in the world will be invited to festival, which will include telepix as well as theatrical motion pictures. Competitions will be conducted and prizes awarded in all creative categories of creative filmmaking, Weingarten reported. Walter M. Mirisch and John Houseman are co-chairmen of the American Film Festival committee.

Producers, Weingarten pointed out, "unlike the weather, to do something about a film festival everybody for years has been talking about."

Time and place will be decided within the next few weeks, as well as duration of event, which probably will run approximately two weeks, corresponding to such recognized fetes as those held in Cannes and Venice. Weingarten noted that it will be held at a time that "won't conflict with the Academy ceremonies," likely in late summer or early fall.

ANICA Refutes Leftist Paper Prophesy Of Woes Ahead for Italo Film Trade

Rome, Oct. 30.

Talk of "recession" and "crisis" in the Italian motion picture industry has been officially denied here by ANICA, the Italo industry association. Replying to a report in a Rome newspaper, ANICA stated that "no economic recession, nor an unfavorable development of programs, activities, and financial conditions of certain companies operating in this (productive sector) existed.

The ANICA statement noted that despite the unfavorable development of the world film business, the initiative and inventiveness of Italian producers, directors, and technicians has helped the Italian film 50% of its local market, as well as cop a sizable rise in export net.

True, says ANICA, that certain "improvised" production initiatives have sprung up marginally in the wake of the Italo development, creating difficulties in the local production setup, but ANICA has already begun "action tending to contain the current production inflation, though guaranteeing full freedom of initiative to those outfits offering sufficient guarantees."

In conclusion, the industry statement denied published reports of crisis, pointing as well to foreign admission of success—artistic and economic—recently achieved by Italian pix.

Detailed report which precipitated the local fracas was run by a leftwing Rome daily, "Pease Sera."

Article named several reasons for "recession" threat. First, it stated that producer Dino DeLaurentiis had returned from the US recently with a "rather disappointed" outlook, and had already cancelled two major projects: "An Italian in America" and "The Bible"—the latter because a small Italian company had already gone ahead and was shooting a film in Sardinia based on the Holy Scriptures.

Titanus, another Italo major, was according to "Pease Sera" biding its time while waiting for returns from two recent investments, "Sodom and Gemorrah" and "The Leopard," and had recently, in an ostensible economy move, dropped directors Elio Petri, Franco Brusati, Franco Rossi,, Carlo Gregoretti, and Alfredo Giannetti from its contract rosters.

Vides Productions, still per the leftwing sheet, had stopped production plans for four pix to be directed by Duccio Tessari, Francesco Maselli, Pietro Germi, and Alfredo Giannetti. Similar cancellations, the paper said, were also in the books for Alfredo Bini's Arco Film, Morris Ergas' Zebra (which it stated had already closed shop), Documento Film, and even for Cineriz, which after recently winding the new Federico Fellini film was stopping further production until spring.

Reasons given by the published report for the "recession" are to be found (1) in Italo overproduction in recent years; (2) in Hollywood's "counteroffensive"; (3) inflation of fly-by-night production firms in Italy which live on IOU's and credit: thus leading, inevitably, to the recent contraction of Bank credit for film ventures. TV and ever-rising admission tabs were given as other reasons for the "recession" since denied by official industry sources here.

Levine-Lightstone In British Talks Re '63 Product

Embassy Pictures president Joseph E. Levine and exec v.p. Leonard Lightstone are in London on diverse matters. They're holding pre-production talks with star Stanley Baker and director Cy Endfield re "Zulu," color epic to film next spring in Africa, and additionally discussing a second project with Baker, nature of which is undisclosed.

Apart from this relationship, the Levine mission may also effect deals on three other British properties, these calling for the American distrib to finance in whole or part.

Also in mind is a Barnum-like campaign, his first in Blighty, which Levine plans to personally conduct for his "Sky Above, Mud Below." (Incidentally, Embassy has since acquired additional territorial rights to this feature documentary.) Per formula, this would embrace exhib "showmanship" luncheons and the rest of the patented razzmatazz.

On the home front, meanwhile, the company appears to have a strong contender in the Italo "Divorce—Italian Style." Initial hardticket engagement for "Long Day's Journey Into Night" at the Tower East, N. Y., is also regarded with cheer, having been launched with one of the heaviest ad splurges ever accorded an arty in Manhattan.

Distrib's "Boccaccio '70," strong in its initial art runs, this week opened its first batch of dubbed dates, some 150. Expectation is for an ultimate 8,000-10,000 dubbed situations domestically, which would be a new high, and additionally impressive in view of pic's condemnation by the Catholic Legion of Decency. Significantly, in this light, the film is getting exceptional booking support from most of the major circuits.

Fred Zinnemann will produce-direct "Killing a Mouse on Sunday" for Columbia Pictures," as joint effort of his Highland Films and Anthony Quinn's (to star) Antone Productions.

MANNHEIM TOUGH IN STANDARDS

By HANS HOEHN

Mannheim, Oct. 30.

The 11th International Mannheim Film Week (Oct. 15-20) boasted an excellent organization but bulk of the entries was of meagre quality. This goes in particular for short subjects. The jury headed by British Thorold Dickinson acted accordingly. Although this is primarily a short film festival (52 shorts and seven full-length pix competed), none of the traditional Mannheim Gold Ducats was given to a short. The trophies went to the full-length features "I Nuovi Angeli" (Italy), "Bad Boys" (Japan), "Dilemma" (Denmark), "Adieu, Philippine" (France) and the French documentary, "The Time of the Ghetto."

Outstanding Polish feature, "Halloween," written and directed by Tadeusz Konwicki, wasn't given a Ducat. Many considered it the artistically best film of the whole festival. The Grand Prix, a cash award ($2,500) donated by the inhabitants of Mannheim, went to Denmark's "Dilemma." This one deals with the racial prejudice in South Africa. Quite obviously, the jury gave pic's theme priority. Artistically, "Dilemma" falls considerably short of Poland's "Halloween."

Only two U.S. shorts were entered at the Mannheim festival, "With Music Ring" (USIS) and "Forget Me Not" (Bert Brown) of which the latter was shown outside competition. The former, a short on the Mormon Tabernacle Choir and its conductor Conchie, was hissed by some segments of the audience. Apparently, they found pic of mediocre quality. Contrastingly, the Cuban short, "People On the Shore," found applause though probably the festival's most primitive entry.

George Wallach, film and tele officer of the American Embassy (Bad Godesberg) who picked "With Music Ring" for Mannheim left no doubt that the attitude of part of the audience disappointed him. He also said this: "The Americans are losing interest in such film festivals. Whatever we exhibit, we face influential prejudiced groups. American films have repeatedly become victims of delegates and juries with leftist leanings. It's certainly possible that we are going to skip this or that festival if this trend continues."

(It's often been remarked of European festivals that a Soviet war film is only a patriotic film but an American film of the same sort is rapped for "glorification of war" or "corny" or whatever.)

Mannheim's biggest booing and hissing, however, came on account of a number of German pix. Ironically enough, the one disliked most was "The Premium," a short on young factory workers for which Kurt J. Fischer, the former (for nine years) head of the festival, had written the script. "A Man Is a Man," a German parody on the French "new wave," also garnered hisses and even "Fie!" calls. Klaus Hebecker, a German film journalist, had written the script for this one while Fischer was film's production manager. Both shorts, may have deserved the negative reaction as they are pretty primitive.

In all, more than 20 German items took part in the Mannheim rodeo. Lineup included around a dozen from the socalled "Group of Young Germans," a bunch of (mostly Munich-based) hopefuls. This group flopped too. It walked off with remarkably poor reviews for efforts.

Two of the better German films were "That Only Happens In California," a short on traffic in Los Angeles made by Hans Juergen Priebe (not a "new-waver") and "Alvorada—Breaking-up in Brazil," a full-length documentary in breathtakingly beautiful colors by Hugo Niebeling.

This report would be incomplete without mention of the cinema enthusiasm of the Mannheim population. Here may be the most film-conscious festival city. Screenings in the Scala (more than 700 seats) were daily sold out. There were daily more than a hundred people who were unable to buy in. The festival management made it possible that Mannheim pupils could see the films too. School authorities rented 12 downtown cinemas and the cinema visits were regarded as part of schooling.

Directors: 'We Said It First'; Some Favor Washington Over Hollywood; Trade Frisco-Blend

Goldwyn's Donation

Hollywood, Oct. 30.

Samuel Goldwyn, as usual, kicked off annual Motion picture Permanent Charities drive with $30,000 donation to spearhead the '63 campaign, industry's yearly all-comprehensive charity shellout. Last year's $1,287,189 is expected to be topped this year.

Gordon Stuhlberg is campaign chairman.

Frisco Fest Chief In Pique Reaction To L.A.'s Own Fete

San Francisco, Oct. 30.

Irving M. (Bud) Levin, director of International Film Festival here, is burned over decision of Screen Producers Guild to stage an International Festival in Hollywood next year. Levin has been burned for six years now (his Sixth Annual festival starts tomorrow (31) because Hollywood has steadily refused to enter its product.

Levin flipped as follows: "After six years of calculated non-participation in the San Francisco International Film Festival, Hollywood is finally admitting its stupidity. Instead of joining with the rest of the world in San Francisco, it wants to play ball in its own back yard. This will not be the last San Francisco Festival."

LOCAL PRESSURE SELL BEHIND 20TH'S 'SODOM'

Twentieth-Fox's Titanus acquisition, "The Last Days of Sodom and Gomorrah," is not being sold for the family trade, rather to the teenagers and "more mature buyers," 20th veep Charles Einfeld told an exhibitor seminar in New York Monday (29). Presiding at the seminar, also addressed by domestic sales chief Bob Conn, was eastern division manager Abe Dickstein.

According to Einfeld, who has just wound up a crosscountry tour on behalf of the pic, "Sodom" will be backed by a campaign costing $1,000,000, almost all of which will be spent at the local level. Though it thus won't be a "national campaign, he said, its total effect will be that.

Pic is being backed by an RCA Victor soundtrack album, double-page newspaper spreads and ads in the Sunday supplements which will cite local theatre dates. Pic will also be sold via the fan mags and such "special audience" mags as Stag, Cavalier, Gent, Male, Climax and True Detective. Just before its Jan. 25 national release, it will also be sold via minutes spots for five night's running on NBC-TV's Tonight show.

Einfeld stressed to the approximately 50 exhibs were in attendance that all this would be in addition to regular co-op ads company would place with theatres. In language of ad trade, he estimated campaign would result in total of 1,176,000 "impressions."

Hollywood, Oct. 30.

Screen Producers Guild appears to have its work cut out for it in Hollywood's first International Film Festival, which the Guild last week stated it would hold in 1963. While reaction in the industry generally reflects support of a festival, there seems to be certain hesitancy in endorsing the SPG project unqualifiably.

This lack of all-out support stems particularly from two points (1) how such a festival is handled, and (2) whether it should be held in Hollywood or Washington, D.C.

Y. Frank Freeman, board chairman of Assn. of Motion Picture Producers, speaking personally since he said no AMPP meeting yet had been called, declared over weekend that such a festival, if all details "could be resolved, would be of inestimable value to the industry."

Freeman said: "I don't care who suggests it, whether the Producers Guild, or the directors, or writers o whatever group, I am for it if it is good for the industry. I think everybody will get behind it if it's set up right. I don't know the retails of the Producers Guild's plan, but I feel the Guild has made a very important suggestion which can be of inestimable value to the industry."

Directors Were First

George Sidney, prexy of Directors Guild of America, however, pointed out that the national board of his organization last April voted unanimously to endorse a U.S.-sponsored international film fete to be held in City of Washington. While declining to offer any official reaction of the DGA to the SPG's announced 1963 festival here, he said a proper spokesman would be Fred Zinnemann, chairman of the Hollywood Guild Film Festival Committee, which was set up last year upon suggestion of George Stevens Jr., chief of the film division of the U.S. Information Agency. Committee, composed of two reps each of the four creative guilds, started functioning early this year when it selected U.S. entries for the Cannes, Ven-

(Continued on page 21)

MIXED-NATIONALITIES JURY AT FRISCO FEST

San Francisco, Oct. 30.

A five-man jury will judge Sixth Annual International Film Festival here opening Wed. (31). Included are:

Lewis Milestone, reeent director of "Mutiny on the Bounty."

Leopoldo Torre-Nilsson of Argentina, director: "Summerskin." "End of Innocence."

Kashiko Kawakita of Japan, juror at Cannes, Venice, Berlin this year. Wife of Nagamasa Kawakita, managing director of Unijapan Film.

Jiri Weiss of Czechoslovakia, director, "Romeo, Juliet and Darkness," SF winner in 1960.

Darius Milhaud, French composer, who will also present special award for best original musical score.

Festival begins at Metro Theatre with Bulgarian entry "Sun and Shadow," directed by Rangel Vulchanov.

Opening gloomed by timing of announcement of Hollywood first international fest next year, but Irving Levin's plans for future Frisco festivals unchanged.

Top billers on hand: Ammanuele Riva, star of French entry, "Therese Desqueyroux" (and of "Hiroshima, Mon Amour"); Valentina Malyavina, lead in Russia's "Ivan's Childhood"; Norma Angelica and Alma Delia Fuentes of Mexico, and Janet Margolin of Hollywood's Indie, "David and Lisa." Paul Heller, latter's producer, also here, with Keir Dullea.

Fete runs two weeks, 23 entries.

L.A. Uneven; 'Gigot' Great $10,000, 'Lolita' Good $25,000, 'Pigeon' 21G; 'Day' Sock 22G; 'Grimm' 20G, 12th

Los Angeles, Oct. 30.

Local firstruns continue spotty this week with holdovers and long-runs providing the biggest strength. Among the incomers, "Lolita," in first general release, expected a good $25,000 or over playing four theatres. Even stronger is "Gigot," which looks to get a great $10,000 on exclusive playdate at the Four Star.

"Pigeon That Took Rome," playing first general run, looks fair $21,000 in five houses. "Brothers Grimm" should hit a big $20,000 in 12th round at Warner Hollywood. "Music Man" looks $15,000 in 14th at Hollywood Paramount.

"Longest Day" is eyeing a socko $22,000 in third session at Carthay, a spurt from second week. Also on hardticket. "West Side Story" shapes big $18,000 in Chinese 46th stanza.

Estimates for This Week

Four Star (UATC) (868; $1.50-$2)—"Gigot" (20th). Wow $10,000. Last week, "I Like Money" (20th) (3d wk), $1,400.

Warren's, Hollywood (Metropolitan-FWC) (1,757; 856; 90-$1.25)—"Carnival of Souls" (Herts) and "Devil's Messenger" (Herts). Dull $7,000 or near. Last week, Warren's with Iris, El Rey, "Taste of Honey" (Cont) (2d wk, Warren's, Iris; 1st wk, El Rey), "Splendor in Grass" (WB) (reissue) (1st wk) $9,300. Hollywood with State, "Humanoids" (Emerson), "Silent Witness" (Embassy), $8,100.

Hillstreet, Fox Wilshire, Village, Loyola, Iris (Metropolitan-FWC) (2,752; 1,900; 1,535; 1,298; 825; $1-$1.50)—"Pigeon That Took Rome" (Par) (1st general release) and "Portrait of Sinner" (Indie) (Hillstreet), "Breakfast at Tiffany's (Par) (reissue) (others). Fair $21,000. Last week, Hillstreet, "Lady and Tramp" (BV) (reissue), "Almost Angels" (BV) (2d wk), $3,000. Fox Wilshire, "Sky Above," (Embassy) (2d wk), $3,100. Village, Loyola with Orpheum, Vogue, "300 Spartans" (20th), "Boy on Dolphin" (20th) (reissue) (Village, Loyola, Vogue), "Firebrand" (20th) (Orpheum), $11,100.

State, Pix, Wiltern, Beverly (UATC-Prin-SW-State) (2,404; 756; 2,344; 1,150; $1-$2)—"Lolita" (MGM) (1st wk, State, Pix, Wiltern; 19th, Beverly) and "View from Bridge" (Cont) (reissue) (State, Pix), "I Thank A Fool" (MGM) (M.O.) (Wiltern). Good $25,000 or over. Last week, Pix, "One, Two, Three" (UA), "Pocketful of Miracles" (UA) (reissues), $3,400. Wiltern with Los Angeles, Hawaii, Baldwin, "If a Man Answers" (U), "Tammy and Bachelor" (U) (reissue) (1st wk), $19,200. Beverly, "Lolita" (MGM) (18th wk), $4,000.

Music Hall (Ros) (720; $2-$2.40)

(Continued on page 10)

'Answers' Slick $7,000, L'ville; 'Angels' Big 10G, 2d; 'Stooges' Nice 6G

Louisville, Oct. 30.

The Kentucky's "If A Man Answers" and twin bill "Lady and Tramp" and "Almost Angels" in second at United Artists are front runners in current week. Biz at most other houses is on slow side. "Three Stooges in Orbit" at the Ohio looks nice. "Brothers Grimm" in ninth at the Rialto shapes good.

Estimates for This Week

Kentucky (Switow) (900; 75-$1.25)—"If Man Answers" (U). Going for slick $7,000. Last week, "Pigeon That Took Rome" (Par) (2d wk), $4,500.

Mary Anderson (People's) (1,100; $1-$1.25) — "Chapman Report" (WB) (3d wk). Medium $4,500 after second week's $5,000.

Ohio (Settos) (900; 75-$1.25)—"Three Stooges in Orbit" (Col) and "Ring-A-Ding-Rhythm" (Col). Juve trade helping to boost to nice $6,000 or near. Last week, "I Thank Fool" (MGM), $6,000.

Rialto (Fourth Avenue) (1,100; $1.25-$2.50) — "Brothers Grimm" (MGM) (9th wk). Good $4,500 after eight week's $5,000.

United Artists (Fourth Avenue) (3,000; $1-$1.25) — "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Big $10,000 or close after last week's $14,000.

Key City Grosses

Estimated Total Gross

This Week $2,150,500
(Based on 23 cities and 265 theatres).

Last Year $2,319,600
(Based on 23 cities and 258 theatres, chiefly first runs, including N.Y.)

'Angels' Tall 13G, Denver; 'Head' 9G

Denver, Oct. 30.

Twoday school holiday resulting from Teachers' Conclave here is giving firstrun biz a strong hypo especially with pix with an appeal to youngsters. Reissued "Lady and Tramp" paired with "Almost Angels" is heading for a great take in second session at the Denver, total being nearly as big as in opener.

"Tower of London" is heading for a fine week at Paramount for initialer. "Horror Hotel" and "The Head" is rated okay at Orpheum. "Brothers Grimm" is soaring to a smash total in 12th session at Cooper.

Estimates for This Week

Aladdin (Fox) (900; $1.25)—"Seven Brides for Seven Brothers" (MGM) and "Father of Bride" (MGM) (reissues) (2d wk). Fair $3,000. Last week, $3,500.

Centre (Fox) (1,270; $1.25-$1.45)—"Pigeon That Took Rome" (Par) (2d wk). Okay $8,500. Last week, $9,500.

Cooper (Cooper) (814; $1.65-$2.50)—"Brothers Grimm" (MGM) (12th wk). Great $16,000. Last week, $11,400.

Crest (Wolfberg) (750; $1.25)—"Chapman Report" (WB) and "Bramble Bush" (WB) (m.o.). Good $3,500. Last week, reruns.

Denham (Indie) (800; $1.25-$2.50)—"West Side Story" (UA) (26th wk). Strong $6,500. Last week, $5,000.

Denver (Fox) (2,432; $1.25) "Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue) (2d wk). Tall $13,000 or over. Last week, $14,000.

Esquire (Fox) (600; $1.25)—"Forever My Love" (Par) and "Rose Tatoo" (Par) (reissue). Fair $1,900. Last week, "Sky Above" (Embassy) and "No Place Like Homicide" (Indie) (m.o.) (5th wk), $1,800.

Orpheum (RKO) (2,690; $1.25)—"The Head" (Indie) and "Horror Hotel" (Indie). Okay $9,000 or over. Last week, "Gigi" (MGM) and "Les Girls" (MGM) (reissues), $5,000.

Paramount (Wolfberg) (2,100; 90-$1.25)—"Tower of London" (UA) and "Vampire and Ballerina" (UA). Fine $11,000. Last week, "Chapman Report" (WB) and "Dream Wife" (WB), $12,000.

Towne (Indie) (600; $1.25-$1.45)—"Very Private Affair" (MGM) (2d wk). Dim $2,500. Last week, $3,000.

'Convicts' Fair $9,500, Frisco; 'Grimm' 21G, 12

San Francisco, Oct. 30.

Firstrun trade here generally is on downside this stanza as the Cuban crisis hit home. Harticketers are doing best at the wicket Of the new entrants the best bet is "Convicts 4," which looks fair at Golden Gate. "Brothers Grimm" shapes big in 12th session at Orpheum. "West Side Story" also shapes big in 46th-final week at the United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25-$1.50)—"Convicts 4" (AA) and "Hell to Eternity" (AA) (reissue). Fair $9,500. Last week, "No Man Is Island" (U) and "Battle Hymn" (U) (reissue), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"White Slave Ship" (AI) and "Creature From Haunted Sea" (Indie). Mild $7,500. Last week, Bolshoi Ballet.

Alexandria (United California) (1,200; $1.50-$3.50)—"Longest Day" (20th) 3d wk). Lofty $14,000. Last week $16,000.

Orpheum (Cinedome) (1,439; $2.75-2.95) — "Brothers Grimm" (MGM) (12th wk). Big $21,000, with help from two extra shows. Last week, $20,700.

Paramount (Par) (2,646; $1.50-$1.75)—"Roman Holiday" (Par) and "Sabrina" (Par) (reissue). Fairish $9,000. Last week "Horror Hotel" (Indie) and "Count of Monte Cristo" (WB), $10,000.

St. Francis (Par) (1,400; $1.50-$1.75)—"Chapman Report" (WB) (3d wk). Nice $11,000 or close. Last week, $15,000.

United Artists (No. Coast) (1,151; $2.25-$2.75)—"West Side Story" (UA) (46th wk). Big $10,000 for final week. Last week $10,500.

Warfield (Loew) (2,656; $1.25-$1.50)—"Very Private Affair" (MGM) (2d wk). Slow $6,000. Last week $8,500.

Vogue (S.F. Theatres) (346; $1.50)—"Devil's Wanton" (Embassy) and "Night Is My Future" (Indie)) (4th wk). Fair $1,500. Last week, $1,700.

Metro (United California) (1,000; $1.50-$1.80)—"Boccaccio '70" (Embassy) (14th wk). Okay $3,000. Last week $3,500.

Esquire (No. Coast) (846; 90c-$1.50)—"Tell-Tale Heart" (Indie). and "Night They Killed Rasputin" (Indie). Busy $4,700. Last week "Bird Man of Alcatraz" (UA) and "My Geisha" (Par) (reissues) (5th wk), $4,000.

Coronet (United California (1,250; $2-$2.50)—"Gigot" (20th) (3d wk). Fair $5,500. Last week $7,000.

Balto Off But 'Angels' Trim $7,000, 2d; 'Affair' 6G, 'Waltz' Fast $4,000

Baltimore, Oct. 30.

Downtown scene is disappointing this session, with holdovers dominating and new films making only a fair showing. "Lady and Tramp" plus "Almost Angels" is fast in second at the New. "Boccaccio '70" is fairly good in ninth and final week at the Charles.

"Very Private Affair" is modest in first at the Hipp. Reissued "Sabrina" and "Roman Holiday" are good on opener at the Town. "Waltz of Toreadors" is fine in first at both the Little and Aurora. "Carry On Teacher" is pleasing for second at the Five West.

Etimates for This Week

Aurora (T-L) (367; 90-$1.65) — "Waltz of Toreadors" (Cont). Good $2,000. Last week, "Naked Terror" (Indie) (2d wk), $1,200.

Charles (Fruchtman) (500; 90-$1.50)—"Boccaccio '70" (Embassy) (9th wk). Down to good $2,000. Last week, $3,500.

Crest (Fruchtman) (1,700) (90-$1.50) — "Les Liaisons" (Astor). Good $4,000. Last week, "Never Let Go" (Cont), $4,500.

Cinema (Schwaber) (460; 90-$1.50) — "Secrets of Women" (Janus) and "Naked Night" (Janus) (reissues). Slow $1,500. Last week, "Shoot Piano Player" (Astor) (3d wk), $1,000.

Hippodrome (T-L) (2,200; 60-$1.65) — "Very Private Affair" (MGM). Mild $6,000. Last week, "Trojan Horse" (Indie), $5,000.

Five West (Schwaber) (435; 90-$1.50)—"Carry On Teacher" (Gov) (2d wk). Nice $2,500. Last week, $3,500.

Little (T-L) (300; 90-$1.65) — "Waltz of Toreadors" (Cont). Good $2,000. Last week, "Expresso Bongo" (Cont) and "Battle of Sexes" (Cont) (reissues), $1,200.

Mayfair (Fruchtman) (700; 90-$1.50) — "Sky Above" (Embassy) (4th wk). Okay $3,000. Last week, $4,000.

New (Fruchtman) (1,600; 60-$1.25)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Smooth $7,000. Last week, $10,000.

Playhouse (Schwaber) (355; 90-$1.50)—"Girl With Golden Eyes" (Union) (2d wk). Mild $1,200. Last week, $2,000.

Rex (Freedman) (500; $1.50) — "Lust for Sun" (Indie). Fair $1,500. Last week, "Playgirls and Bell Boy" (Indie) (2d wk), $1,800.

Stanton (Fruchtman) (2,800; 60-$1.50) — "Chapman Report" (WB) (3d wk). Fair at $6,000. Last week, $10,000.

Town (T-L) (1,125; 60-$1.65) — "Sabrina" (Par) and "Roman Holiday" (Par) (reissues). Good $6,000. Last week, "Pigeon That Took Rome" (Par) (2d wk), $5,000.

Hub Okay; 'Gigot' Sockeroo $19,000, 'Requiem' Stout 10G, 'Phaedra' 18G In 2d; 'Day' 19G, 'Barabbas' 16G, 3d

Boston, Oct. 30.

The Cuban situation hurt the film boxoffice midweek but Saturday night trade boomed, with lines. "Gigot" is heading for a record figure at the Capri in first week while "Panic in Year Zero" is rated good at Orpheum.

"Requiem For Heavyweight" shapes bangup in second at the Saxon. "Phaedra" looms wow in first holdover round at Beacon Hill. "Barabbas" still is slick in third at the Gary.

"Longest Day" is holding hefty at Astor in fourth session. "Lady and Tramp," with "Almost Angels," still is smash at Memorial in third. "Divorce, Italian Style" continues very stout at the Tiny Park Square in sixth week.

Estimate for This Week

Astor (B&Q) (1,170; $1.80-$2.95)—"Longest Day" (20th) (4th wk). Third week was hefty $19,000. Last week, $21,000.

Beacon Hill (Sack) (900; $1-$1.80)—"Phaedra" (Lope) (2d wk). Wham $18,000. Last week, same.

Boston (Beacon Ent.) (1,345, $1.20-$2.95) — "Brothers Grimm" (MGM) (13th wk). Fine $13,000. Last week, ditto.

Capri (Sack) (850; 75-$1.80) — "Gigot" (20th) (2d wk). First week ended last night (Tues.) was big $19,000 or close.

Exeter (Indie) (1,276; 90-$1.49)—"Waltz of Toreadors" (Cont) (5th wk). Fourth week ended Friday (26) was oke $6,000.

Fenway (Indie) (1,300; $1.50)—"Summerskin" (Angel) (3d wk). Okay $3,000. Last week, $4,500.

Gary (Sack) (1,277; $1.50-$3) — "Barabbas" (Col) (3d wk). Torrid $16,000. Last week, $18,000.

Mayflower (ATC) (689; 90-$1.80)—"Chapman Report" (WB) (3d wk). Fat $9,000. Last week, $11,000.

Memorial (RKO) (3,000; 90-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk). Sock $16,000. Last week, $20,000.

Music Hall (Sack) (4,300; 90-$1.80)—"Interns" (Col) (7th wk). Oke $10,000. Last week, $13,000. "Manchurian Candidate" (UA) and stageshow opens Thursday (1).

Orpheum (Loew) (2,900; 90-$1.49)—"Panic in Year Zero" (AI) and "Prisoner of Iron Mask" (Indie). Modest $7,500. Last week, "Tarzan Goes to India" (MGM) and "Damon and Pythias" (MGM), $10,000.

Paramount (NET) (2,357; 70-$1.65) — "Mongols" (Indie) and "Trojan Horse" (Indie). Mild $8,500. Last week, "Flame in Streets" (Indie) and "Concrete Jungle" (Indie), $13,000.

Park Square (Indie) (300; $1.80)—"Divorce, Italian Style" (Embassy) (6th wk). Lofty $4,500. Last week, $5,000.

Saxon (Sack) (1,100; $1.50-$1.80) — "Requiem for Heavyweight" (Col) (2d wk). Lofty $10,000. Last week, $19,000.

State (Trans-Lux) (730; 75-$1.25)—"Amorous Sex" (Indie) and "Uncover Girls" (Indie) (3d wk). Fine $5,500. Last week, $8,000.

Broadway Grosses

Estimated Total Gross

This Week $540,700
(Based on 32 theatres)

Last Year $558,300
(Based on 30 theatres)

'Day' Mighty 17G In Uneven Det.

Detroit, Oct. 30.

Two newcomers are putting vigor into an otherwise sluggish setup here this week. Auto show hurt last week. "Longest Day" shapes mighty at the Mercury. "Chapman Report" is rated brisk at Madison.

Reissued "Roman Holiday" and "Sabrina" are producing an okay return at Grand Circus. "If Man Answers" looks fair in second at Michigan. "Brothers Grimm" in 13th session at Music Hall continues great.

Estimates for This Week

Fox (Fox Theatre of Detroit Corp.) (5,041; $1.25-$1.49)—"I Spit on Grave" (Indie) and "Ninth Bullet" (Indie) (4th wk). Down to okay $9,000. Last week, $11,500.

Michigan (United Detroit) (4,026; $1.25-$1.49)—"If Man Answers" (U) (2d wk). Fair $9,000. Last week, $10,000.

Palms (UD) (2,995; $1.25-$1.49)—"Brain That Wouldn't Die" (AI) and "Invasion of Star Creatures" (AI). Slow $7,000. Last week, "Trojan Horse" (Indie) and "The Mongols" (Indie), $6,500.

Madison (UD) (1,408; $1.50-$3)—"Chapman Report" (WB). Bright $18,000. Last week, "West Side Story" (UA), $7,600 in 36th week.

Grand Circus (UD) (1,400; $1.25-$1.49) — "Roman Holiday" (Par) and "Sabrina" (Par) (reissues). Okay $9,500. Last week, "Marco Polo" (AI) and "Mermaids of Tiburon" (AI) (2d wk), $6,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Sky Above" (Embassy) and "No Place Like Homicide" (Embassy) (2d wk). Slow $5,000. Last week, $5,700.

Music Hall (Beacon Enterprises) (1,213; $1.25-$2.80) — "Brothers Grimm" (MGM) (13th wk). Great $16,500. Last week, $16,000.

Mercury (United Motion Theatre Co.) (1,468; $1.50-$3) — "Longest Day" (20th). Wow $17,000. Last week, second-run.

'Requiem' Smash $7,500, Prov.; 'Tarzan' Okay 8G

Providence, Oct. 30.

State shapes okay this week with "Tarzan Goes To India." But standout is Elmwood's "Requiem for a Heavyweight," rated socko. Strand is fair with "Notorious Landlady," third "Almost Angels" is on the nice side at Albee. First real snow of season Friday (26) hurt trade.

Estimates for This Week

Albee (RKO) (2,200; 75-$1)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk). Happy $5,000. Second was $4,500.

Elmwood (Snider) (724; 90-$1.25)—"Requiem For A Heavyweight" (Col). Socko $7,500. Last week, "Meet Me In St. Louis" (MGM) and "Day at Races" (MGM) (reissues), $9,000 in nine-days.

Majestic (SW) (2,200; 75-$1)—"Son of Samson" (Indie) and "Make Way For Lila" (Indie). Fairish $6,000. Last week, "Chapman Report" (WB) (2d wk), $6,000.

State (Loew) (3,200; 75-$1)—"Tarzan Goes To India" (MGM) and "Damon and Pythias" (MGM). $8,000. Last week, "Pressure Point" (UA) and "War Hunt" (UA), $5,000.

Strand (National Realty) (2,200; 75-$1) — "Notorious Landlady" (Col) and "Mr. Hobbs Takes Vacation" (20th). Fair $5,000. Last week, "Interns" (Col) and best of Enemies" (Col) (subruns), $4,500.

'Gigot' Smash $12,000, Philly; 'Requiem' Loud 17G; 'Day' $21,500, 3d

Philadelphia, Oct. 30.

The Cuban situation mowed down firstrun receipts midweek but trade picked up over the weekend. Result is a quite spotty biz picture here currently. "Requiem For Heavyweight" looms big at the Viking, with long lines Saturday night. "Gigot" is rated smash at the Trans-Lux with an unexpected strong femme play after a modest start.

"Brothers Grimm" still is nice in 14th session at the Boyd while "Longest Day" is rated socko in third round at Goldman.

Estimates for This Week

Arcadia (S&S) (622; $1.20-$1.80)—"Chapman Report" (WB) (3d wk). Hep $10,000. Last week, $13,000.

Boyd (SW) (1,536; $2-$2.75)—"Brothers Grimm" (MGM) (14th wk). Nice $10,500. Last week, $11,000.

Fox (Milgram) (2,200; 95-$1.80)

(Continued on page 10)

War News Sloughs Chi Biz Even Tho 'Requiem' Hot $27,000; 'Answers' Good 15G; 'Day' Big 22G, 'Boccaccio' 14G

Chicago, Oct. 30.

Patrons are staying home in droves to keep track of the international situation via tele and radio. This is putting a crimp in Chi deluxe film biz. A shortage of new product isn't helping trade either. However "Requiem For A Heavyweight" is taking a sock $27,000 first round decision at Oriental. Monroe reissue tandem of "Female and Flesh" and "3 Blondes In His Life" is rated okay.

Last week's arty entries are sharing in the general decline, but have slid proportionally less. "A Kind of Loving" is registering a smart second Esquire session, and "Operation Snatch" is bright on first holdover second at Cinema. "Shoot The Piano Player" is pulling a neat second Surf round.

"If A Man Answers" is ringing up a good third Chicago stanza, "Very Private Affair" is frisky in its Loop third. Woods pair of the oldie "Lady and Tramp" and "Almost Angels" looks good in fourth frame. 'Boccaccio '70" shapes torrid for United Artists fifth session.

"Longest Day" is pacing the hardticketers with a wow third week in the making at the Roosevelt. "Brothers Grimm" is quiet in its 11th McVickers canto while "West Side Story" is fine in its Todd 36th.

Estimates for This Week

Carnegie (Telem't) (495; $1.25-$1.80)—"Unsent Letter" (Artkino) (2d wk). Okay $2,200. Last week, $3,800.

Chicago (B&K) (3,900; $1.25-$1.80)—"If A Man Answers" (U) (3d wk). Good $15,000. Last week, $21,000.

Cinema (Stern) (500; $1.50)—"Operation Snatch" (Cont) (2d wk). Good $5,000. Last week, $6,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)— "Kind of Loving" (Gov) (2d wk). Nifty $8,000 or close. Last week, $9,000.

Loop (Telem't) (606; $1.25-$1.80)—"Very Private Affair" (MGM) (3d wk). Solid $6,000. Last week, $7,500.

McVickers (Cinerama) (1,100; $1.75-$3.50) — "Brothers Grimm" (MGM) (11th wk). Good $13,200. Last week, $13,000.

Monroe (Jovan) (1,000; 65-90)—"Female and Flesh" (Indie) and "3 Blondes In His Life" (Indie) (reissues). Neat $4,500. Last week, "Night They Killed Rasputin" (In-

(Continued on page 10)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

'Sword' Dull $5,500 In Buff.; 'Lady' Big 11G, 2d

Buffalo, Oct. 30.

Newcomers are not much help currently, with overall trade very spotty. "Sword of Conqueror" looms light at the Buffalo. Some reissues are not doing so well although "Lady and Tramp," an oldie, is rated big in third round at Lafayette. "Horror Hotel" shapes full in first at Paramount.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25)—"Sword of Conquerer" (UA) and "Hero Island" (UA). Dull $5,500 in 6 days. Last week, "Pressure Point" (UA) and "Court Martial" (UA). $5,600.

Center (AB-PT) 2,500; 90-$1.25)—"Chapman Deport" (WB) (3d wk). Fair $7,000. Last week, $8,000.

Century (UATC) (2,700; 90-$1.25)—"Eddy Duchin Story" (Col) and "Pal Joey" (Col) (reissues). Neat $9,000 in 8 days. Last week, "Two Tickets Paris" (Col) and "Ringading Rhythm" (Col) (6 days) $4,000.

Lafayette (Basil) (3,000; 90-$1.25)—"Lady and Tramp" (BV) (reissue) (3d wk). Big $11,000 in 9 days.

Paramount (AB-PT) (3,000; 90-$1.25)—"Horror Hotel" (Indie) and "The Risk" (Indie). Dull $7,000 or over. Last week, "Pigeon That Took Rome" (Par) and "Happened in Athens" (Par) (2d wk 9 days, $8,000.

Tech (Loew) (1,200; $1.75-$2.75)—"Brothers Grimm" (MGM) (10th wk). Slim $3,000. Last week, $4,000.

Cinema (Martina) (450; 90-$1.25)—"Carry on Teacher" (Gov) (3d wk). Okay $2,400 or less. Last week $2,500.

Cuban Crisis Nips D.C. But 'Phaedra' Wow 9G; 'Day' Still Great 15G

Washington, Oct. 30.

Cuban crisis is making a sharp dent in film biz this session. "Phaedra" on opener at Dupont is the only picture coming up to par with a wow frame. "Longest Day" slipped slightly at Ontario but looks smash again in third round.

"Lady and Tramp" and "Almost Angels" shape hefty at Capitol in second. "Boccaccio '70" still is boff at Trans-Lux in fourth.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,480; 1,000; $1-$1.49)—"Chapman Report" (WB) (3d wk). Fair $8,000. Last week, $9,000.

Apex (KB) (940; $1.25-$1.40) — "Waltz of Toreadors" (Cont) (4th wk). Fairish $3,000. Last week, $4,000.

Capitol (Loew) (3,240; $1-$1.49)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Strong $12,000 or near after opening at $15,000.

Dupont (Mann) (400; $1-$1.65)—"Phaedra" (Lopert). Wow $9,000 or over. Last week, "Girl With Golden Eyes" (Union) (2d wk), $2,800.

Keith's (RKO) (1,839; $1-$1.49)—"Tower of London" (UA) and "Vampire and Ballerina" (UA). Slow $7,500. Last week, "Hero's Island (UA) and "Something Wild" (UA), $7,000.

MacArthur (KB) (900; $1.25-$1.40)—"Matter of Who" (Indie) (3d wk). So-so $5,000. Last week, $6,000.

Ontario (KB) (1,240; $1.49-$2.75)—"Longest Day" (20th) (3d wk). Sock $15,000. Last week, same.

Palace (Loew) (2,360; $1-$1.49)—"Sabrina" (Par) and "Roman Holiday" (Par) (reissues). Fair $7,500. Last week, "Very Private Affair" (MGM), $9,000.

Playhouse (TL) (459; $1.49-$2)—"Hiroshima" (Indie) and "Lovers" (Indie) (reissues) (2d wk). Quiet $3,000 after initialing at $4,000.

Plaza (TL) (278; $1.49-$1.80) — "Secrets of Nazi Criminals" (T-L). Nifty $7,000. Last week, "Night Affair" (Indie), $3,500.

Town (King) (800; $1-$1.49) — "Pigeon That Took Rome" (Par) (3d wk). Dull $3,500. Last week, $4,000.

Trans-Lux (TL) (599; $1.49-$2)—"Boccaccio '70" (Embassy) (4th wk). Boff $10,000. Last week, $17,000.

Warner (SW) (1,250; $1.25-$2.30)—"West Side Story" (UA) (7th wk). Hep $8,300. Last week, $8,000.

'Affair' Okay $12,000, St. L.; 'Galahad' 6½G, 3d

St. Louis, Oct. 30.

Too many reissues on just opened bills is slowing up overall gross total here this session. The Cuban crisis hurt midweek, with the whole city suffering. "Roman Holiday" with "Proud and Profane," oldie combo at the St. Louis, shapes mild, but "Kid Galahad" looms good in third at Esquire. "Lady and Tramp," on reissue, teamed with "Almost Angels" looks okay on moveover to the Mid-City.

Estimates for This Week

Ambassador (Arthur) (2,870; 90-$1.25)—"Chapman Report" (WB) (3d wk). Fair $10,000. Last week, $18,000.

Apollo Art (Grace) (700; 90-$1.25)—"Big Deal" (Indie) and "Mr. Hulot's Holiday" (Indie) (reissue). Average $1,800. Last week, "Leda" (Indie) and "Purple Noon" (Times) (2d wk), $2,000.

Esquire (Schuchart-Levin) (1,800; 90-$1.25)—"Kid Galahad" (UA) (3d wk). Good $6,500. Last week, $7,000.

Fox (Arthur) (5,000; 90-$1.25)—"No Time for Sergeants" (WB) and "Indiscreet" (WB) (reissues). Mild $10,000. Last week, "No Man Is Island" (U), $12,000.

Loew's Mid-City (Loew) (1,160; 60-90)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (m.o.). Okay $7,000. Last week, "Pressure Point" (UA), $7,000.

State (Loew) (3,600; 60-90)—"Very Private Affair" (MGM) and "The Game" (MGM). Okay $12,000. Last week, "Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk), $14,000.

Pageant (Arthur) (1,000; 90-$1.25)—"Nearly Nasty Accident" (U) (2d wk). Fair $2,500. Last week, $3,500.

St. Louis (Arthur) (3,800; 75-90)—"Roman Holiday" (Par) and "Proud and Profane" (Par) (reissues). Mild $7,000. Last week, "Phantom of Opera" (U) and "Desert Patrol" (U), $10,000.

Shady Oak (Arthur) (760; 90-$1.25)—"Divorce, Italian Style" (Embassy) (2d wk). Oke, $2,500. Last week, $3,500.

'Requiem' Sock 8G, Mpls.; 'Day' 13G, 2d

Minneapolis, Oct. 30.

"Requiem for a Heavyweight" stands out as the most important in a cluster of newcomers, three of which have gone into nabe houses. It's off to a fast start with a big opener at Lyric. Other fresh entries winning attention are two British comedies, "Carry On, Teacher" and "Only Two Can Play," bowing in uptown.

"Longest Day" shapes sockeroo in second session at the Mann. "Almost Angels" looks dandy in second State round. "Brothers Grimm" looms boffo in 11th stanza at the Cooper. Reflecting the product situation is the fact that the Loop firstrun Century is in its second week of reissues. It has "Spartacus" for an okay session.

Estimates for This Week

Academy (Mann) (1,000; $1.50-$1.75)—"Boccaccio '70" (Embassy) (3d wk). Good $5,000. Last week, $5,000.

Avalon (Frank) (800; $1)—"Erotica" (Indie) and "Sun Lovers Holiday" (Indie) (reissues) (2d wk). Moderate $1,200. Last week, $1,800.

Campus (Mann) (600; $1)—"Important Man" (UA). Satisfactory $1,400. Last week, second-runs.

Century (Par) (1,300; $1-$1.25)—"Spartacus" (U) (reissue). Okay $5,000. Last week, "Roman Holiday" (Par) (reissue), $6,500.

Cooper (CF) (808; $1.65-$2.50)—"Brothers Grimm" (MGM) (11th wk). Socko $12,500. Last week, $12,000.

El Lago (Carisch) (600; $1)—"Back to Nature" (Indie) and "Case of Dr. Laurent" (Indie) (reissue) (2d wk). Okay $1,000. Last week, $1,400.

Gopher (Berger) (1,000; $1-$1.25)—"Tower of London" (UA) and "Vampire and Ballerina" (UA). Good $5,000. Last week, "Damon and Pythias" (MGM) and "Savage Arms" (MGM) $3,000.

Lyric (Par) (1,000; $1.25-$1.50)—"Requiem for Heavyweight" (Col). Big $8,000. Last week, "No Man Is Island" (U) (2d wk), $5,000 at $1-$1.25.

Mann (Mann) (1,000; $1.25-$2.80)—"Longest Day" (20th) (2d wk). Splendid $13,000. Last week, $15,000.

Orpheum (Mann) (2,800; $1.25-$1.50)—"Chapman Report" (WB) (3d wk). Fair $5,000 in four days. Last week, $8,000.

Park (Field) (1,000; $1.50)—"Only Two Can Play" (Kings). Loud $6,000. Last week, "Hatari" (Par) (11th wk), $2,500 in five days.

State (Par) (2,200; $1-$1.25)—"Almost Angels" (BV) and "Lady and Tramp" (BV) (reissue) (2d wk). Dandy $7,000. Last week, $6,500.

Suburban World (Mann) (800; $1.25)—"Carry On, Teacher" (Gov). Fair $3,000. Last week, "Coming Out Party" (Union) (2d wk), $2,000.

World (Mann) (400; $1.25-$1.50)—"Pigeon That Took Rome" (Par) (3d wk). Okay at $3,500. Last week, $4,000.

War Clouds Bop B'way B.O. But 'Candidate' Boff 48G, 'Bury' Hep 16G, 'Requiem' Smash $35,000, 2d

The Cuban crisis, which hit business badly last Wednesday and Thursday, is taking its toll at Broadway firstruns this session. Rain mixed with the season's first snow last Friday (26) was regarded as little help although trade perked up a little at night. By Saturday and Sunday, with the war threat over at least temporarily, the boxoffice began a recovery.

Two newcomers are doing well. "Manchurian Candidate" hit boffo $48,000 or close in first session, daydating the Astor and Trans-Lux 85th St. Pic also is playing Premiere Showcase houses. "We'll Bury You," undoubtedly helped by the Cuban crisis, hit a lusty $16,000 or thereabouts on initial week at the Forum.

"Requiem For a Heavyweight" still is smash with $35,000 in first holdover round daydating the Criterion and the new arty Kips Bay. "Chapman Report" looks like $28,500 in second week daydating the Victoria and Trans-Lux 52d St.

"Gigot," with stageshow, also was hurt and likely will wind its fifth and final stanza at the Music Hall with an okay $110,000. New stageshow and "Gypsy" move in tomorrow (Thurs.). "No Man Is an Island" looks only $13,000 in third round at the Palace, with "Two Before Zero" replacing today (Wed.).

"Very Private Affair" is swinging low in final nine days of fifth week at the State. House closes for previews of "Mutiny on Bounty" early next week, with pic to open Nov. 8. "Period of Adjustment" goes into the Paramount today (Wed.).

"Longest Day" looks to hold with wham $33,000 or close in current (4th) session at the Warner. "Barabbas" looms smash $28,000 in third round at the DeMille. It also was hurt by the Cuban crisis.

"Brothers Grimm" held with big $22,000 in 12th stanza ended last Sunday (28) at the Cinerama (formerly Capitol). "West Side Story" shapes big $28,000 in 54th session at the Rivoli, being helped by one extra performance.

Estimates for This Week

Astor (City Inv.) (1,094; $1.25-$2)—"Manchurian Candidate" (UA) (2d wk). First round ended yesterday (Tues.) was boffo $33,000 or near despite playing many other houses, including Trans-Lux 85th St.

Cinerama (Loew) (1,552; $1.50-$3.50)—"Brothers Grimm" (MGM) (13th wk). The 12th stanza finished Sunday (28) was big $22,000 after $25,000 in 11th week.

Criterion (Moss) (1,520; $1.25-$2.50) — "Requiem for Heavyweight" (Col) (3d wk). First holdover stanza completed yesterday (Tues.) was socko $27,000 or close after $36,000 opener. Daydating with Kips Bay.

DeMille (Reade) (1,463; $1.50-$3.50)—"Barabbas" (Col) (3d wk). This week ending today (Wed.) looks like great $28,000 or near after $33,000 for second.

Embassy (Guild Enterprises) (500; $1.50-$2.50)—"Nude Odyssey" (Fine Arts). First session ending tomorrow (Thurs.) looks to hit big $11,000. Holding.

Palace (RKO) (1,642; $1.25-$2)—"Two Before Zero" (Indie). Opens today (Wed.). In ahead, "No Man Is Island" (U) (3d wk). Slow $13,000 or less after $15,000 for second.

Forum (Moss) (813; $1.25-$1.80)—"We'll Bury You" (Col) (2d wk). Initial stanza completed yesterday (Tues.) was lusty $16,000 or under.

Paramount (AB-PT) (3,665; $1-$2) — "Period of Adjustment" (MGM). Opens today (Wed.). In ahead, "Convicts 4" (AA) (4th wk) was mild $15,000 or near after $17,500 in third.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "Gigot" (20th) with stageshow (5th-final wk). This week ending today (Wed.) looks like okay $110,000 or near after $129,700 for fourth. "Gypsy" (WB) and new stageshow opens tomorrow (Thurs.).

Rivoli (UAT) (1,545; $1.50-$3.50)—"West Side Story" (UA) (54th wk). Current week ending today (Wed.) is heading for rousing $28,000, being helped by one extra show. Continues at least through the year-end holidays. The 53d week was $28,500.

State (Loew) (1,900; $1.50-$2.50) — "Very Private Affair" (MGM) (5th-final wk). This round finishing Saturday (3) is heading for slim $10,000 or close for nine days after $13,000 for fourth. House closes Nov. 3 to prep for preem and special previews of "Mutiny on Bounty" (MGM). "Bounty" opens hardticket Nov. 8.

Victoria (City Inv.) (1,003; $1.25-$2)—"Chapman Report" (WB) (3d wk). First holdover round ended yesterday (Tues.) was okay $17,000 or near after $22,500 for opener. Daydating with Trans-Lux 52d St.

Warner (SW) (1,813; $1.50-$3.50)—"Longest Day" (20th) (4th wk). Current session winding tomorrow (Thurs.) is heading for wham $43,000 or close after $43,900 for third. Stays indef. with advance now having reached.

First-Run Arties

New Baronet (Reade) (430; $1.25-$2)—"Loneliness of Long Distance Runner" (BL) (4th wk). Third week concluded Sunday (28) was big $10,000 after $12,500 for second. Playing only nights.

Fine Arts (Davis) (468; $1.80-$2)—"A Kind of Loving" (Gov) (5th wk). Fourth round completed Monday (29) was solid $5,700 after $8,600 for third.

Beekman (Rugoff Th.) (590; $1.50-$2) — "Boccaccio" (Embassy) (subrun). Opens Monday (29). In ahead, "Very Private Affair" (MGM) (4th wk-6 days). Fair $6,000 after $7,000 for third week.

Carnegie Hall Cinema (F&A) (300; $1.50-$2)—"Yojimbo" (Indie) (3d wk). Second week finished Sunday (28) was boffo $8,200 after $10,700 for initial round.

Cinema One (Rugoff Th.) (700; $1.50-$2) — "Billy Budd" (AA). Opened yesterday (Tues.), daydating with Cinema Two. In ahead, "Boccaccio" (Embassy) (18th wk-6 days). Smooth $8,000 after $10,000 for regular 17th week.

Cinema Two (Rugoff Th.) (300; $1.50-$2) — "Billy Budd" (AA). Opened yesterday (Tues.), daydating with Cinema One.

Fifth Ave. Cinema (Rugoff Th.) (250; $1.25-$2) — "The Outcry" (Astor) (2d wk). Initial round finished Sunday (28) was good $3,000.

Normandie (T-L) (592; $1.25-$2)—"Passion of Slow Fire" (T-L) (3d

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'Requiem' Okay $13,000 In Wobbly Cleveland

Cleveland, Oct. 30.

Firstrun biz here still is wobbly to a great extent, with a few exceptions. One is "Requiem for Heavyweight," which looms okay in first at the Allen. "Brothers Grimm" is picking up to nice total in 12th session at Palace.

Estimates for This Week

Allen (Stanley-Warner) (2,866; $1-$1.50) — "Requiem for Heavyweight" (Col). Okay $13,000. Last week "Almost Angels" (BV) and "Lady and Tramp" (BV) (2d wk), $7,500.

Colony Art (Stanley-Warner) (1,354; $1.50) — "Divorce, Italian Style" (3d wk). Routine $3,100. Last week, $3,800.

Heights Art (Art Theatre Guild) (925; $1-$1.50)—"Waltz of Toreadors" (Cont) (3d wk). Good $1,800. Last week, $2,600.

Hippodrome (Eastern Hipp) (2,700; $1-$1.50)—"Chapman Report" (WB) (3d wk). Sour $7,000 after $9,000 last week.

Ohio (Loew) (2,700; $1.25-$1.50)—"Very Private Affair" (MGM) (m.o.). Slow $3,000. Last week, "Pigeon That Took Rome" (Par) (m.o.), $4,000.

Palace (F & A Theatres) (2,739; $1.25-$2.75) — "Brothers Grimm" (MGM) (12th wk). Up to nice $8,000. Last week, $7,500.

State (Loew) (2,700; $1-$1.50)—"Damon and Pythias" (MGM) and "Savage Guns" (MGM). Poor $7,000. Last week, "Very Private Affair" (MGM), $6,000.

Stillman (Loew) (3,700; $1-$1.50)—"Fancy Pants" (Par) and "Seven Little Foys" (Par) (reissues). Unfunny $5,000. Last week, "Sabrina" (MGM) and "Roman Holiday" (MGM) (reissues), $5,200.

'Gigot' Sturdy $13,000 in Toronto; 'Boccaccio' Wow 12G; 'Waltz' 13½G, 4

Toronto, Oct. 30.

Batch of newcomers here this round will help firstrun biz. "Gigot" looks sturdy in first at the Hollywood while "Boccaccio '70," play a much smaller house, looks to give the Towne a new house record on initial stanza. But "Requiem For Heavyweight" is rated fairish in opener at Imperial.

"Waltz of Toreadors" still is wow in fourth round at the University. "Barabbas" still is hefty in fourth session at Carlton.

"Touch of Mink" is amazingly healthy in 13th week at Fairlawn. "No Man Is an Island" looms just fair playing in seven houses on first.

Estimates for This Week

Carlton (Rank) (2,318; $1.25-$2.75)—"Barabbas" (Col) (4th wk). Hefty $13,000. Last week, $19,000.

Century, Downtown, Glendale, Midtown, Odeon, Scarboro, State (Taylor) (1,342; 1,059; 995; 1,082; 752; 682; 696; 50-$1)—"No Man Is Island" (U) and "Phantom of Opera" (U). Fair $22,000 or over. Last week, "Marco Polo" (Astral) and "Five Bold Women" (Astral), $28,500.

Eglinton (FP) (918; $1.50-$2.75)—"Brothers Grimm" (MGM) (11th wk). Steady, $5,000. Last week, same.

Fairlawn (Rank) (1,165; $1-$1.10)—"Touch of Mink" (U) (13th wk). Fancy $7,500. Last week, $8,000.

Hollywood (FP) (1,080; $1-$1.50)—"Gigot" (20th). Sturdy $13,000. Last week, "My Geisha" (Par) (4th wk), $5,000.

Hyland (Rank) (1,165; $1.25-$1.50)—"Interns" (Col) (6th wk). Holding at nice $5,500. Last week, $6,000.

Imperial (FP) (3,216; $1-$1.75)—"Requiem for Heavyweight" (Col). Fairish $13,000 or near. Last week, "Rear Window" (Par) (reissue) (2d wk), $14,000.

Loew's (Loew) (1,641; $1-$1.50)—"Pressure Point" (UA). Sad $6,500. Last week, "Thank Fool" (MGM) (2d wk), $7,000.

Tivoli (FP) (935; $1.50-$2.50)—"West Side Story" (UA) (24th wk). Fast $7,000. Last week, ditto.

Towne (Taylor) (693; $1-$1.50)—"Boccaccio '70" (IFD). Will break house record with wow $12,000. Last week, "Matter of Who" (IFD) (2d wk), at 90c-$1.25 scale, $3,500.

University (FP) (1,393; $1-$1.50)—"Waltze of Toreadors" (Cont) (4th wk). Wham $13,500. Last week, $14,000.

Uptown (Loew) (2,250; $1-$1.50)—"If Man Anwers" (U) (2d wk). Good $9,000. Last week, $12,000.

'Island' OK $6,000 In Port.; 'Angels' 5G, 3d

Portland, Ore., Oct. 30.

Some new product is helping the firstrun setup here this round as city slowly gets back to normal after the hurricane of two weeks ago. "No Man Is an Island" looks okay on opener at Broadway but "Damn the Defiant" is very sluggish at Orpheum. "Lady and Tramp" with "Almost Angels" is rated bright in third round at Paramount. "West Side Story" still is fast despite being in 33d week at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"No Man Is Island" (U) and "Battle Hymn" (U) (reissue). Okay $6,000. Last week, "Pigeon That Took Rome" (Par) and "Forever My Love" (Par) (2d wk), $4,100.

Fox (Evergreen) (1,600; $1-$1.49)—"Chapman Report" (WB) and "The Couch" (WB). Nice $9,000 or near. Last week, "Music Man" (WB) (14th wk), $4,900.

Hollywood (Evergreen) (1,180; $1.49-$2)—"Cinerama Holiday" (Cinerama) (5th wk). Nifty $5,000. Last week, $4,700.

Music Box (Hamrick) (640; $1.50-$3)—"West Side Story" (UA) (33d wk). Fast $4,000. Last week, $4,100.

Orpheum (Evergreen) (1,536; $1-$1.49)—"Damn the Defiant" (Col) and "Pirates Blood River" (Col). Slow $4,000. Last week, "White Slave Ship" (AI) and "Dangerous Charter" (AI), $6,800.

Paramount (Port-Par) (3,006; $1-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk). Bright $5,000 or close. Last week, $6,100.

BROADWAY

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wk). This week winding today (Wed.) looks like mild $3,800 after $7,400 for second. "Legend of Lobo" (BV) opens Nov. 9.

Guild (Guild) (450; $1-$1.75)—"The Island" (Zenith) (8th wk). Seventh session completed Sunday (28) was fair $6,000 after $8,000 for sixth week. "Everybody Go Home" (Davis) opens Nov. 6.

Murray Hill (Rugoff Th.) (565; $1.50-$2)—"Period of Adjustment" (MGM). Opens today (Wed.), daydating with Paramount. In ahead, "American in Paris" (MGM) (reissue) (3d wk-6 days), fair $6,000 after $6,800 for second full week.

Kips Bay (Baker) (519; $1.50-$2)—"Requiem For Heavyweight" (Col) (3d wk). First holdover week ended yesterday (Tues.) was big $8,000 or over after $12,000 in first round. Daydating with Criterion.

Paris (Pathe Cinema) (568; $1.50-$2)—"Divorce, Italian Style" (Embassy) (7th wk). Sixth stanza finished Sunday (28) was smash $21,000 after $22,500 for fifth week.

Plaza (Lopert) (525; $1.50-$2)—"Phaedra" (Lope) (2d wk). Session ending today (Wed.) looks like great $17,000 after $20,000 for opener.

68th St. Playhouse (Leo Brecher) (370; $1.50-$2)—"Touch of Mink" (U) (subrun) (3d wk). Current stanza finishing today (Wed.) looks to hit good $4,000 after $5,000 for second. "Judgment at Nuremberg" (UA) (subrun) opens tomorrow (Thurs.).

Sutton (Rugoff Th.) (561; $1.50-$2)—"Crime Does Not Pay" (Embassy) (3d wk). Second session completed Monday (29) was fast $8,000 or close after $9,500 on opener.

Tower East (Loew) (588; $2-$3.50)—"Long Day's Journey Into Night" (Levine) (4th wk). Third round winding today (Wed.) looks like smash $15,500 after $16,500 for second.

Trans-Lux 52d St. (T-L) (540; $1.25-$2)—"Chapman Report" (WB) (3d wk). Initial holdover session ended yesterday (Tues.) was good $11,500 or near after $15,400 for first week.

Trans-Lux 85th St. (T-L) (550; $1.25-$2)—"Manchurian Candidate" (UA) (2d wk). First round finished yesterday (Tues.) was socko $15,000 or over. Daydating with Astor.

World (Perfecto) (390; 90-$1.50)—"Immoral Mr. Teas" (Mishkin) (6th wk). Fifth week completed Thursday (25) was solid $9,000 after $12,000 for fourth round.

CHICAGO

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die) and "Utamaro" (Indie) (reissues), $4,500.

Oriental (Indie) (3,400; 90-$1.80)—"Requiem For Heavyweight" (Col). Big $27,000 or near. Last week, "Convicts 4" (AA) (2d wk), $14,500.

Roosevelt (B&K) (1,400; $1.75-$3.50)—"Longest Day" (20th) (3d wk). Hefty $22,000. Last week, $29,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Chapman Report" (WB) (4th wk). Trim $17,000. Last week, $18,500.

Surf (H&E Balaban) (685; $1.50-$1.80)—"Shoot The Piano Player" (Astor) (2d wk). Fair $2,500. Last week, $5,000.

Todd (Todd) (1,089; $2.20-$3.50)—"West Side Story" (UA) (36th wk). Brisk $12,000. Last week, $14,000.

Town (Teitel) (640; $1.25-$1.80)—"European Nights" (Indie) (3d wk). Sharp $4,000. Last week, $5,000.

United Artists (B&K) (1,700; 90-$1.80)—"Boccaccio '70" (Embassy) (5th wk). Hotsy $14,000 or near. Last week, $16,500.

Woods (Essaness) (1,200; 90-$1.80)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (4th wk). Good $12,000 or near. Last week, $15,000.

World (Teitel) (603; 90-$1.25)—"Lovers" (Astor) and "Hiroshima, Mon Amour" (Astor) (reissues) (2d wk). Oke $3,000. Last week, $4,000.

'ANGELS'-'LADY' GREAT $10,000, INDPLS ACE

Indianapolis, Oct. 30.

Firstrun biz generally was helped by the annual State Teachers' convention and school vacation on Thursday and Friday this stanza. "Lady and Tramp," playing for first time downtown, plus "Almost Angels" shapes very big at the Circle to lead the city. "Brothers Grimm" perked up to strong take in 11th stanza at the Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; $1-$1.25)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV). Great $10,000. Last week, "Three Stooges in Orbit" (Col) and "Ring-a-Ding Rhythm" (Col), $7,000.

Indiana (C-D) (1,100; $1.25-$2.50)—"Brothers Grimm" (MGM) (11th wk). Strong $7,500. Last week, $6,500.

Keith's (C-D) (1,300; $1-$1.25)—"Chapman Report" (WB) (3d wk). Fair $4,000. Last week, $5,000.

Loew's (Loew) (2,427; 75-$1.25)—"Son of Samson" (Indie) and "Last of Vikings" (Medallion). Dull $3,000 in five days. Last week, "Very Private Affair" (M-G), $4,500.

National Boxoffice Survey

Cuban Crisis Hurts Biz; 'Day' Still First, 'Grimm' 2d, 'Gigot' 3d, 'Requiem' 4th, 'Story' 5th

The Cuban crisis, which clipped grosses the middle of last week, will make for offish biz in current session across the country. Colder weather in many sections, however, was a plus factor, and easing of the tensions over the weekend helped.

"Longest Day" (20th) again is champion, the same as last week. It is playing in nine key cities covered by VARIETY and is going great guns in all of them. "Brothers Grimm" (MGM), second a week ago, again is finishing No. 2.

"Gigot" (20th), just getting around extensively this week, is capturing third place. "Requiem For Heavyweight" (Col) is taking fourth money.

"West Side Story" (UA), which long has been high on the list or in No. 1 spot, is finishing fifth. "Chapman Report" (WB) is sixth. "Almost Angels" (BV) is landing in seventh position.

"Is a Man Answers" (U) is pushing up to eighth place. "Pigeon That Took Rome" (Par) will be ninth while "Boccaccio '70" (Embassy) is taking 10th spot.

"No Man Is Island" (U) is finishing 11th. It was 10th last week. "Very Private Affair" (MGM) rounds out the Top 12 pictures. "Waltz of Toreadors" (Cont) and "Divorce, Italian Style" (Embassy) are the runnerup pix.

"Phaedra" (Lope), one of the brighter new pix, shapes wow in both Washington and Boston, and still is great in N.Y. on holdover. "Panic in Year Zero" (AI) is rated good in Boston. "Tower of London" (UA), also new, shapes fine in Denver. "White Slave Ship" (AI), also a newie, is socko in Omaha.

"Touch of Mink" (U), still loud in Toronto, looks good in N.Y. and L.A. "Lolita" (MGM), on first general release in L.A., shapes big.

"Sky Above" (Embassy), okay in Balto, looms slow in Detroit. "Spartacus" (U), on reissue, is rated okay in Minneapolis.

"Barabbas" (Col) continues torrid on extended-runs in Toronto, Boston and N.Y. "Interns" (Col), okay in Boston, looks nice in Toronto.

"Carry On Teacher" (Gov), okay in Buffalo, looms good in Balto, Cincy and Minneapolis. "Matter of Who" (Herts) is smart in L.A.

"Tarzan Goes to India" (MGM) shapes oke in Providence. "Lady and Tramp" (BV) (reissue), which is usually paired with "Almost Angels" on dates this week, is landing big money playing solo in Buffalo.

(*Complete Boxoffice Reports on Pages* 8-9-10.)

War Scare Hits Cincy Big Albeit 'Gigot' Fine $8,000; 'Angels' 7G, 2d

Cincinnati, Oct. 30.

Firstrun biz here this week shapes fairish in the face of the Cuban crisis and record eary cold spell. On the bright side, "Gigot" rates fine in preem at the suburban Valley, "Tower of London" and "Vampire Ballerina" look good at Grand and "Wonderful To Be Young" bids fairish at Palace. Entry of "White Slave Ship" and "Brain That Wouldn't Die" looms oke at Twin Drive-In.

Holdover in medium range is "Pigeon That Took Rome" at the Albee. "Lady and Tramp" with "Almost Angels" at Keith's shapes nice. "Brothers Grimm" continues fairly well in 12th round at Capitol. "Divorce, Italian Style" holds solid in second at the Guild.

Estimates for This Week

Albee (RKO) (3,100; $1-$1.50)—"Pigeon That Took Rome" (Par) (2d wk). Fair $7,500. Last week, $8,500.

Capitol (SW-Cinerama) (1,540; $1.25-$2.75)—"Brothers Grimm" (MGM) (12th wk). So-so $8,500. Last week, $9,500 on boost via two juve shows.

Esquire Art (Cin-T-Co) (500; $1.25)—"Carry On, Teacher" (Indie). Hefty $2,000. Last week, "Best of Enemies" (Col) (3d wk), $1,100.

Grand (RKO) (1,400; $1-$1.25)—"Tower of London" (UA) and "Vampire Ballerina" (UA). Good $7,000. "Longest Day" (20th) opens Nov. 1.

Guild (Vance) (300; $1.25)—"Divorce, Italian Style" (Embassy) (2d wk). Swell $2,200 after $2,400 bow.

Hyde Park Art (Cin-T-Co) (1,500; $1.25)—"A Matter of Who" (Indie). So-so $900. Last week, "Big Money" (UA), $1,100.

Keith's (Cin-T-Co) (1,500; 90-$1.50)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (2d wk). Nice $7,000 or near. Last week, $8,500.

Palace (RKO) (2,600; $1-$1.25)—"Wonderful To Be Young" (Par). Fairish $6,500. Starrer Cliff Richard and The Shadows combo personaled at opening night shows (24). Last week, "Chapman Report" (WB) (2d wk), $7,000.

Twin Drive-In (Cin-T-Co) (800 cars; $1)—"West: "White Slave Ship" (Indie) and "Brain That Wouldn't Die" (Indie). Oke $4,500. Last week, "Hero's Island" (UA) and "Sword of Conqueror" (UA), $3,500. East side is operating only on weekends.

Valley (Cin-T-Co) (1,275; $1.25-$1.50)—"Gigot" (20th). Fine $8,000 or near. Last week, "Miracle Worker" (UA) (4th wk), $4,500.

LOS ANGELES

(Continued from page 8)

—"Only French Can" (Indie) and "Rififi" (Indie) (reissues). Dull $3,200. Last week, "Waltz of Toreadors" (Cont) (4th wk), $2,600.

Vogue (FWC) (810; $1.25-$1.49)—"That Touch of Mink" (U) and "Pillow Talk" (UI) (reissues). Slim $2,500.

El Rey (FWC (856; $1.25)—"Advise and Consent" (Col) and "Bird Man of Alcatraz" (UA) (reissues). Dim $2,500.

Los Angeles, Hawaii, Baldwin (Metropolitan-G & S-State) (2,047; 1,106; 1,800; $1-$1.50)—"If Man Answers" (U) (2d wk) and "Stopover Tokyo" (20th) (reissue) (Los Angeles) (1st wk), "Tammy and Bachelor" (U) (reissue) (Hawaii) (2d wk), "Damn Defiant" (Col) (M.O.) (Baldwin) Modest $10,000 or close.

Warner Beverly (SW) (1,316; $1.49-$1.75)—"Requiem of Heavyweight" (Col) (2d wk). Light $7,500. Last week, $15,000.

Orpheum (Metropolitan) (2,213; $1-$1.25)—"300 Spartans" (20th) and "Firebrand" (20th) (2d wk). Pale $2,000 in five days.

Carthay (FWC) (1,138; $1.80-$3.50)—"Longest Day" (20th) (3d wk). Socko $22,000. Last week, $20,700.

Pantages (RKO) (1,512; $1.25-$2.75)—"Chapman Report" (WB) (3d wk). Off sharply to $14,000. Last week, $26,700.

Lido (FWC) (876; $2-$2.40)—"Divorce, Italian Style" (Embassy) (3d wk). Lusty $9,000. Last week, $8,000.

Egyptian (UATC) (1,392; $1.50-$2)—"Flame in Streets" (Indie) (3d wk). Slender $5,000. Last week, $4,500.

Crest (State) (750; $2)—"Matter of Who" (Herts) (8th wk) and "Roommates" (Indie). Smart $2,600. Last week, $2,000.

Warner Hollywood (SW) (1,291; $1.25-$2.80)—"Brothers Grimm" (MGM) (12th wk). Whopping $20,000. Last week, $19,100.

Hollywood Paramount (State) (1,468; $1.75-$2.65)—"Music Man" (WB) (14th wk). Hotsy $15,000. Last week, $18,500.

Fine Arts (FWC) (631; $1.49-$2)—"Boccaccio '70" (Embassy) (14th wk). Busy $3,000. Last week, $3,400.

Chinese (FWC) (1,408; $1.25-$3.50)—"West Side Story" (UA) (46th wk). Big $18,000. Last week $16,900.

'Requiem' NSH $6,500, Pitt; 'Affair' Sad 7G, 'Grimm' Loud 9½G, 12

Pittsburgh, Oct. 30.

It's still dullsville in Pitt and all the deluxers are waiting for the weekend and new pix to help them out of the doldrums. Opening this week are "Best of Enemies" at the Shadyside with Variety Club sponsoring the preem on Thursday. Wednesday brings in "We'll Bury You" at Gateway and "Divorce, Italian Style" at the Squirrel Hill.

Estimates for This Week

Fulton (Assoc.) (1,530; $1-$1.50)—"Requiem for Heavyweight" (Col). Mild $6,500. Last week, "Pressure Point" (UA) (2d wk), $3,700.

Gateway (Assoc.) (1,900; $1-$1.50)—"White Slave Ship" (AI). Modest $4,500 for six days. "We'll Bury You" (Indie) opens tomorrow (Wed.). Last week, "Roman Holiday" (Par) (reissue), $5,300.

Penn (UATC) (3,300; $1-$1.50)—"Very Private Affair" (MGM). Sad $7,000 in six days. "Gigot" (20th) opens Thursday (1). Last week, "Pigeon That Took Rome" (Par) (2d wk), $7,300.

Shadyside (MOTC) (750; $1.25)—"Lady Doctor" (Indie) (2d wk). Fair $1,500. Last week, $2,000. "Best of Enemies" (Col) opens Thursday (1).

Squirrel Hill (SW) (834; $1.25)—"Forever My Love" (Par) (2d wk). Fair $1,800. Last week, $2,500. "Divorce, Italian Style" (Embassy) opens tomorrow (Wed.).

Stanley (SW) (3,700; $1-$1.50)—"Chapman Report" (WB) (2d wk). Good $10,000, but will come out this week.

Warner (SW) (1,516; $1.50-$2.75)—"Brothers Grimm" (MGM) 12th wk). Fancy $9,500. Last week, $10,000

PHILADELPHIA

(Continued from page 8)

—"No Man Is Island" (U) (2d wk). Quiet $6,500. Last week, $9,500.

Goldman (Goldman) (1,000; $2-$2.75)—"Longest Day" (20th) (3d wk). Socko $21,500. Last week, $22,000.

Midtown (Goldman) (1,200; $2.50-$2.75)—"West Side Story" (UA) (51st wk). Fancy $4,900. Last week, $5,000.

Randolph (Goldman) (2,200; $1.20-$1.80)—"Lady and Tramp" (BV) (reissue) and "Almost Angels" (BV) (3d wk). Light $5,000. Last week, $9,000.

Stanley (SW) (2,100; 95-$1.80)—"Pigeon That Took Rome" (Par) (2d wk). So-so $9,000 or near. Last week, $14,000.

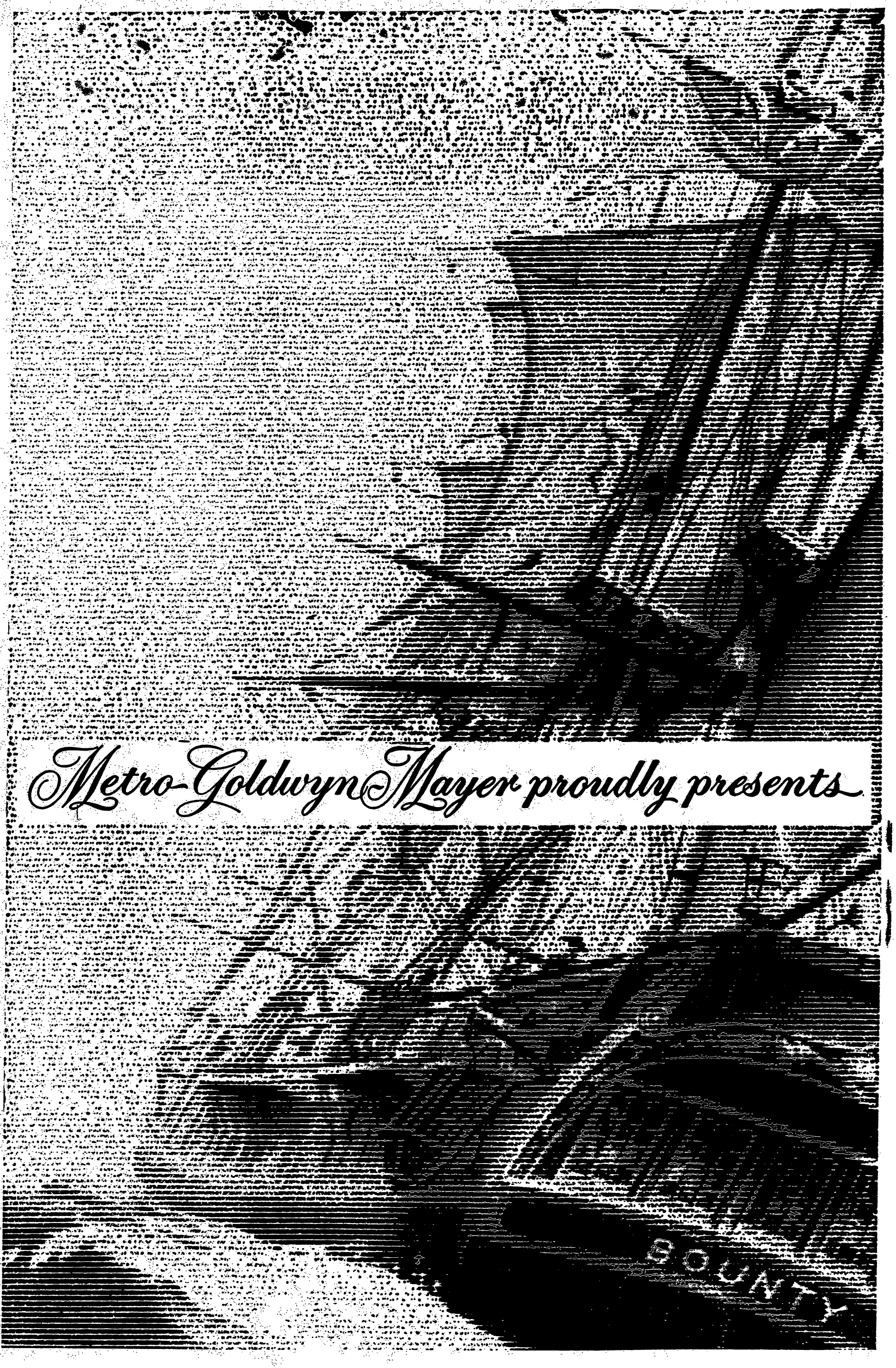
Stanton (SW) (1,483; 95-$1.80)—"Mongols" (Indie) (2d wk). Drab $5,500. Last week, $9,000.

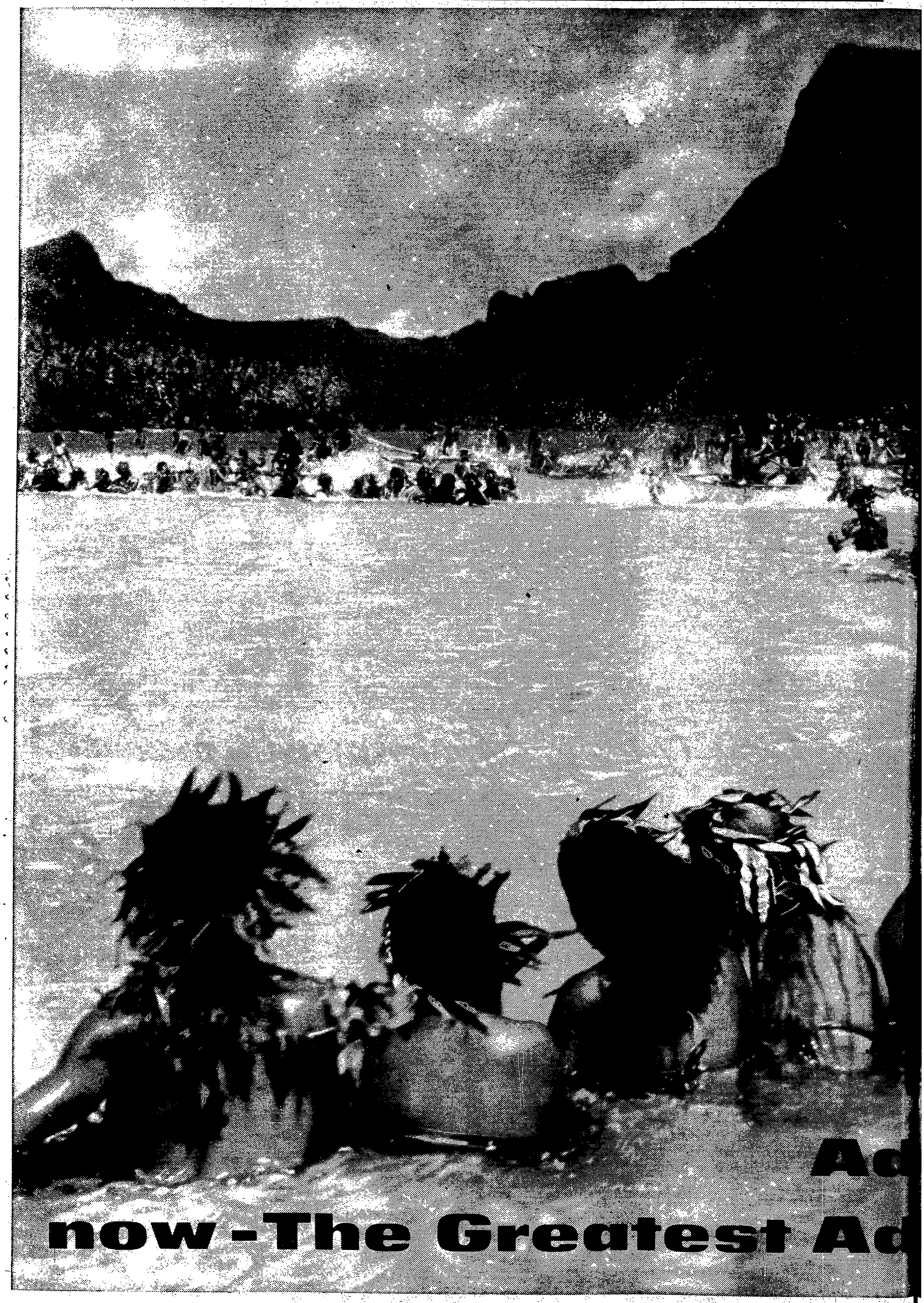
Studio (Goldberg) (383; 95-$1.80)—"Naked Interlude" (Indie), and "Assault" (Indie). Good $4,000. Last week, "Fun in Sun" (Indie) and "Careless Sex" (Indie), $5,000.

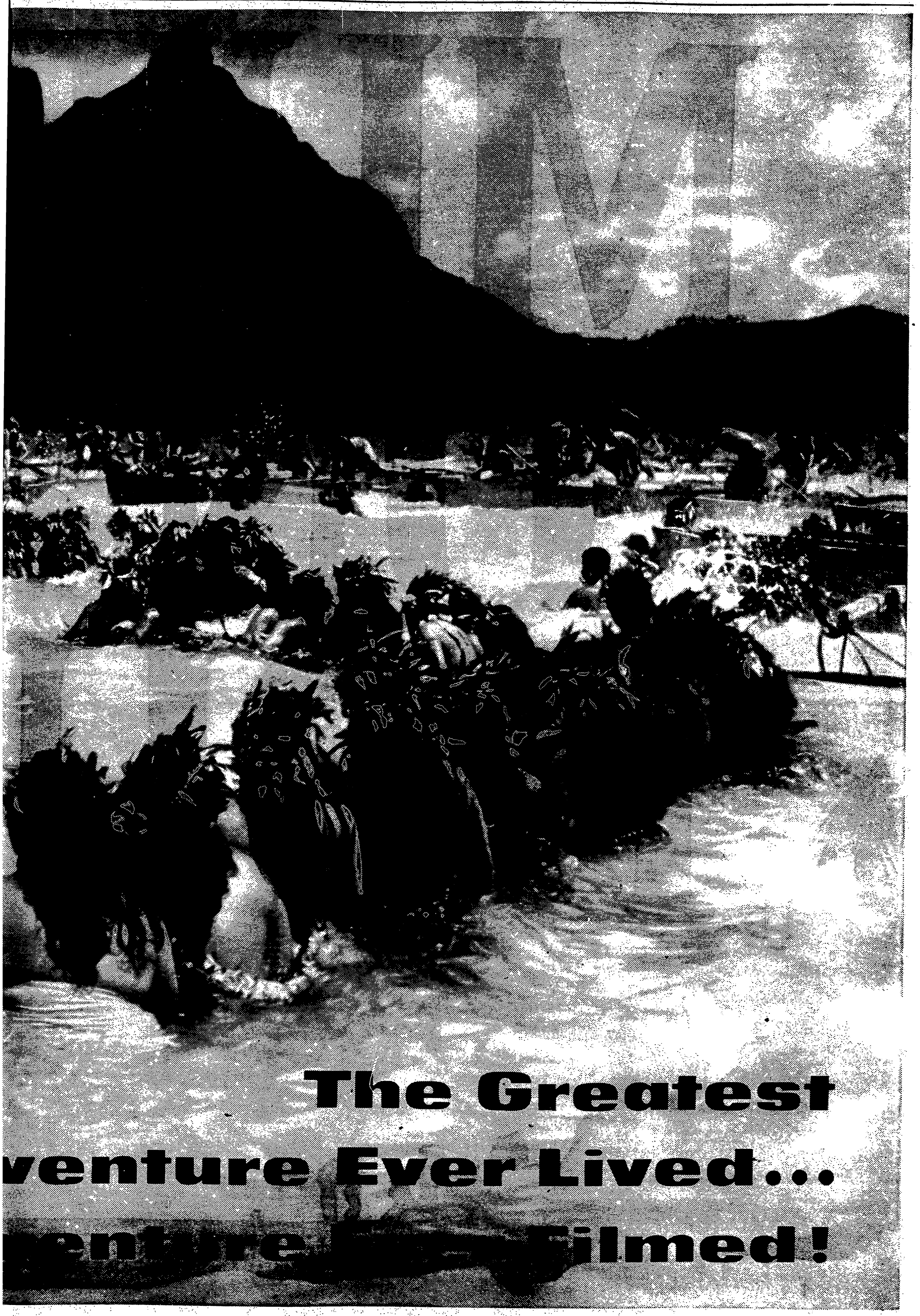
Trans-Lux (T-L) (500; $1.20-$1.80)—"Gigot" (20th). Smash $12,000. Last week, "Secrets of Nazi Criminals" (Indie) (2d wk), $4,000.

Viking (Sley) (1,000; 95-$1.80)—"Requiem for Heavyweight" (Col). Big $17,000 or near. Last week, "Damn Defiant" (Col) (5th wk), $3,500.

World (R&B-Pathe) (499; 95-$1.80)—"Shoot Piano Player" (Astor). Modest $2,400. Last week, "Purple Noon" (Times) and "Big Deal Madonna Street" (Indie), $3,000.


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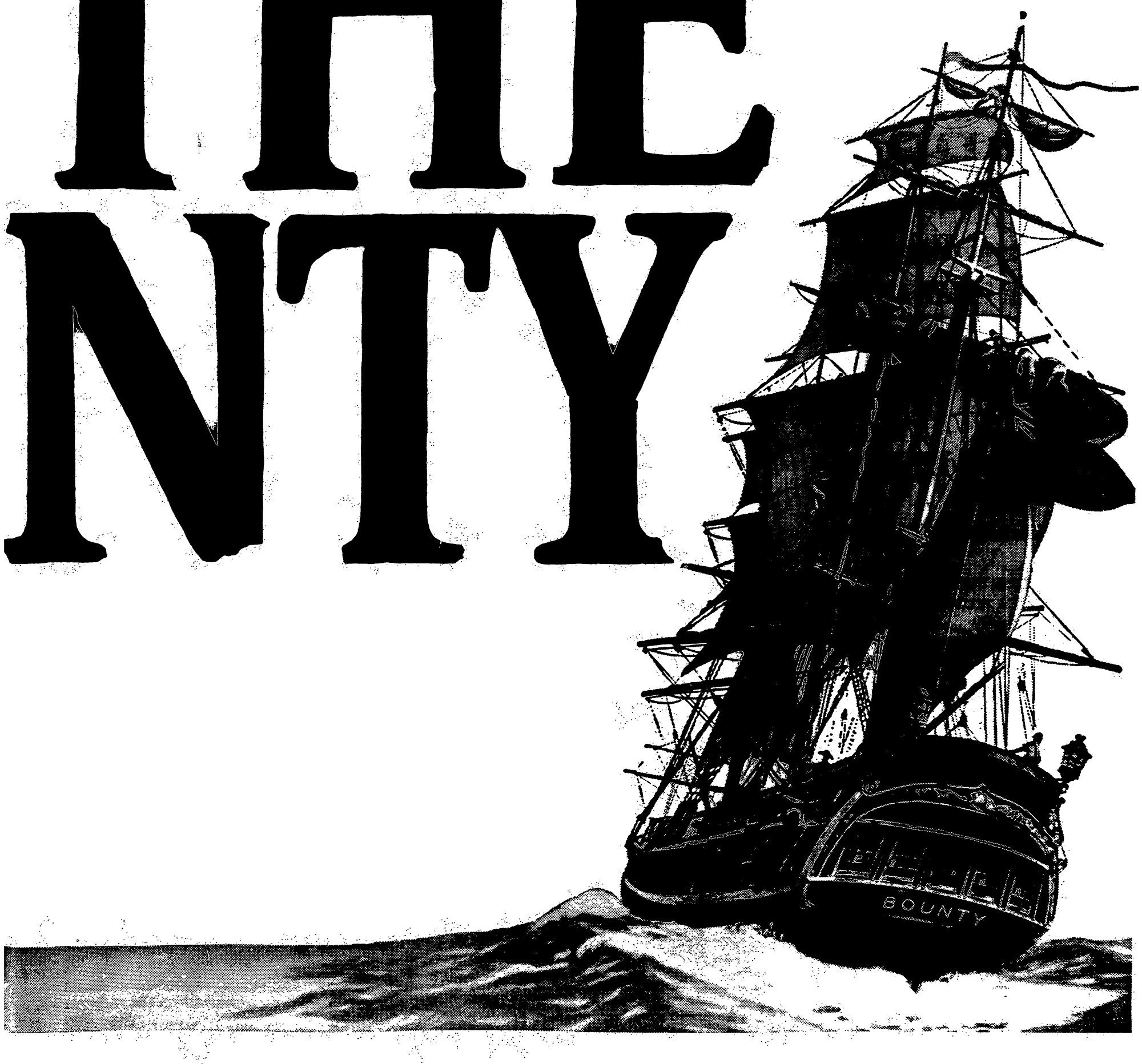

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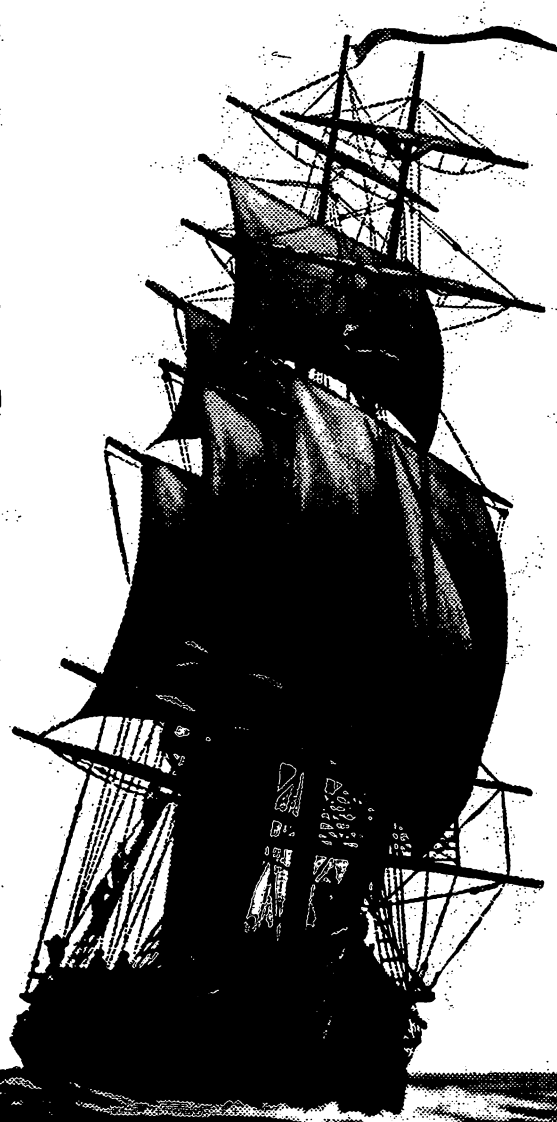
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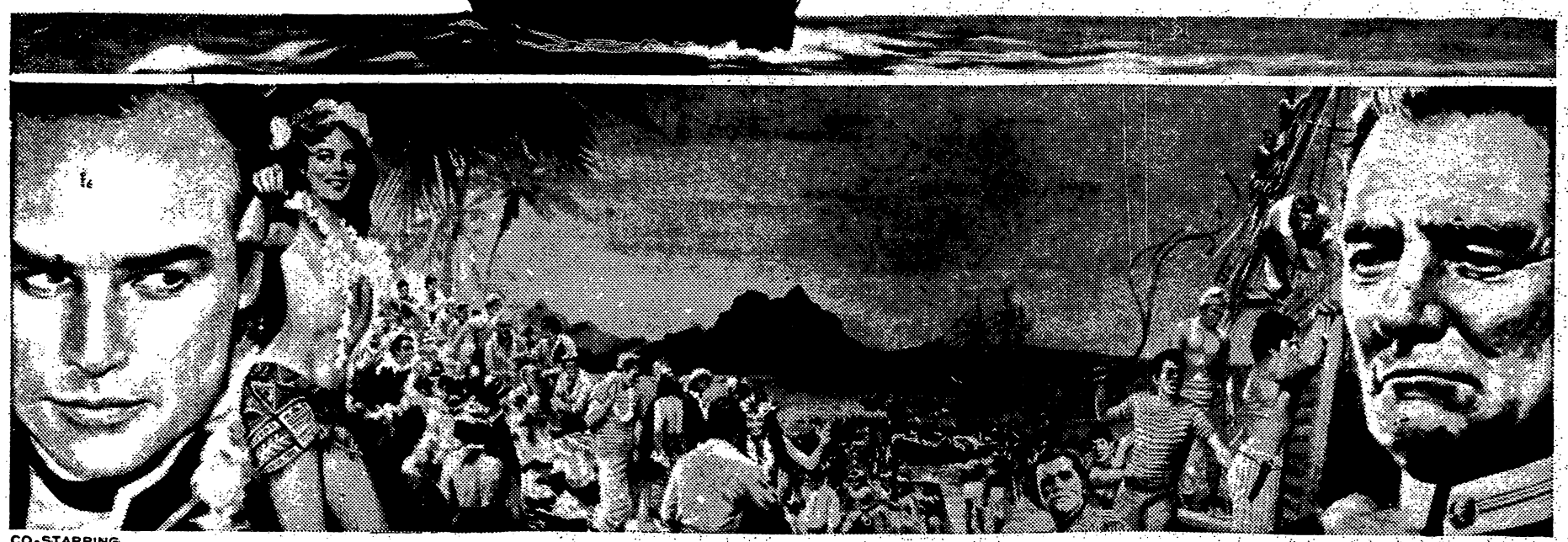
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	BOSTON	SAXON
NOVEMBER 21st	**DETROIT**	UNITED ARTISTS
	SAN FRANCISCO	CORONET
	WASHINGTON, D. C.	WARNER
NOVEMBER 22nd	**MONTREAL**	ALOUETTE
NOVEMBER 29th	**TORONTO**	UNIVERSITY
DECEMBER 21st	**BALTIMORE**	TOWNE
	CINCINNATI	VALLEY
	CLEVELAND	LOEW'S OHIO
	DALLAS	TOWER
	DENVER	DENHAM
	KANSAS CITY	CAPRI
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MARCH	**LOUISVILLE**	BROWN
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Mastroianni, Italy's Newest Grade-A Export, Wants to See 'All U.S. Cliches,' Act with Kim

By JACK PITMAN

Marcello Mastroianni, in New York last week on a maiden visit to the New World, remarked on such things as the beauty of Kim Novak, the beauty of Manhattan, and his willingness to work in American productions—provided.

He has offers from Yank filmmakers, he said, and is agreeable on condition that the plot be "modern" and employ him in a natural way, the latter as acknowledgement that his English is virtually non-existent. If this be a handicap in the onward-and-upward scheme, he is for now "too lazy" to do much about it.

Sparked by "La Dolce Vita," he has become a stellar name in the Italian cinema, an export attraction of rising impact. He was thought, on first encounter, to be prematurely grey, until it was explained that his locks underwent a tint job for a just-completed role in "Fellini 8½," by the same wizard who directed him in "Dolce."

A VARIETY man ushered into his suite high in the Sherry-Netherland Hotel found Mastroianni at a window absorbed by the skyline and Fifth Ave. momentum. His mood, relayed by an able interpreter, was "enthusiastic." The star had "always thought" Manhattan to be "cold and grey," but as of his first morning (a sunny one) in the city was finding it "warm and beautiful." Added his translator: "It makes the heart melt."

Talking on, Mastroianni sounded much the tourist, responding that he hoped to see "all the American cliches . . . everything one has dreamed of." His anticipation was running high—he had, in fact, not slept since his Pan-Am jet touched down at Idlewild the night (Sun.) before.

Of those many offers to do Yank films, he could not pinpoint them from memory, but one that he could identify had come from Darryl Zanuck for the film version of an Italo novel dealing with Italians in wartime Africa. No more on the status of this gambit other than it's tempting and under consideration.

More immediate expectation is that he will agree to do another pic of Italian origin for Joseph E. Levine. His visit here, pertinently, is to help plug a Levine import, "Divorce—Italian Style," the comedy which stars Mastroianni. Schedule called for splitting a fortnight between N.Y. and Los Angeles.

Star said his own image on the screen did not fascinate him to the extent of repeated sittings, nor does he much postmortem his portrayals. He is otherwise an ardent filmgoer (he digs plays, too—his career started on the stage) and asserts a catholic taste for the medium, Yank oaters included.

Likes Anglo 'Irony'

Of current cinema modes, his countrymen impress him by their "modernity of themes," the problems expressed in the work of Fellini, Visconti, Antonioni, et al. He admires the "atmosphere and irony" of the British moderns, while he is taken by the actors and "showmanship" of American production. He is wry on the French, who impress him "by the effort of each director to appear more intelligent than the next one."

Could he cite an American actress with whom he'd like to appear? Not one but at least three—Natalie Wood, Susan Hayward and Kim Novak, adding through interpretation that Miss Novak "is so beautiful."

Mastroianni is married to the former Flora Carabella, an actress, but increasingly idle by choice, though now and then prone to small appearances in French productions. They will come to the U.S. next October with an Italian company scheduled for Broadway in a pair of Goldoni plays to be directed by Luchino Visconti. Latter has primary identification as a film director for Yank audiences, but has also achieved much renown in Italian legit, and in fact previously directed Mastroianni for the stage.

On the private side, the star confirms reports of an unspectacular off-screen existence devoted to family (he has a 10-year-old daughter) and pals, enjoying such diversions as the discovery of offbeat restaurants. He does not feel obliged to dig in at home when not working, however. "If you stay home, nothing happens. If you go out, it's just the same, but something *might* happen."

Colosseum Tactics Re Film Offices

Colosseum of Motion Picture Salesmen, the union of exchange bookers, is checking information that nonunion men have been engaged in telephonic sell of pix in certain territories. Union has asked members to file reports on any instances of the practice.

Partinently, the union's contract expires tomorrow (Thurs.), and evidence of contractual violations by the film companies would of course, make for bargaining leverage.

Related rumor is that the union, its membership shrunken by deep cutbacks on exchange personel, is contemplating merger with the frontoffice locals.

Offbeat Scoring in N.Y. For Denmark-Animated 'Outer Space' Feature

Boston, Oct. 30.

Boston-based producer Norman Prescott returned here from Europe, where he put the finishing editing touches on his animated film feature, "Pinocchio's Adventure in Outer Space." Film is a 75 min., animated wide screen, Eastman color production.

Scoring of the picture and sound effects will be completed at Titra Sound Studios, New York. Scoring will take an estimated three months because of the intricate electronic sounds to be created. Arrangements and original sound track will be done entirely with tympani and electronic music creating an unusual sound effect for the outer space sequences.

Walter Scharf, who just completed the Jerry Lewis picture, "It's Only Money," will do scoring. Picture was made in Denmark. It will be ready for summer release, 1963.

Prescott said he had completed a deal in Europe with Editions Du-Lombard, Belgium, for publishing, printing and distribution of hard cover, soft cover and comic books, based on the film, for distribution throughout the world in 18 languages.

Prescott said he has not shown film to any distribs yet, and will await its final completion before doing so.

Bostonians to TOA

Boston, Oct. 30.

A big delegation of Boston film men head for the National Theatre Owners of America convention in Miami Nov. 6-10.

Among those making the trip: Julian Rifkin, prexy IENE, New England TOA unit head of Rifkin Drive-ins; Malcolm Green, Interstate Theatres, first vice president; Edward Redstone, Redstone Drive-ins, second vice president, and official of NAC; Albert Lourie, Lourie Theatres; Al Daytz, Daytz Theatres; Nelson Wright, Daytz Theatres; Joseph Cohen, booker, buyer; Richard Smith, prexy, Smith Management Corp.; Sam Pinanski, prexy ATC Theatres, and past national TOA prexy; Arthur Lockwood, Lockwood & Gordon Theatres, also a past prexy TOA; Henry Gaudet, Weirs, N.H. Drive-in; Carl Goldman, executive secretary IENE.

Canada's Woman Censor

Regina, Sask., Oct. 30.

Miss M. A. MacPherson has been named chief film censor for Saskatchewan. She is the first woman to receive such an appointment at either the provincial or national level in Canada.

She succeeds William E. Murray, who died July 24. She had been assistant censor since 1950.

From 1958 to 1960 Miss MacPherson was vice-chairman of the Canadian Film Censors Conference.

'Morality' No Issue To Most Theatres, States Shurlock

Hollywood, Oct. 30.

Theatre operators are far more interested in (1) quantity of product and (2) lack of good comedies than they are in the moral tone of Hollywood releases, Geoffrey Shurlock, Motion Picture Assn. production Code Administrator, reported upon his return from the east, where he testified at N.Y. state film classification hearing.

Shurlock, en route home, boarded a Greyhound but and made a number of grassroot stopovers in various towns and cities as far west as Dallas, gabbing unofficially with theatremen on stopovers.

"There was hardly a word on the moral tone of Hollywood product," he said, "but plenty on the need for comedies and generally poor boxoffice on sordid pictures."

Exec made stops in Williamsburg, Richmond, Memphis, New Orleans, Houston and Dallas. Strongest complaint was voiced in New Orleans, he said, where one exhib reported a furore over "Splendor in the Grass" ads. The Natalie Wood-Warren Beatty embrace came out so dark he seemed to be colored, with expected result at boxoffice.

In Richmond, he declared, the big problem was a one-woman campaign against a Brigitte Bardot cut-out. In Memphis, last objection was raised five years ago, over "Baby Doll."

"Generally," Shurlock pointed out, "I got no more than a blank look—people seemed much less worried about morals than quantity and lack of good comedies."

ERNEST SANDS INTO SALES BERTH AT AA

Ernest Sands is switching from Astor Pictures to Allied Artists as domestic sales manager, effective Monday (5). This is the post relinquished a short time ago by Maurice (Razz) Goldstein when latter moved to Warner Bros. Post was interimly filled by AA exec v.p. Ed Morey.

Sands joined Astor a year ago as sales chief, after 12 years in various sales positions with WB.

FARCICAL TONE APART

Legion Is Father Dubious Re 'Divorce—Italian Style'

The Roman Catholic Legion of Decency has given a separate classification of Embassy Pictures' Italo import, "Divorce—Italian Style," which has to do with a Sicilian nobleman's attempts in no divorce country to murder his wife so he can marry a younger woman.

Calling the film a "somewhat irrelevant satire on Italian marriage legislation, LOD says that although its comical and farcial tone removes "any serious concern about the moral implications of its theme, the use of religion and religious characters as background in treatment calls for reservation."

VAN NORMAN'S RETIREMENT

Milwaukee, Oct. 30.

Eugene Van Norman, active in motion picture theatre management for 42 years, has retired. Recently was manager of Times Fine Arts Theatre, operated by Marcus Theatre Management Co.

Robert J. Neu has succeeded Van Norman there.

Indian Summer & Cuban Crisis Crimp October; 'Brothers Grimm,' 'West Side,' 'Almost Angels,' 1, 2, 3

By MIKE WEAR

VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market this monthly reprise does not pretend to express total rentals.

The month of October, with preelection interest, the crisis over Cuba and usual attention to the gridiron, both college and pro, hurt firstrun film biz that month in many key cities covered by VARIETY last month. But despite a shortage of big, strong product, trade held even or slightly better than a year ago which is more than can be said for many lines of business. Indian Summer weather (in Russia they call it Women's Summer) was rated no help.

"Brothers Grimm" (MGM), mostly playing on hardticket, copped the month's boxoffice sweepstakes.

October's B.O. Best

1. **"Brothers Grimm"** (MGM).
2. **"West Side Story"** (UA).
3. **"Almost Angels"** (BV).
4. **"Chapman Report"** (WB).
5. **"Boccaccio"** (Embassy).
6. **"Pigeon Took Rome"** (Par).
7. **"Thank A Fool"** (MGM).
8. **"No Man Is Island"** (U).
9. **"Waltz Toreadors"** (Cont).
10. **"Private Affair"** (MGM).
11. **"Damn the Defiant"** (Col).
12. **"Music Man"** (WB).

It was first every session in VARIETY weekly tabulations excepting the final one when "Longest Day" (20th), the new hardticketer, pushed up to No. 1 spot. "West Side Story" (UA), third a month ago but for many months first, wound up in second place even though it has finished or is nearing the end of many big key city engagements.

"Almost Angels" (BV), generally dualed with "Lady and Tramp" (BV), an oldie, finished third. "Chapman Report" (WB), also new, wound up fourth being out only two weeks. "Boccaccio '70" (Embassy) soared to fifth position. It was 10th in September.

"Pigeon That Took Rome" (Par), which was 12th the month before, climbed to sixth spot. "Thank A Fool" (MGM), a newie, took seventh place. "No Man Is An Island" (U), which hinted some strength at the close of September, captured eighth spot.

"Waltz of Toreadors" (Cont), which showed promise late in the previous month, finished ninth. "Very Private Affair" (MGM), another newcomer, wound up 10th.

"Damn the Defiant" (Col), which hinted some potential late in September, took 11th position while "Music Man" (WB) was 12th.

"The Interns" (Col), fourth in September; "Sky Above" (Embassy), in 11th place the same month; and "Counter Point" (UA), a new entrant, were the modest runner-up films.

"Besides "Longest Day" (20th), an obvious blockbuster based on its showing the final week in October when in first place, only a few other newcomers hinted much potential. One of these, of course, is "Barabbas" (Col), which, on its first three engagements, shapes smash.

"If a Man Answers" (U), another new entrant, wound up ninth one week in October but was inclined to be spotty. On the other hand, "Requiem For Heavyweight" (Col) looms big judging from initial playdates. It was wow in N. Y. and Boston, and lusty in L. A.

"Gigot" (20th), a newie, which is going five weeks at the N. Y. Music Hall, also started out well in Frisco. "Phaedra" (Lope), likewise, new, is rated great in Boston and N. Y. for first sessions. "Divorce, Italian style" (Embassy) did well enough one session in October to cop seventh place despite a rather inane title. "Long Day's Journey Into Night" (Levine) was great on its first two weeks in N. Y.

"300 Spartans" (20th), which was ninth in September, finished eighth one week in October. "Rear Window" (Par) (reissue), one of the few oldies to do well in September, finished 11th one week in October and was runnerup pic another stanza.

"Miracle Worker" (UA), sixth in September, was a runnerup film one week. "Coming Out Party" (Union) did nicely in arty houses during the month. "Operation Snatch" (Cont), fairly new, performed likewise.

"Convicts 4" (AA) came through with some sizable engagements without creating any sock showings in big keys played. "Taste of Honey" (Cont) continued to rack up solid coin in arty houses during the month.

Stevens Rolls His 'Greatest Story'

Producer-director George Stevens started shooting his long-delayed "The Greatest Story Ever Told" yesterday (Mon.) in Crossing of the Fathers, Utah, on the backwaters of the Colorado River. Sequence on which filming began was that of Christ's baptism, with Swedish star Max Von Sydow as Jesus and Charlton Heston as John the Baptist.

Cameras turned after invocations by Ward Bishop LeVon Gifford, of the Church of Jesus Christ of the Latter Day Saints (Mormon), Father John Sullivan, of the Roman Catholic Church of the Immaculate Heart of Mary, and the Rev. Fred Ferguson, of the Community Methodist Church, all of nearby Page, Ariz.

Shooting on these locations is expected to continue until mid or late December, and then move to the studio in Culver City where a replica of Jerusalem has been built on the back lot. The film is to be released by United Artists either in late 1963 or early 1964.

CHARLES BOASBERG'S REGIONALS FOR PAR

Series of regional sales meetings by Paramount under Charles Boasberg, domestic distribution v.p., started with a two-day session which opened at the homeoffice Monday (29) with attendees including exec v.p. George Weltner, other Gotham execs and regional and branch managers..

Followup sessions are scheduled for New Orleans, Chicago and San Francisco.

Boasberg appears to be bearing down, driving across the "sell" message. It's clearly a matter of the new product plus the reissues such as "Rear Window" bringing more income.

It's an old bromide that picture companies have their ups and downs. Par, perhaps the most consistent money-maker over the years since the first decree (Par's) entered in the industry antitrust case, at the moment is going slow. That is, with current features.

There's strong product in the wings (or, at least, potentially strong product coming up) but right now it's Par's job to get the best of everyhting from the merchandise at hand.

Meanwhile the corporate structure is as solid as it ever has been. The $2 annual dividend rate continues without a threat.

Barney Balaban, president of Par, insisted on the 50c quarterly payoff when times were much better and some, but not vocal, stockholders thought there should have been an increase. It was Balaban's policy to maintain the status quo, so far as divvies are concerned, to provide a cushion against possible lean years.

The fact of life now indicate that Par is having a lean year (profitable but less than previous) but still the divvy status quo.

Mank Re Directors: 'Cotton-Pickers'

Continued from page 5

all further services and departed from Paris without telling Mankiewicz, "leaving me with a large amount of omlette on my face."

Took Powder

"Not for many years," said Mank, "have I been prevented from even talking about my film," adding that in his estimation the confusion which Zanuck felt about the picture could have been cleared up in one half-hour discussion. Mank's implication was that if Zanuck really had any intention, other than taking over the picture entirely, the prexy would not have behaved as he did.

Mank declared Zanuck's argument that Mank had, in effect, brought Zanuck a first cut of the picture was also ridiculous. It would have been absurd to prepare all out-takes for dubbing, said Mank, because the loops could be prepared easily. The version he showed Zanuck had been cut for length only.

Three Requests

As far as costs are concerned, Mank said he never knew what the costs were on the film, but he thinks it unfair in the extreme to indirectly or directly blame him, star Elizabeth Taylor, or any other one person for the staggering budget. Mank asked for only three things on the film, he said, (1) for Rex Harrison, (2) for Richard Burton, and (3) for a delay on the September, 1961 start. The first two were granted, and the third was not, as a result of which he was forced to write the script concurrent with shooting in continuity. He would not put the blame on former 20th prexy Spyros P. Skouras for forcing the premature start of the film, said Mank, adding: "The picture was conceived in a state of emergency, shot in a state of emergency and wound up in blind panic."

As far as being available for consultations with Zanuck after the latter cuts the picture, Mank said he didn't think it would serve any useful purpose. Would he be available to direct additional scenes, as offered by Zanuck? That would depend on what the scenes were, said the director. Otherwise, he said, "I'm planning a long rest. I've developed a deep distaste for the making of films, not in those areas which have to do with the creative side. After 30 years, I thought I'd seen all the infighting and dirt . . ." Obviously he doesn't think so now.

Confidence Breach

Mankiewicz took big exception to "personal and confidential letters" between himself and Zanuck which the prexy read "in Zanuckized" (edited) versions for "his self-serving purposes." He also thought Zanuck's "incomplete" account of the Figaro deal, designed to put the whole matter on a money level, "typical of the man." Mank reported that actually he and NBC shared equally in the $1,500,00 capital gain, and that in return for $3,000,000 spent by 20th to get Figaro, and Mank's contract, 20th received approximately $2,000,000 "in cash and negotiable securities," as well as interest in "The Barefoot Contessa" and "I Want to Live," as well as a property owned by Mank, "Showcase."

Mankiewicz added, he had not called any "members of the Directors Guild" to enlist their support. After reading the Billy Wilder blast, he called Wilder who told him his (Wilder's) blast had been written before the Mank dismissal and had to do with the firings of other people. Mank referred to Zanuck's statement about Oscars by saying Zanuck had not produced "Letter to Three Wives." He also recalled that "Letter" unfortunately came out at the same time as Zanuck's "Twelve O'Clock High." He remembered that prior to the Oscar voting, Zanuck called Mankiewicz into the office to tell him 20th studio votes would be going to "High." "Wives" got Mankiewicz the writer-director Oscars.

Mank had suggested to Zanuck, in Paris, that "Cleo" be released as two pix, but said yesterday that he was never allowed to pursue the subject. Zanuck commented only that "we thought about it but don't like it."

Mank plans to go to Hollywood either today (Wed.) or the next day to wind up some affairs there. As far as his doing "Justine" is concerned, that's out, since 20th, by firing him, fired him also from that project on which he had been working at the time he was called to "save" "Cleopatra."

S. P. SKOURAS' EX-AIDE SUES ON HIS CONTRACT

Hollywood, Oct. 30.

John C. Healey, former executive assistant to 20th-Fox prexy Spyros P. Skouras, today (Tues.) filed breach of contract suit against the company charging the manner of his dismissal last September violated his pact. The action, in Santa Monica Superior Court, asked for $46,951 assertedly due him.

Healey charged that 20th ignored a 90-day termination clause in his contract. Company, he said, repudiated his contract by orally informing him last Sept. 11 that he was to be let go Sept. 14. His contract had been in force since July 10, 1961 and had been signed by former 20th v.p. Peter G. Levathes.

Healey, who had been with the studio 26 years, received a salary of $500 weekly, plus $100 weekly expense account. His suit charged that under severance terms of his contract, he was to receive a year's compensation, amounting to $26,000.

Directors Nominations Of Third Quarter Films

Hollywood, Oct. 30.

Directors Guild of America has nominated four features released during third quarter of 1962 to compete for its annual Directorial Achievement Award, including one foreign and three American.

Quartet embraces "Birdman of Alcatraz," UA, directed by John Frankenheimer, Dave Silver, assistant; "The Music Man," Warner Bros., Morton da Costa, Russell Llewellyn; "Wonderful World of the Bros. Grimm," Metro, Henry Levin and George Pal, James E. Jennings; "Boccaccio '70," Frederico Fellini, Vittorio de Sica, Luchino Visconti.

BLOCKBUSTER DOUBTS

Value Line Eyes the Rise of 'Angled' Productions

Value Line, investment survey published by Arnold Bernhard & Co., in the current issue argues that Hollywood, in its switch from low-budget pictures to the bigscale epics, has stirred repercussions.

The analysts of Wall Street believe the pursuit of "blockbusters" is risky, has created a new kind of "star system," which has become the film colony's "master," and also has led to production of "controversial" films which could lead to revival of the threat of censorship.

Business Week's Views

Business Week in its Oct. 20 issue speculates that the epic-cost productions might be dwindling as American exhibition veers to smaller houses in suburbia and the shopping districts. Also, the epics simply are too risky, states the mag.

Business Week further wonders about the source of product to accommodate the new houses going up, thinks there might not be enough pictures to satisfy, and, encompassing as all get-out, notes a return to Hollywood-based production because "runaway" is becoming too expensive. Only source quoted in the piece is VARIETY.

Karp, Freeman In N.Y.

Y. Frank Freeman, Paramount v.p.-director, and Jack Karp, production v.p., in New York, unheralded, for general production conferences. They'll probably remain east for the remainder of this week.

Both execs were closeted with the homeoffice brass most of yesterday (Tues.).

SASKATCHEWAN FEST: 91 DOCUMENTARIES

Yorkton, Sask., Oct. 30.

Canada's seventh biennial international documentary film festival, held here, drew 91 entries from 38 exhibitors in 20 countries. Three-day event, a non-profit community effort, was put on by the Yorkton Film Council.

The Golden Sheaf trophy for the best film in the show went to "Hold Back the Sea," a Shell Oil documentary about Holland.

Other winners were:

Creative art—"Delacroix," by Anthony Roland, France.

Natural history—"Sea Sanctuary," British Information Service.

Agriculture and industry—"Symphony Japan," embassy of Japan and "Roughnecks," National Film Board of Canada (tied).

Science—"Revealing Eye," Shell Oil.

General—"Circle of the Sun," National Film Board.

Sociological—"The Test," National Film Board.

Fashion Omnibus On 11 Features, By Edith Head

Hollywood, Oct. 30.

Paramount has set a unique one-shot promotional affair aimed at plugging total of 11 upcoming pictures to fashion and womens page editors from all over the country. Studio has set up cocktail-dinner event under tag "Edith Head's Penthouse Party" in cooperation with the California Fashion Creators, to be held Nov. 14 at 7 p.m. on the penthouse set of "Come Blow Your Horn."

Miss Head has arranged for special fashion promotion on 11 films which she designed for the studio, with several of the stars of the films to be on hand along with models to display the wardrobes in an informal setting. She calls it "a crossection of Hollywood design."

Pix to be publicized include "Girls! Girls! Girls!" "Papa's Delicate Condition," "Who's Got the Action," "Hud Bannon," "A Girl Named Tamiko," "Come Blow Your Horn," "Donovan's Reef," "Samantha," "My Six Loves," "It's Only Money" and "The Nutty Professor." Two costumes from each film will be used.

Among stars of the pix now set to appear, either in their own costumes, or as hostesses and hosts, are Jill St. John, Martha Hyer, Nita Talbot, Barbara Rush, Elizabeth Allen, Miyoshi Umeki, Stella Stevens, Phyllis McGuire, Laurel Goodwin, France Nuyen, John Wayne, Cesar Romero and David Janssen. Additionally, she will have eight topflight actress-models, among them Pat Olson, Pat Jones, Mary Morlas and Olavee Parsons and four Japanese girls who will appear in "Tamiko" costumes.

Designer, now the only contracted designer in Hollywood, said fashions to be presented represent "an estimated cost of $420,000. Costumes to be shown run from $2.89, cost of an outfit worn by Patricia Neal in "Hud Bannon," to $3,700, for costume worn by Jill St. John in "Horn."

Miss Head is doing all arrangements for the "party, to be staged informally and "not as a fashion show. She said she is also integrating past, present and future of Hollywood design, will have models appearing in costumes worn by Mae West, from "She Done Him Wrong"; Ginger Rogers in "Lady in the Dark," Hedy Lamarr in "My Favorite Spy" and Clara Bow in a Charleston outfit.

Each guest will be given an informational kit including photos of sketches and promo on pix, now being prepared by studio.

Johnston to Asia

Motion Picture Assn. of America prexy Eric Johnston left New York Friday (26) night for a three-week trip through the Far East.

Johnston, who'll be looking into film affairs as well as matters relating to his various government - industry posts, with touching bases in Indonesia, India and Pakistan before returning to the States about Nov. 18.

'Cleo' Length Not the Issue — DFZ

The running time of "Cleopatra" has never been one of the issues in his dispute with director Joe Mankiewicz, 20th-Fox prexy Darryl F. Zanuck stated in New York Friday (26). Picture ran about four and a half hours when he screened in Paris recently.

Though he admitted once saying that he couldn't imagine any film really being worth a running time of more than three and a half hours, Zanuck says now that he thinks "Cleo" will "justify" a four-hour length. That would probably make it the longest of all screen epics, beating the three hours and 37 minutes of "Gone With the Wind." A couple of other "epic" running times: "Ben-Hur," three hours and 32 minutes; "War and Peace," three hours and 28 minutes.

Zanuck also hopes to have "Cleopatra" ready for its world preem by mid-May.

Zanuck's 'Cleo' Complaints

Continued from page 5

also calls for additional episodes to bridge the many bridges that the story has to cross, and particularly the bridge from the Caesar story to the Antony story."

Liz Not Needed

Zanuck declared Elizabeth Taylor would not be needed for any additional shooting, but that probably both Rex Harrison and Richard Burton would be. In this connection he wrote Mank that he would make "every effort to obtain your services, if you are available" to shoot the added material.

In this letter, copies of which were given to the press, Zanuck, however, made it clear that he holds Mankiewicz responsible for the "more than $30,000,000" already spent on the picture at the time—several months ago—that Mank told Zanuck he was prevented from doing many things he had wanted to do on the film. Zanuck told the press that Mank had been hired only as "director and to supervise the writing and correction of the literary material."

Zanuck said the previous Spyros P. Skouras administration had not deprived Mankiewicz of the big "triumphal" scene, and though he (Zanuck) has no desire to "vindicate" the previous administration, it was not that administration's fault that Mank wrote the script "or at least rewrote it" during production.

Overtime Sets Idle

"I am not going to ask you why the script was not completed prior to production," Zanuck quoted from his letter to Mank, "but it is only reasonable to point out that this caused you to shoot the major part of the picture in continuity." This, he said, resulted "in at least $7,500,000 in added production costs which do not appear on the screen.' Sets were built on overtime and then left idle for weeks and months. Some of the exteriors waited so long they had to be repaired or reconstructed. Can this be fairly and honestly be charged to the 'administration'? These are production decisions, and in this case they were not only vital but tragic . . .

"You were not the official producer, yet in the history of motion pictures no one man has ever been given such authority. The records show that you made every single decision and that your word was law. You were never denied anything until the last three or four weeks of the picture, when the treasury had begun to sag and (Joseph) Moskowitz (retired 20th veep) and the others arrived with the 'ultimatum.'

Authority

"I cannot absolve Spyros of his share of the responsibility. He was in a desperate personal situation, but since he was not a picture maker, and since Peter Levathes had no production knowledge, and since both Doc Merman and Sid Rogell were either powerless to act or useless, you were indisputedly in the driver's seat. On this point, I do blame the administration for giving any one man such unlimited authority. They did not give it to me on 'The Longest Day.' I had to fight for every inch of it."

The letters between himself and Mank, which Zanuck quoted from, covered the period from Oct. 15 through Oct. 21, climaxed with Zanuck's statement to Mank that the director's services were being terminated on the completion of the dubbing. In the earlier correspondence, Zanuck quoted Mank as saying that the prexy's points were "most helpful" and his comments on the battle scenes "valid." After that, however, relations became strained until Mank wrote Zanuck asking that the situation be "clarified," and whether or not he, Mank, would remain in full authority. The correspondence which was quoted, however, does not show at just what point Mank and Zanuck disagreed on the handling of the pic, leading to Mank's request for "clarification."

On the matter of the script, Zanuck reported to the press conference that he had just learned that the arbitration committee of the Screen Writers Guild had found that writing credit should be shared by Mankiewicz and Ranald McDougall and Sidney Buchman.

As if to emphasize that Mank had been well taken care of, Zanuck reported that 20th had paid $3,000,000 to acquire Figaro, jointly owned by Mank and NBC, from which "Mankiewicz realized $1,500,000 in capital gains." In addition, Mank was paid $260,000 in salary over the 20 months, plus about $60,000 in expenses at $100 a day.

Zanuck emphasized that he as prexy could never hand over final print approval to any director. Even so, he said, he has always been able to work with talented people and get the best out of them. He recalled that recently he had worked with Mark Robson to cut 25 minutes from "Nine Hours to Rama" after Robson had finished all work on the pic, and assumed it was ready for final printing. In that case there was no friction at all, said Zanuck, adding that Robson later wrote him saying that all the suggested changes and cuts "worked."

DFZ also thought it necessary to point out, in view of the constant references in the press to Mank as "the Oscar-winning writer-director," that the two films on which Mank received Oscars, "A Letter to Three Wives" and "All About Eve," had been "personally produced and edited by me."

Castle Re Producers

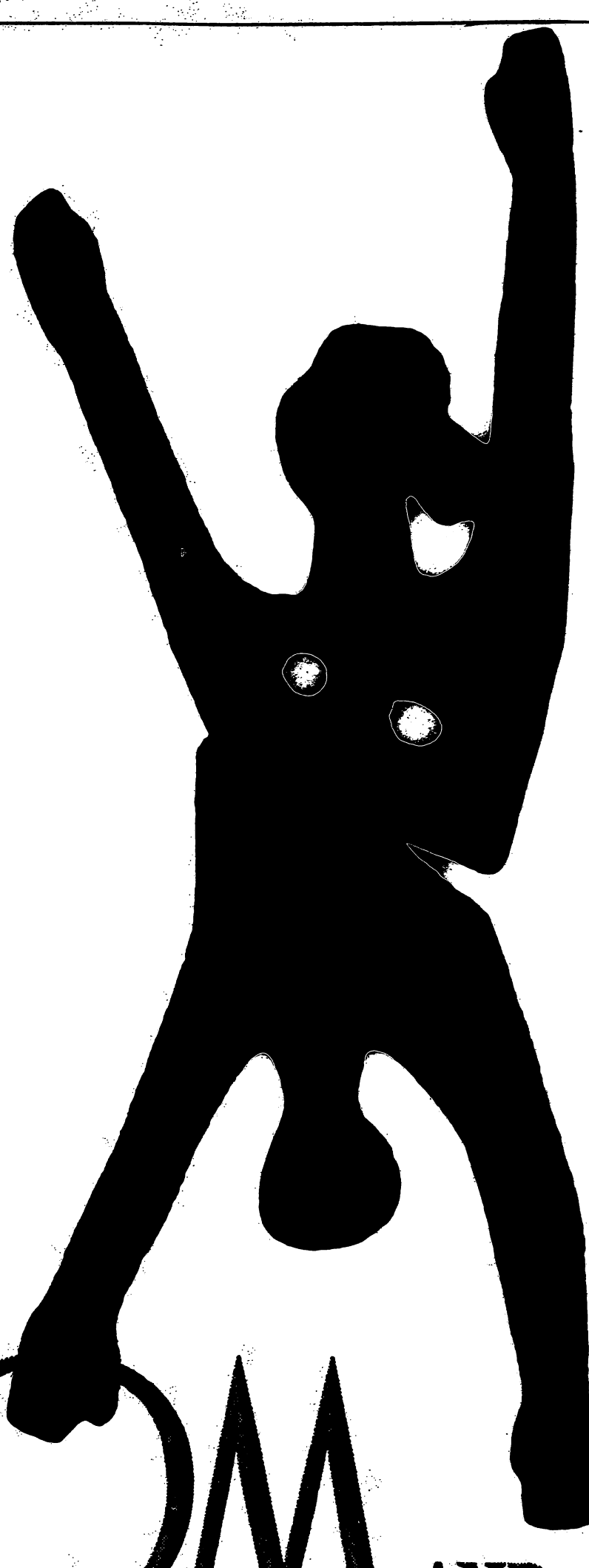
Continued from page 3

except I want to sell tickets instead of get votes," he says.

Producer, whose "Homicide" was one of last years surprise smashes, makes no claim to knowing precisely what the public wants, other than "excitement." "We must ask ourselves," he says, "Is it exciting?—If it is the public will come. Our audience is 75% youth —they're easy to bore and if you do you're dead."

Castle just returned from New York where he received the "Showman of the Year" award from the Assn. of Motion Picture Advertisers and says, "The enthusiasm back there is remarkable—especially when you contrast it with the local gloom. Too many here have become defeatists—and defeatists make bad pictures. I see no reason for it. The demand is still there—we just have to go to greater lengths to stimulate it. I have pictures scheduled clear through the end of the year and feel confident that everyone will make money."

Latest gimmick from the man who has sold insurance policies to those viewing his shockers, has offered—with few takers—a money back guarantee to patrons, and has introduced "The Fright Break" to movies, will be to film the opening sequence of his "Candy Web" using girls of 15 different nationalities in 15 different versions. Each is to be done in the girl's native language and will accompany picture to appropriate countries, thus creating a pre-sold exploitation situation.



the whole world will soon be talking about

SODOM AND GOMORRAH

20th CENTURY-FOX

DATE IT NOW! National Release January 25!

Ask Fast Decision On 'Connection'; Argue Obscenity Goes Beyond Sex

By JAMES L. CONNERS

Albany, Oct. 30.

New York attorney Ephraim London, representing Irwin Shapiro's Films Round World on behalf of its still-unlicensed feature, "The Connection" argued Oct. 22 in Court of Appeals here that his client is suffering large losses on account of the delays. Part of these losses related to outlay for advertising and preparations to open the film at the D. W. Griffith Theatre off Times Square in Manhattan. In effect, London's argument asked for sympathy for loss on a disputed unilateral action of the distributor to present the film sans license while the State Board of Regents had an appeal pending against a previous court decision favorable to "The Connection."

"Slowness" of the Regents in pressing the appeal was a matter of questioning in an hour long hearing here. Charles A. Brind Jr. appeared as counsel for the State of New York. The issue is used on soundtrack of the vulgar word for excrement.

It seems probable that a decision might come very soon. Before it reached "The Connection" matter, eighth on the day's docket—(hearing ended at 6:10 p.m.) court insiders indicated the ruling might be made "in four or five weeks."

Six of the seven judges bombarded the opposing lawyers with questions. Chief Judge Desmond's inquiry-emphasis on the reasons for the "long" delay. He attributed some of this to "the slowness of these people"—the Regents and the state's reviewing procedures; asked London whether the Legislature had been asked to take speed-up action. It has not been sought.

London insisted that, based upon his extended experience in New York State film appeals, the average time for actions pursued under Sec. 78 of the Civil Practice Act (to review a determination by the Regents) was "six months."

In the pending case, which "moved with the speed of light"—London praised the Regents and others for their "cooperation" in expediting the appeal — almost eight months have elapsed.

Brind told Judge Desmond that the period could be "three months, two months." The chief judge, who has a quick delivery, a mobile, expressive face and a manner of questioning which ranges from the friendly to the sharp and seemingly critical, opined that one phase could be handled "within a week."

Clashes

As London outlined the involved procedural steps, Brind interjected, "It is for your (appellants) protection." He and London clashed head-on when Judge Stanley H. Fuld directed a query to the New York attorney about the possibility of showing the picture without a license. London explained that "I felt we had a perfect right to show the film, but Mr. Justice MacAffer signed an order restraining further exhibition." London said: "I don't think Justice MacAffer had the power to sign this order." The lawyer quoted a section of the law to support this view. However, Justice MacAffer (of Albany) inked the order, after hearing arguments at a special term in Kingston. This banned exhibition of "The Connection" until the Regents' appeal was heard by the Court of Appeals.

Then followed the question: was MacAffer's action based on a provision for an "automatic stay" pending appeal by a stage agency? Brind replied in the affirmative. He then inferred that London had not told the entire story.

London appealed, in early July, to the Court of Appeals for an order "vacating the statutory stay." The motion was denied in a brief document signed by Judge Desmond. At that time, the Appellate Division order annulling the Regents' determination had not yet been filed. This was recorded on July 11.

History

The Court of Appeals' order followed Brind's argument that the tribunal "had no power to grant this stay," according to London. He stated: "I asked this court for a stay, to prevent the Regents from interfering with the picture during the summer months." Drive-in dates were to be sought for "The Connection."

London supplemented his plea that the Court of Appeals consider "the constitutional issue here" and invalidate a law (Section 122 of the Education) "which violates the constitutionally-guaranteed freedoms of speech and press," by underlining the "power" which the present statute, in effect, gives the Regents.

"The procedures used by the Regents, not willfully or evilly, but resulting in evil, are such that the Regents can prevent a picture (from being exhibited) for well over a year, and they can virtually control and dictate what can be shown in this State," London declared.

He continued that "Section 112 is in direct contravention of the court area set forth in the Roth case (U. S. Supreme Court), and application of this section is a violation of constitutional guarantees of freedom of speech and press."

In "The Connection," asserted London, the Regents have banned a picture "with less than one-half minute of its 102-minute running time devoted to the word they term 'obscene.'" London stated the four-letter term, which normally connotes human excrement, was used as "slang for heroin" 11 times. Brind had estimated it was employed "on about 17 occasions."

Substitute Words

Three other terms which Brind cited in the Regents' brief, but which he did not repeat to the court, although calling its attention to them on Page 11, were used by London in his argument. He employed all four, after giving the Court its choice of three other "polite" words instead, for the "tabooed" short one. Judge Desmond commented, "We are not squeamish."

However, as London went into a strong defense of "the good old, vigorous Anglo-Saxon word—which he claimed had been supplemented, with many others, by more genteel French terms, after the Norman conquest of England," Judge Desmond observed: "Don't get so enthusiastic about it." This provoked a laugh.

London argued that "It is a matter of linguistics, of semantics." Also, that the other words to which Dr. Brind, for the Regents, objected and which they held to be "obscene," certainly did not mean "this film violates the standards of the community." The phrases were used in conversation by drug addicts, London contended.

Brind did not know precisely how to categorize the graphic phrases, but he did hold that the four-letter word was "obscene." It was designed to conjure up in the minds of some persons lewd desires."

Obscenity, Brind argued, is not "limited to sex," in the Regents' view. As used in the film, the word was "designed to sell the film, to appeal to 'the interest of the public'," quoting Brind. It could not be logically considered as having application, in all instances of the film version, to heroin. Nor could the phrases be so interpreted.

Books Vs Screen

The Regents' counsel discoursed on excretion, etc. He claimed, and London denied, that use of a word or words in a book—"The Connection" has been published and distributed in book form—is quite different from it being spoken by actors in a motion picture.

The screen audience is a cross-section of ages and intelligence—from children and youth to the adult, and from morons to the intelligent, Brind underscored. The Regents, clothed with power as "heads" of the State education system, are also empowered by the Legislature to license motion pictures.

It was in a proper exercise of such authority that the Board upheld the MPD and the Regents' review committee in rejecting "The Connection," unless the four-letter term were deleted, Brind added. They "were doing their job, fairly and unarbitrarily," in the position taken on the film. "The Board was protecting the public."

The Court of Appeals, which on a number of occasions during the past 30 years, had "refused to substitute its judgment for that of the Regents" on motion pictures," now possessed the power to reverse the Regents, but Dr. Brind did not think it would. Or so he hoped.

Cites Times Vs. Chi.

Brind cited the U. S. Supreme Court decision in Times Film Corp. vs. City of Chicago as binding that "obscenity" is a constitutional ground for licensing motion pictures. Mr. London demurred that opinion was based on a "narrow area" involving an Illinois law—"strong minority opinion" was written, and "the chief judge urged that all prior censorship and all licensing be held unconstitutional."

London cited as cases which supported his position in "The Connection" a recent Missouri one—the so-called Marcus decision. Likewise, the U.S. Supreme Court finding, in June, 1962, on Manual Enterprises vs. Day.

Answering a question from the bench, Brind said he could not find a decision dealing with the specific delineation he made as to the verboten word and its implications.

London challenged Brind's argument and the Regents' stand that a word could have one effect in a book and a different impact via the screen. He cited a pronouncement that "The medium which is made available does not affect the question of obscenity."

How, asked London, could a motion picture almost exactly like a stage play which had "run for two years and more than 600 performances, in New York City alone, without any protest," be considered "boscene"? Or—the book (a paper-back), which London held aloft?

He agreed to supply the judges with copies of the book. Dr. Brind asked for, and received permission, to submit the script of "The Connection."

Judge Desmond appeared to be telling Mr. London that "We decide case by case. We can't take the same position in different cases." This, in reply to the lawyer's repeated requests that constitutionally of the licensing law be passed upon, in the current case. Why was London pressing for invalidation of the state's statute on motion pictures — in view of his success before the U.S. Supreme Court in other film appeals? "The Miracle" and "Lady Chatterly's Lover" were two.

"The constitutional question is an issue here. I respectfully make the point, because I do not think this Court can find for the Regents here, unless it also finds a constitutional statute," was the way London put the matter at one point.

He reported that "Only seven cases have been litigated over some 700 Regents' orders for deletion." Major productions, "costing from five to 20 or 30 million," placed such an interest charge on "borrowed capital" that distributors cannot afford to tie up the investment while litigating appeals.

Part of Value

"Motion pictures are perishable," remarked London. "If you hold up a picture for a year, you lose part of its value."

Judge Charles H. Froessel commented, earlier, that "The U.S. Supreme Court has held that you have to exercise independent constitutional judgment" in ruling on "obscenity."

London, in his 35-page brief, italicized a 1961 Court of Appeals decision in the Richmond County News Co. case, on that angle. The Court of Appeals there limited obscenity to "hard core pornography."

The proceedings before the Court of Appeals differed markedly from those in the Appellate Division, where Mr. London held the floor, to himself, for almost 60 minutes, and few questions were asked by the judges. Brind submitted a brief on that occasion —May 9. Last week's court-querying marked a high in censorship cases heard here.

The Appellate Division held the word, as used in the film, "is at the most vulgar, but is not obscene, pursuant to Sec. 122 of the Education Law."

Richard Wilson to direct "Wall of Noise," which Joseph Landon will produce for WB from his own script based on Daniel Stein tome, rolling in December.

Film Reviews

Continued from page 8

Live Now—Pay Later

with some predictable, but acceptable comedy.

The interior of Gregson's credit store is well done. And it is a pity that it is put to use in only one sequence, involving Hendry and a tipsy Miss Ritchie, Ruth Batchelor and Clive Westlake have concocted a catchy title song. "Live Now—Pay Later" has a number of worthwhile points but must be rated a near miss. *Rich.*

La Lutte Finale

(The Final Battle)

(GERMAN—FRENCH)

Paris, Oct. 30.

Georges Glass-Jean Marin release of Aero Film production. Selected and mounted newsreel footage by Peter Rosinski, Raphael Nussbaum. Commentary by Jean Serge spoken by Serge, Max Megy; editor, Georges Marschack. At Studio De L'Etoile, Paris. Running time, 70 MINS.

This a strange one. A compilation subject about the Russia of the Czar and then covering the Revolution seems to resemble the Yank "We'll Bury You," reviewed in VARIETY, Oct. 10 issue. But not completely since this runs 70 mins., not 77, and seems to have some different footage with German and French backgrounds.

"Bury," a Columbia release in the U.S., is a condemnation of Russia while this is anti-Stalin but seemingly pro-Khrushchev and Lenin. It also gives a lion's share of credit for the succeessful Revolution to the banished Trotsky.

This shows the Czar at play while Russians suffer and then the First World War plus the beginnings of the Revolution with the aborted German tries and flashbacks to the first 1905 anarchistic rumblings in Russia. Also shown is Russo-Japanese war footage but without the shot of the sunken Russo vessel mentioned as a highlight for the other pic.

The Lenin and Trotsky footage is sharp and unusual as are some rugged shots of executions of Red soldiers by White Army people. Pic shows various armies—Russo, Yank, British and French trying to put down the Revolution. But all is based on the commentary which is much too didactic and full of loopholes.

The images are the thing and the old footage still remains absorbing but seemingly can be bent to any outlook. This ends with Khrushchev's rise to power and the takeover of Lithuania and the anti-Stalin speech of K. There is obviously a link between the two pix but both have different viewpoints. This review is mainly for the record. *Mosk.*

The Main Attraction

(BRITISH-COLOR)

Corny yarn but some good performances, a few lilting songs and colorful circus atmosphere. For Pat Boone fans.

London, Oct. 23.

Metro release of a Seven Arts (John Patrick) production. Stars Nancy Kwan, Pat Boone; features Mai Zetterling, Yvonne Mitchell, Keiron Moore, John Le Mesurier. Directed by Daniel Petrie. Screenplay, John Patrick; camera, Geoffrey Unsworth; editor, Geoffrey Foot; music, Andrew Adorian. Previewed at Metro Private Theatre. Running time, 90 MINS.

Tessa	Nancy Kwan
Eddie	Pat Boone
Gina	Mai Zetterling
Elenora	Yvonne Mitchell
Ricco	Keiron Moore
Bozo	John Le Mesurier
Bus Driver	Carl Duering
Proprietor	Warren Mitchell
Burton	Lionel Murton
Clown	Lionel Blair
Band Announcer	Frank Sieman

Pat Boone's attempt to escape from his own image of the cleancut All-American youth is a good try. Playing with Nancy Kwan, Boone is a cynical, drifting young man with an eye for the gals but no desire, at first, to settle down. Performance is handicapped by John Patrick's screenplay which is neither sharp nor decisive enough. Nevertheless, Boone, in between singing four pleasant songs, smokes, drinks and h[illegible] tumbles with the sexy Mai Zetterling. Enough for his fans to realize that Boone is no longer in only prissy roles.

Boone gets fired from his job in an Italian cafe after a punch up with some drunks. He's picked up by Miss Zetterling, who is something of a dipso-nympho, and he becomes her stooge in her circus ventriloquist act. He also becomes her lover. But Boone also becomes enamored with Nancy Kwan. She is a young equestrienne, part of an act run by Keiron Moore and his wife, Yvonne Mitchell, who is her crippled sister.

After complications, the hero hops the circus and catches up with Miss Kwan who has also broken away because of problems. Up in the Alps, the pair have a splendid night of bliss in a chalet, and then get involved in an avalanche. But all's well. Director Daniel Petrie and scriptist Patrick steer the six main characters back into the receptive arms of their chosen.

Geoffrey Unsworth's lensing makes the most of both the circus atmosphere and the local scenery while Andrew Adorian has chipped in with a pleasing score. Petrie's direction is sometimes flabby, but highlights a few dramatic situations effectively.

Best performance comes from Miss Zetterling. She clearly realized that the role had to be overplayed and does it with abandon. Miss Kwan's part is rather too naive but there are some rewarding supporting roles by a stolid Moore, John Le Mesurier and Miss Mitchell, who suffers to good effect as the crippled elder sister.

Boone gives a pleasant performance but will have to give second thoughts about ever playing a heavy. There are four songs which he puts over persuasively. He has had a hand in writing two of them, the title song, "Main Attraction" and (the best) "Amore Baciami." The numbers are worked logically enough into action. *Rich.*

The Loves Of Salammbo

(C'SCOPE—COLOR)

Inferior exploitation item.

Hollywood, Oct. 22.

Twentieth-Fox release of Fides-Stella production. Stars Jeanne Valerie, Jacques Sernas; with Edmund Purdom, Arnoldo Foa, Riccardo Garrone, Kamala Devi, Charles Fawcett. Directed by Sergio Grieco. Screenplay, John Blamy, Barbara Sohmers, from story by Gustave Flaubert; editor, Enzo Alfonzi; music, Alexandre Derevitsky. Reviewed at the studio, Oct. 22, '62. Running time, 74 MINS.

"The Loves of Salammbo" lasts only 74 minutes but a more inept job of filmmaking is difficult to imagine. Fides-Stella production has been gathering dust on 20th shelves for over a year.

Total confusion prevails in the Italo-filmed item, from scenario, through editing, through scoring, through dubbing. Storyline has something to do with internal strife in ancient Carthage over delayed payment of pick-up forces who were hired to defend the country against the Romans. The acting is stilted under director Sergio Grisco. Photography is erratic, editing is chaotic, scoring is obtrusive and anachronistic. Much of the film sounds as if it was dubbed one second off beat in an echo chamber. *Tube.*

Capurcita y Pulgarcito Contra Los Monstruos

(Little Red Riding Hood and Tom Thumb Against Monsters)

(MEXICAN—EASTMANCOLOR)

Mexico City, Oct. 23.

Peliculas Nocionales release of Peliculas Rodriguez production. Stars Maria Gracia, Cesarea Quezadas, Jose Elias Moreno; features Manuel "Loco" Valdez, El Enano Santanon, Ofelia Guilmain, Magda Donato, Armando Gutierrez and Quintin Bulnes. Directed by Roberto Rodriguez. Screenplay, Fernando Morales Ortiz and Adolfo Torres Portillo; camera, Rosalio Solano; music, Raul Lavista. At Alameda Theatre, Mexico City. Running time, 90 MINS.

Director Roberto Rodriguez is an old hand in directing this series of films using characters dear to the hearts of youngsters. In this one Little Red Riding Hood and Tom Thumb fight familiar screen monsters, and naturally win.

Not much on plot but the color and photography are good and interpretation by such old favorites (of former films) as Manuel "Loco" Valeez, and Jose Elias Moreno is adequate.

The gold mine discovered by the Rodriguez brothers continues to be mined in this series, with this one likely to do good business at boxoffice here and in Spanish language markets. *Emil.*

General Drive-In Corp. of Boston is blueprinting new 1,200 seat deluxer in the Capitol Shopping Centre at Austin, Texas.

New York Sound Track

Joe E. Levine fired off an epistolary offer to screen "Divorce—Italian Style" for Prez JFK at the White House, after Jackie and party of eight caught a 10 p.m. showing at the Paris, N.Y., the other night (18). Some 24 Secret Service agents attended the 8 p.m. screening, then fastened undivided attention on the First Lady. Paid admissions, all . . . **Steve Broidy** delegated **Claude A. Giroux** from the Allied Artists board to rep him at the TOA sessions next week . . . **Rock Hudson, Gregory Peck, Alfred Hitchcock, Tony Randall** and **Ross Hunter** are skedded to ornament the dais when the Motion Picture Pioneers salute U-Decca prexy **Milton Rackmil** at the Americana Nov. 19 . . . U's "Three on a Match" comedy is now "Three Way Match" . . . Federated Women's Clubs of Ohio is cooperating with Independent Theatre Owners of Ohio in a drive to promote family cinema attendance . . . Bleecker St. Cinema downtown is preeming "Lady With the Dog," a Soviet entry at the '60 Cannes Fest.

Arthur Laurents has been signed by Seven Arts to do the script on the film version of Richard Rodgers' "No Strings" . . . Davis-Royal will open the Italo comedy, "Everybody Go Home," starring **Alberto Sordi,** at the Guild Nov. 6 . . . Producer **Albert Zugsmith** plans a U.S.-Australian coproduction, "Something for Nothing," to be financed by Australian capital.

Burt Lancaster, who has made some 35 features by now, worked over five months, longest period ever, on "The Leopard" made at Titanus in Italy for 20th-Fox. Lancaster completed his assignment under director **Luchino Visconti** on Monday (29). He's sole Yank in the film, which deals with a Sicilian prince, circa 1860, when modern Italy under the House of Savoy replaced the Bourbon Kingdom of the Two Sicilies.

Eyebrow-raising translation of Italian film title "Il Mafioso"—as "Journey to America"—is reported from Rome by Reuters. Directed by **Alberto Lattuada,** film tells of a Mafia-caught Sicilian ordered to commit murder in N. Y.

The "What Ever Happened to Baby Jane?" sneak at the RKO 86th St. last Monday (22) night attracted the same type of annoying claque of **Bette Davis** fans that reportedly have messed up the Coast sneaks . . . Incidentally, two VARIETY staffers, disguised as real people, attended the Warner-hosted 86th St. showing and their "illegal" presence went unspotted by the platoon of private flatfeet, apparently hired to keep order during the arrival-and-departure of **Joan Crawford.** Another VIP in attendance: **Col. Jack Warner.**

For its "Long Day's Journey Into Night" roadshow at the Tower East, Embassy initiated a mobile boxoffice to roam Pennsylvania, Connecticut, New Jersey and upstate. Distrib has also incepted phone orders, to be handled by bonded messenger . . . "Billy Budd" stars **Peter Ustinov** and **Terence Stamp,** with AA publicist **Lars McSorley,** extending their cocktail-interview circuit this week to Toronto and Montreal . . . **Jerry Pickman,** on the phone to VARIETY, asking where he could reach **Charles Simonelli**—who's only his new biz associate . . . B&K circuit in Chi, playing "Boccaccio '70" subtitled in a Loop firstrun, auditioned the dubbed version, was impressed and is screening it for balance of the date.

Producer **Raoul Levy** here from Paris . . . Moral Re-Armament, whose "The Crowning Experience" has received wide theatrical distribution, has just started shooting another feature at the MRA headquarters in Mackinac, Mich. It's "The Hurricane" and stars **Muriel Smith,** who also had the top spot in "Experience" . . . The Gevaert Co. of America has named **Christopher T. Culligan,** formerly with Audiotape Corp., its new personnel manager . . . **Jean Carmen Dillow's** indie American pic, "Tears Are for Tomorrow," is now shooting in Amalfi, Italy, after six months of photography in the States.

Twentieth-Fox ad-pub veep **Charles Einfeld,** following his two-week cross-country tour on behalf of "The Longest Day" and "The Last Days of Sodom and Gomorrah," conducted an exhib seminar here Monday (29) on plans for "Sodom" . . . Lopert's "Electra" will be opening here and on the Coast in December . . . Word from London is that **Carl Foreman** has cast nine-year-old **Alan Barnes** for a featured role in "The Victors." Kid was last seen here in "Whistle Down the Wind."

Alfred H. Morton, chairman of Astor Pictures' exec committee, will be repping the film company at the upcoming TOA annual convention . . . The New Yorker Theatre follows its firstrun of **Orson Welles'** "Arkadin" (1955) with two more delayed local preems, **Luis Bunuel's** "Archibaldo de La Cruz" (1955) and "Partings," a Polish import made in 1959. They open Nov. 27 . . . **Adolph Herman's** new Sands Point Theatre opens tonight (31) with "Waltz of the Toreadors."

Adman **Charles Schlaifer** will be the keynote speaker at the Western States Leadership Conference sponsored by the Natl. Assn. for Mental Health in Tucson Nov. 1-2. The ad agency topper is sec.-treas. of the Joint Commission on Mental Illness & Health.

Col's international topper **Mo Rothman's** safari from London to the Far East (taking the Marco Polo "east" route) will bring him back to Gotham just before Dec. 1.

Ultra Pictures formally incorporated in New York by **Budd Rogers** now that he's finalized the deal to acquire U.S. distribution rights to four Italian pictures from Paul Graetz.

"Study in Color," three new one-act plays by the **Rev. Malcolm Boyd,** show in a Detroit suburb during the first three weekends in November. Boyd, Episcopal Chaplain to Wayne State University, will appear in the plays along with two Negro actors, **Cliff Frazier** and **Woodie King Jr.**

Meanwhile "Meet Malcolm Boyd," a new radio series is heard in New York on WRVR-FM Wednesday night, at 11 p.m. Program is also broadcast in Hartford. Boyd is the former Hollywood showman who took holy orders.

George Stevens cast **Ed Wynn** for role of "Old Aram" in "The Greatest Story Ever Told" . . . **Otto Preminger** set **Gore Vidal** to script "The Cardinal," **Henry Morton Robinson** tome, for Columbia Pix release . . . **Anthony Franciosa** and **George Roy Hill** will co-produce "Idiot's Delight," re-make of Metro's 1939 **Clark Gable-Norma Shearer** starrer . . . producer **Ronald Lubin** and writer **Leon Uris** will co-produce latter's new novel, "Mila 18" . . . **Mort Sahl** snagged star role in "The Gate," Chrislaw production for UA release . . . **Troy Donahue** into WB's "Palm Springs Weekend," **Michael H. Hoey** production directed by **Norman Taurog.**

Bus-Fares Downtown and Home, Free Parking, Best Durwood Angles

FELDUN VICE KREUGER FOR UA IN GERMANY

Leon Feldun has been named United Artists' general manager for Germany effective Jan. 1, succeeding Karl Heinz Kreuger, who resigned to join his father's theatre circuit.

Feldun is presently UA manager in Belgium.

Hollywood's Fest

Continued from page 7

ice, Berlin and Edinburgh film festivals.

Zinnemann told VARIETY: "There is no question that the committee is wholeheartedly in favor of the Screen Guild's proposed festival." Committee, to which each of the four guild prexies appointed two members, is composed of Zinnemann and Willis Goldbeck, Directors; Walter M. Mirisch and John Houseman, Producers; Allen Rivkin, vice-chairman, and Charles Schnee, Writers; Gene Kelly and Richard Widmark, Actors. Other members pro-tem also have sat in, including Charles Brackett, Ivan Moffett and Henry Blankee.

As to Capitol

Zinnemann stated that part of the work of the committee in its latter stages "was talking about an American festival, nothing conclusive but clearly thinking in this direction.

"Quite a few, however, feel that Washington would be the appropriate place for such a festival, but this has not been fully discussed. What matters is where America can put its best foot forward in impressing the world. The subject of whether a fete should be held in Washington or Hollywood is still in debate."

Rivkin, who also prexies the Screen Writers Branch of the Writers Guild of America, West, likewise emphasized the point of a festival site.

"I am in favor of an official American film festival," he said, "but whether my guild is in favor of it being held in Hollywood or Washington has not yet been determined."

More enthusiastic and outward was George Chandler, prexy of Screen Actors Guild: "Personally," he commented on the SPG project, "I think it is a splendid idea to have an International Film Festival in Hollywood. I am sure the plan will be given full consideration by the board of directors of the SAG when it is presented to them."

Adopting a more dubious view, Leon Barsha, prexy of American Cinema Editors, nevertheless went on record as in favor of the SPG film fete, with certain reservations. "My organization is heartedly in favor of any art form which will further motion pictures," he observed. "Our only concern concern, however, lies in the great number of festivals which are springing up throughout the country and the world, and we don't want to get lost in the shuffle. If the Screen Producers Guild can find a way for it to stand out, we're all in favor of it."

Publicists Guild will discuss matter of at next meeting of its Executive Board Nov. 5. Don McDonald, veepee, in absence of Don Boutyette, prexy, on location in Arizona, stated over weekend: "The general reaction of our members is very favorable to the festival. An official reaction will be announced after the matter has been discussed at next meeting of the Executive Board."

Kansas City, Oct. 30.

Downtown theatregoing is enjoying a resurgence here through major efforts by the Durwood Theatres with five of the six loop theatres under its banner. Last week the newest of the patron enticements, free bus service, went into effect, following by a few months the big downtown boost given by free evening parking.

A free bus ride home is offered by any of the five Durwood Theatres, Roxy, Saxon, Empire, Capri and Studio, to any patron who asks for a return trip transfer at the boxoffice when buying his ticket of admission. Earlier the Kansas City Transit company had tried to heighten the downtown lure with a free bus ride project, calling the busses "Showboats."

When only one bus was dolled up with paddle wheels, pennants, etc., the public thought the free rides were confined to the one gay bus, and the plan was junked. Now it's ride any bus downtown, get a free return ride when you buy a theatre ticket.

If the free bus ride plan does as much for downtown evening theatre going as does the free parking, a considerable boost in grosses is in the office, according to Stanley Durwood, president of the circuit which also has theatres in St. Joseph and Jefferson City, Mo. and Leavenworth, Kans. It's position as a downtown exhibitor in the past 10 years has changed from that of a minor position with a single first run theatre to the dominant downtown circuit with the five theatres in operation.

Free parking is the biggest bonanza ever for the circuit, according to Durwood. The July and August theatre operation this year brought the circuit $205,007 against $118,346 for the same months the previous year, an increase of $86,661.

During the two months this year the circuit paid $11,548 for parking, and expense it did not have in 1961. The circuit has every downtown garage and parking lot in the deal, save one, and gets an average discount of 25 per cent. Obviously the undertaking has proven worthwhile, Durwood points out.

The parking is free, publicized and given with no strings. That is in contrast to most free parking policies observed today by merchants and theatres, on somewhat of a clundestine basis. The circuit here is the only one in the entire nation which pays the entire parking cost for the customer Durwood says.

The same plan would prove as beneficial for other downtown business, including doctors, lawyers, dentists as well as merchants. Some parking plans now in effect he describes as half-hearted, given discreetly with a sizeable purchase and backed by only token advertising. It gets token results, he believes, and always will until it is general, generous and forthright. The patron simply wants to know he is wanted, and the cost of paying parking for the merchant is slight in view of the dollar volume which results, Durwood says.

The free evening parking is proving so successful that the circuit is considering expanding it for full daytime use. The free parking idea has made downtown Kansas City the most successful motion picture market in a 5-state area, including St. Louis, Durwood says.

During the period of Durwood ascendancy the industry has seen the demise of the big Tower Theatre (2,100 seats), the Orpheum Theatre (1,900 seats) and the Esquire Theatre (820 seats), as well as the Royal, a second runner. The only first run house outside the Durwood banner now is the Paramount (1,900 seats) operated by American Broadcasting-Paramount Theatres (A. H. Blank).

As manager of the Paramount Harold Lyon has held to the price line, maintaining the lowest admission prices downtown, generally a $1.25 top, striving for attractive physical appearance, and standing by the philosophy that nothing draws so well as good product. Durwood and his managers are in ready agreement on this point.

If Durwood plans materialize the downtown area will get another new theatre. This one is still in the planning stage, but is figured to be an artfilm policy, similar to the one now in effect at The Studio Theatre, a 150-seater in the lower lounge of the big first-run Saxon, which in turn formerly was the Loew's Midland with 3,300 seats. Durwood operates it as the Saxon with 1,600 seats, generally closing off the big balcony.

Best guess as to the new theatre is that it will be in the Empire Theatre building. This theatre presently is the Cinerama operation, but has some alcoves and areas which could be converted to an intimate arty. Durwood is keeping no secrets, but says plans as yet are a bit incomplete.

While the Durwood interests are laboring intensely for he downtown resurgence, the other big circuit here, Fox Midwest of National General Theatres, has shifted its operations entirely out of th edowntown area. It now has first runs in what fr years were second runs in shopping centers, except the Uptown.

All of its theatres, the Uptown, Plaza, and Brookside which are usually first run in Kansas City, Mo., solve the parking problem with shopping cener parking problem with shopping center parking lots, and sufficient street-side parking open to all the public. The Granada in Kansas City, Kansas, similarly has sufficient on-street and city parking lot space.

The two operations are prime exhibits in the shift of first-run theatre operation brought about by the automobile, suburbia and the big ube. Take your choice, but neither is like the pre-war and early post-war days.

'LONGEST DAY' LOOKS BIG FOR CONTINENT

Paris, Oct. 30.

Twentieth-Fox's "The Longest Day" appears certain to be a real blockbuster in Britain and on the continent if the tempo of its initial dates is maintained. According to figures supplied by Percy Livingstone, managing director for Great Britain and Ireland, and David Raphel, continental division manager, pic has earned $136 800 in film rental in its first 10 engagements this side in just 12 days.

Including the dates which started last week, the film is now playing in 22 theatres in Britain and on the continent.

New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center • Ci 6-4600
ROSALIND RUSSELL • NATALIE WOOD • KARL MALDEN
"GYPSY"
Produced and Directed by MERVYN LeROY
A Warner Bros. Picture in Technicolor
ON STAGE "ENCHANTED ISLANDS"

IN PRODUCTION
PRISONER OF DEVILS ISLAND
EXECUTIONER OF THE SEAS
TITRA DUBBING CO.
1600 Broadway, New York
PLaza 7-6681

Toll Lessons From Etobicoke Trials; Cash-Each-Time Clearly Wisest Policy

Howard Minsky, head man at Paramount-owned International Telemeter, asserted this week that the pilot run is over at Etobicoke, Toronto, to the extent that Par has all the intelligence required to get its home toll television system off the ground. The run at the Toronto suburb will continue as it has been going for more than two years with about 5,700 subscribers paying up to $2 per program. But the important point is that Par has garnered enough information about the basics of pay-tv to determine future course.

Minsky took over the presidency of Telemeter last summer, succeeding Louis A. Novins, who at the time left Par entirely. Minsky had been an exec in the Par domestic sales department on the theatrical end.

Future course of tollvision so far as Telemeter is concerned will draw upon these conclusions from the Etobicoke experiment—

(1.) There's a vast potential audience and a good amount of the customers haven't been theatrical attendees. Polls have shown that 32% of the tuners-in haven't been to a theatre in over a year. This is reflected in surveys taken by agencies independent of Telemeter. Indeed, the audience for home toll, regardless of turnout at home b.o., doesn't hurt theatres.

(2.) Theatrical films, in theatres, draw about an average of 6% of the potential, and this scales upward to a just-about-top of 17%. Many people just don't go.

(3.) Pay-as-you-see toll has clear advantages over any kind of billing system at the end of the month because the customers are up to date on expenditures on a day-to-day basis and not confronted with a bill that hurts. The concept of cash payment is right.

(4.) The acceptance of pay-tv has been and will continue to be a tough problem just as there were difficulties in converting to sound, color and the various widescreen processes.

Favors Partnerships

Minsky is an enthusiastic advocate of the notion that theatres and toll can work together to the advantage of each, pointing to the fact that the College Theatre, Toronto, has been doing firm business while playing day-date with Telemeter. There are people who want to leave their homes for entertainment and others who don't, or can't.

Etobicoke has been a financial loss, and will continue to be so, considering the costs which range to $80,000 per program and the perhaps $10,000 that can be gotten back from subscribers. This gets written off as experiment. Says Minsky: "We know we can't make money in a pilot study but we have developed a prototype and the experiment has proved we know where we are going."

Added Minsky: "We feel the wire concept is right (i.e., cabled transmission rather than over the air) and know also that the concept of cash is right."

Hateful Progress

Minsky acknowledges opposition to toll on the part of exhibitors and retaliates that some theatremen fought against conversion to sound, CinemaScope and Cinerama. "But this is show business and the spectrum is widening. I remember when the late Charles Skouras and other national circuits wouldn't touch drive-ins, but drive-ins have reached the point where they account for 25% of our domestic business."

Minsky admits the possibility of roadblocks, such as the legalistic delay in Little Rock where exhibs are in a court row with Telemeter, but insists that progress can't be held back indefinitely.

As for the exhib antipathy, he wonders about the fact that some exhibits are directly involved in the operation of community antenna systems in areas so geographically set up that they can't receive normal commercial tv. Exhibs are the impresarios, he points up, yet theatre business hurts bad when the CATV (Community Antenna TV) hookups are established. So on what side are the exhibs really? Minsky argues that theatremen actually can work both sides of the street—that is, locally providing pay-tv hand in hand with theatrical presentations as has been done in Etobicoke.

The exec strongly indicated a new possible angle anent payvee presentation. This would be in conjunction with CATV operators. He says community antenna systems and Telemeter "are electronically and psychologically compatible."

Telemeter's immediate future, outside of Etobicoke, appears to be in the southwest. It's introduction in Little Rock awaits the okay of the Arkansas Supreme Court, over the objections of exhibs. Also, without legal objection so far, is the formation of Home Theatres Inc. as franchise operator to work in other cities of the southwest, four of such unspecified cities already being in various stages of pay-see "engineering."

Closed-Circuit Culture Come-On

The closed-circuit National Cultural Center fundraiser Nov. 29 will be fed to community antenna systems as well as to dinner and theatre parties cross-country. Theatre Network Television is producing, with a lineup of show folk scheduled to appear. Dinner and theatre admissions will be scaled from $10 to $100.

Anchor origination for the production is to be Washington (including appearance by Prez JFK), with pickups also slated from New York, Chicago, Los Angeles and Augusta, Ga., latter for Gen. Dwight Eisenhower's participation.

Others appearing include Leonard Bernstein (as host) Harry Belafonte, Abe Burrows, Pablo Casals, Bradford Dillman, Florence Eldridge, Benny Goodman Orch, Tammy Grimes, Jascha Heifetz, Hal Holbrook, Danny Kaye, Gene Kelly, Frederic March, National Symphony Orch, Jason Robards Jr., Jerome Robbins Ballet, and Richard Tucker.

Broadway producer Roger L. Stevens is NCC chairman.

ACAPULCO FEST SEEKS METRO-TITANUS TRIO

Coproductions involving Metro of Hollywood and Titanus of Rome —three in number—have been invited to the Festival of Film Festival winners in Acapulco, Mexico, opening Nov. 24 and running through Dec. 6.

The three features are "Family Diary," a winner at Venice; "Arturo's Island," which was named best picture at the San Sebastian Film Festival, and "The Days Are Numbered," which took top prize at Mar Del Plata.

70% CAPACITY AT $3 FOR FULLMER-TIGER

Vancouver, Oct. 30.

Closed circuit telecast of the Gene Fullmer-Dick Tiger middleweight title fight from Candlestick Park in San Francisco drew approximated 1,240 customers in the Capitol Theatre, about 70% of the 1,710 capacity. All seats in the Famous Players' house was tagged at $3 on a no-reserved rush admission basis.

Turnout was surprisingly good in view of the sour taste left with fight fans here by the abrupt finish of the recent high-priced Patterson-Liston bout. Tickets for that event were $6 and $4.

Picture quality suffered intermittently from interference trouble on the line between S.F. and Seattle before reaching Vancouver, resulting in a distorted image which made fighters look like Crazy House mirror reflections. While this caused some laughs, majority of patrons did not find it funny, but pictures cleared in the nick of time each occasion to still vocal money-back demands from some impatient fans. Decision was popular and final evaluation indicates a good potential for the scheduled Archie Moore-Cassius Clay fight.

Ticket sales were handled by Percy Hicks Ticket Bureau, with theatre projection by TelePrompTer of Canada Ltd.

Cowan & USSR

Continued from page 3

urging State and U. S. Information Agency to proceed cautiously in approving exchange projects.

A State Dept. official, contacted in Washington by telephone Monday, pointed out that there are some Senators who feel there should be no exchanges whatsoever—"shortsighted, to say the least," he said. He reported that the department had seen a treatment of Cowan's project, before the producer went to Moscow for eight weeks this summer, but that no approval could be officially given till they had seen a completed script.

Meanwhile, he said, the department feels that exchanges of all kinds should proceed "without exact relationship to political events of the moment." The idea, he indicated, is that all such exchanges need longrange planning, and none would ever be completed as it was put on the planning boards and removed every time there was a change in the relations between the two countries.

Metro reactivated "Too Big for Texas" after several years on shelf.

Alliance Theatre Chain Wants in On Community Antenna in All Situations

Chicago, Oct. 30.

Alliance Amusement Co., the midwestern motion picture theatre chain, is stepping up its community antenna teevee network for the professed reason of making sure that it owns the CATV system in towns in which it owns picture houses.

The Chi-based firm has just revealed construction of a CATV system in Streator, Ill., a city with a population of 20,000 located in northwestern Illinois. Alliance entered the CATV field a year ago with a system in Ottawa, Ill., and now claims that more than 40% of the homes are connected to it.

In addition, Alliance holds a franchise to construct a CATV system in Logansport, Ind., has another under construction in Marseilles, Ill., and has made additional applications for franchises in several other Indiana cities. The Ottawa fee has been $5 per month per home, and a company spokesman said that the new outlets would probably charge the same.

Alliance is partnering with the Jerrold Electronics Corp. of Philadelphia in the CATV on a 50-50 basis. Jerrold was one of the earliest entries in the CATV field, but sold its 15-system skein a few years ago. Alliance owns 70 theatres in the Midwest—30 drive-ins and 40 hardtops. They have been in the theatre business for 45 years.

S. J. Gregory, the prexy of Alliance, maintains that the question of whether a CATV system poses a threat to a theatre owner is a moot point. "More to the point," he says, "is the question—who will own the CATV system, the theatre owner or another industry group?"

Gregory contends that the motion picture industry made a big mistake by fighting television at its inception instead of joining it. "It behooves us to have an open mind," he adds, "and profit by our mistakes."

Alliance started its diversification program four years ago by purchasing franchises for several McDonald 15c Drive-In restaurants. They now own 10 of them.

Toll Competition to Hartford Exhibs

Reason exhibition spokesmen are morose over the pay-tv challenge lurks in competition (Oct. 20-26) provided in the Hartford, Conn., area, where WHCT (channel 18) is tolling away. Fee service offered this fare:

"Music Man," "Damn the Defiant," "Thunder of Drums," "Zotz," "Boys' Night Out" and "The Interns." Not to mention a tape of Hildegarde's supperclub turn, the Yale-Cornell grid match, a National Hockey League tilt, and the Fullmer-Tiger middleweight championship bout from San Francisco. Hildegarde and the films get repeat airings, of course.

Of 175,000 Seats Only 40,000 Sold For Closed-Circuit Tiger-Fullmer Go

Fiscal results were far from heartening on last week's closed-circuit telecast to 27 theatres and 23 auditoriums across the country of the Dick Tiger-Gene Fullmer middleweight championship bout from Candlestick Park, San Francisco.

Total of 175,000 seats were available but only 40,000, or less than 25%, were sold. The gross was $140,000, compared to $3,400,000 raked in for last month's heavyweight fight between Sonny Liston and Floyd Patterson from Comiskey Park, Chicago, which was wired into 250 exhibition outlets.

The Terms

The live gate at Candlestick amounted to $100,000 on the basis of 12,000 paid admissions. The break-even figure was $155,000. Tiger, winner and new champ, received a flat $25,000; Fullmer, dethroned crown-holder, collected 45% of the live gate and held all ancillary rights. Promoters were Norman Rothschild and Golden Gate Boxing Club.

Fullmer franchised out the closed-circuit opportunity to Lester M. Malitz Inc. on this basis: Exhibitors and Malitz split the gross on a 50-50 basis after equipment and loop costs were recouped from the top. After all costs, the Malitz share was to be split on the basis of two-thirds to Fullmer and one-third to Malitz. The aforementioned ancillary take of $140,000 was taken up by all costs and overhead; neither Fullmer nor Malitz came away with any loot at all.

Thus it was that closed-circuiting of major sports events hit a new ebbtide. Many theatremen who had been pledged to take the telecast backed out. The public generally was not eager to spend $4 or $5 for the bigscreen transmission after the sub-par Liston-Patterson fracas. In Albuquerque the gross was $1,834 against costs of $1,825. Hardly a money-making proposition.

In Manhattan

The pugilistics and the fiscalities came out fine, however, in one location. This was Manhattan's Academy of Music which had 2,759 sales (95% of the film house) and a gross of $10,340. Observer from VARIETY caught the Acad outing and can attest to the strong attendance plus fine reception and audience enthusiasm.

The Malitz outfit, which used to handle the erstwhile Wednesday night fights for ABC-TV, took pains and exercised obvious know-how in the pickup. Full lighting surround was provided at ringside. The screen images came in bright and well-defined. In addition to this the fight itself was full of action. The paying customers had a ball.

But the Acad was the money-making exception. The turnout was slight around the country as theatremen and fight buffs were disinclined to go for another whirl after the inadequately transmitted Patterson-Liston contest. Also the Cuban crisis obviously kept many at radio and television ringside on the Cuban crisis. Too, the set-to was postponed three times and this hurt.

The upcoming non-title match between Cassius Clay and Archie Moore for some time has been on the calendar for closed-circuiting, but this now seems unlikely. Uncertain, too, is a pickup of the Tiger-Fullmer return, now scheduled for next January.

Culture Vs. Films

Continued from page 3

in charge of old values, like a new release, are wringing their hands and hoping their bosses understand that the amusement power structure at the Times have been drastically revised.

Who Controls What?

One theme of discussion around Times Square is this distribution of authority at the Times. It is far from clear and, regardless, disturbing. This relates to the constant irritant factor of the dispatches from Hollywood itself as filed by Murray Schumach, apparently operating wholly independent of either Bosley Crowther or Abe Weiler. L.A.-N.Y. phone circuits buzz plenty about Schumach. The favorite descriptive for him is "cynical."

Film company nabobs have been slow to forgive the failure of their own N. Y. employes to have more influence at the Times. Actually, the Times has always been extremely independent, always making its own decisions, and enjoying prestige partly on that account. The current shift of amusement emphasis is the paper's own evaluation of news importance, recogniizng overseas, symphony, opera, ballet and so on as never before, but accommodating such expansion somewhat at the curtailment of the television and film media.

The Times still reviews all principal films, of course. There is as yet no parallel to the television policy of "bunched reviewing" according to program trends. But meanwhile the question raised so forcefully by the broadcasters, *"What's With the N. Y. Times?"* has its counterpart in the film companies.

N.Y. Filmmakers

Continued from page 3

hardly a succes fou, the picture has waited until now to receive further U.S. release.

In addition to their production-distribution chores, the Seneca guys also are landlords of some consequence, maintaining their own studios at Hempstead, L.I., where they shot about 80% of "Fantastic" and which, when not busy on Seneca projects, has been made available to other indies. One recent client: the producer of another local feature, "By Any Other Name."

Seneca Productions also takes on a number of outside industrial and television projects. For Wolper Productions, Seneca has shot and is continuing to shoot segments for the tv series, "The Story of . . ." including those of an actor, publicist, harness driver, artist and wrestler.

Since all three guys are practicing filmmakers, they can switch functions quite neatly. While Kronick was preparing the release of "Yojimbo" this summer, McCarty was directing "Fantastic" and Gaffney was producing. Their next feature project is likely to be a script by Kronick titled "Not Enough Kissing in The Streets." Before that, however, they have been contracted to produce and direct a half-hour pilot film, written by Ossie Davis and starring Damita Jo, which is expected to be the first all Negro television comedy series.

Joe Pasternak gabbing with **Glenn Ford** and **Stella Stevens** for Metro entry, "The San Franciscans."

Friedman to Embassy

New recruit in the ad-exploitation ranks at Embassy Pictures is Arnold Friedman, who exits United Artists after two years as assistant to pressbook editor Milt Skolsky.

Prior to that he was a field man for Columbia. At Embassy he'll function as assistant to ad director Robert Weston.

International Sound Track

London

Gala Film Distribs is to release **Michaelangelo Antonioni's** "The Eclipse," starring **Monica Vitti** and **Alain Delon** . . . **Edie Adams,** with **Bob Hope** and **Anita Ekberg** in "Call Me Bwana," now rolling at Pinewood, flew to Athens for location surveys for an upcoming segment of her ABC-TV series. She is already skedded to do shows in London and Salzburg following her present film stint . . . **Ian McShane,** the 19-year-old actor who made his screen debut in the **Betty Box-Ralph Thomas** production, "The Wild and the Willing," waxed his first record of songs from the film last week, and on Nov. 11 makes his tv bow in the ABC Armchair Theatre production "Thank You and Goodnight" . . . **Gordon Douglas,** currently directing "Call Me Bwana," is talking a deal with **Ben Fisz** . . . One week after publication, **John Braine's** "Life at the Top" (sequel to his "Room at the Top") headed the bestsellers charts. Romulus, who filmed "Room at the Top," will be making the sequel, again with **Laurence Harvey,** early in 1964 . . . Rank Film Distributors have inaugurated a 24-hour press service at their Wardour Street h.q. . . . **Ruth Dennis,** a senior exec of Public Relations and Administration, who has worked in New York and Hollywood, is heading a new department at the agency to service stars and artists working in, or visiting, Britain.

Hammer Films next production is to be a comedy, "Love in Smoky Regions," which **Michael Carreras** is to produce from a first novel by ex-Fleet Street columnist **Angus Hall.** They're doing the screenplay jointly . . . **Peter Rogers** has inked composer-arranger-conductor **Eric Rogers** (no relation) to do the music for all his forthcoming films in his expanding production program. First in the new deal was "The Iron Maiden," and that will be followed by "Nurse on Wheels," which starts filming on Nov. 12 . . . A check on ticket sales reveals that 10,923,684 people have seen **Carl Foreman's** "The Guns of Navarone" since it opened in April 1961 . . . The publicity department of the Mirisch-Barbican color production "Summer Flight," now filming at Shepperton, did double duty for key scenes in the film last week. Shooting inside the unit office building, director **Dan Petrie** turned the publicity department into a London newspaper office, and later into an accounting office. (Checking expenses?).

Paris

Vaude comedian **Pierre Etaix** has finished his first pic feature "Le Soupirant" (The Suitor) which reportedly has only a few lines of dialog with the rest all gags based on the character of Etaix, a meticulous, cold but engaging character at war with inanimate objects and society unwillingly. Etaix made two shorts for producer **Paul Claudon** which won fest awards, "Rupture" and "Heureux Anniversaire." Claudon decided to let him make a feature cheaply but with plenty of time. After six months it is ready and inside talk is comparing Etaix to **Jacques Tati.** It concerns a timid man trying to get married. Etaix plays and directs.

After the success of "The Longest Day" (20th) oldtime director **Julien Duvivier** announcing a pic to take place during and after D-Day based on a true incident when the landings had a flock of inmates of an insane asylum escaping. To be written by **Maurice Bessy, Henri Jeanson** and Duvivier, it is to be a "comedy" . . . Word is that French-Yank Film Accord talks are progressing smoothly. They run out at the end of the year and will probably be extended from Jan. '63 to Jan. '65 with over 140 permits each year, remittances free, and maybe a special dispensation to reissue biggies older than seven years in firstrun setups . . . Director **Abel Gance** off to Rome to direct a French-Italo costumer "Cyrano Et D'Artagnan" in which **Jose Ferrer** dons doublets and **Jean-Pierre Cassel. Daliah Lavi** and **Sylva Koscina** are also in the pic . . . Victorine Studios in Nice will not close until other studios are built in Colle-Sur-Loupen nearby on the Riviera.

Rome

$1,000,000 is publicized fee for **Sophia Loren's** services in **Samuel Bronston's** "Fall of the Roman Empire," which starts in Madrid Jan. 7, as well as cipher which local grapevine sez the Mirsches offered **Federico Fellini** for his (still unaccepted) U.S. directional stint . . . Fellini incidentally just wound his eight and a half after some retakes on final footage, expects pic will be released about February, not December as previously reported . . . Despite star **Marcello Mastroianni's** four-day absence for an eye treatment, and plentiful rain, pic only wound one week over sked . . . Fellini insured for about $5,000,000 against work stoppage or delay by Lloyds of London.

Hugo Butler has written a script for direction by Mexico's **Luis Bunuel** . . . pic deals with present-day Italian youth and would be shot in Italy . . . Butler recently completed scripts for **Robert Aldrich's** "Sodom and Gomorrah" and **Joseph Losey's** "Eva" . . . **Damiano Damiani,** whose "Arturo's Island" won top prize at San Sebastian this year, starts "La Rimpatriata" (The Repatriated) soon in Milan . . . **Dominique Boschero, Leticia Roman** among names cast so far.

Titanus-Metro's "Family Chronicle" which shared top Venice kudo this year, also won Barcelona color fest award . . . 20th's "Longest Day" gets Gala Italo sendoff this week in Milan and Rome . . . **Vittorio DeSica** and **Sophia Loren** to be re-teamed as director and star of upcoming but untitled **Carlo Ponti** feature.

Bobby Cohn's run into title problem for Italo version of his "Interns" . . . while here to check on local release (January) of his pic, he zeroed in on apt one, found another pic had just been passed by Italo censor that day with the chosen title . . . also found out that contrary to U.S. tastes, medico pix per se are b.o. poison in Italy.

Buenos Aires

Salvador Salias' "Barcos de Papel" (Paper Boats) directed by **Roman Vinoly Barreto,** with Spanish juve actor **Pablito Calvo,** shared the top Venice festival award . . . Comedian **Jose Marrone** is due to leave this month for work on a coproduction in Spain, having severed his ties with D'An Fran here, when a demand for 1,000,000 pesos per picture, plus percentage, was turned down . . . French actor **Gerard Blain** has been signed by **Marcelo Simonetti** for "Unos Guantos Dias" (Some Few Days), a **Luis Pico Estrada** yarn to be rolled next Dec. with **Leopoldo Torre Nilsson** directing. A young Italian actress is also being sought for this opus . . . **Rodolfo Kuhn** hopes to collaborate with **Francois Truffaut** and **Jean Luc Godard,** directing an episode of the "World's Best Frauds." Producer **Marcelo Simonetti** is seeking a scripter for the Argentine episode . . . The new Screen Institute authorities are to reinitiate the regular story contests. To cut red tape synopses are to be considered, whereas formerly a completed script had to be submitted. INC has speeded up all procedures for granting production loans, to the industry's great relief.

Roman Vinoly Barreto's next project is "Persecution" from an **Adolfo Bioy Casares** story, with **Alfredo Alcon** as male lead and possibly Italian actress **Brunella Bovo** . . . **Daniel Tinayre,** whose "The Sisters" held five weeks in first run, planned "The Cricket is not an Insect" by **Eduardo Borras,** as his next, with **Tita Merello** in a star part. Unfortunately, the actress is in bad health and has been forbidden to work . . . **Sergio Kogan** (producer of the local version of "My Fair Lady") and Columbia began a tv contest under **Rene Jollivet's** management, titled "Hollywood Seeks a Star." The winner will leave for Hollywood Nov. 27 and on return will have a part in Kogan's film for Columbia

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Whistler's Brother

London, Oct. 30.

A mysterious whistle, which was recorded with each take, prompted director Dan Petrie to call in the British Society for Psychical Research during the filming, at a vacant historic mansion, of the Mirisch-Barbican production "Summer Flight," starring Susan Hayward.

After two hours' investigation, the research team advised the director that the strange whistle could easily be eliminated—by removing a neighbor's 10 year old boy from an upstairs attic room.

Film-Tele Talent Schools Planned For W. Germany

Bonn, Oct. 23.

Plans are still in negotiation here with the West German Government for a Film and Television academy to train newcomers to the two industries.

Starting about six months ago, a commission headed by Dr. Berthold Martin, board director of the Federal Office for Culture, has been considering proposals for this interesting training development. But like any other project, once it gets into the hands of officials, things tend to move slowly.

Initial plan was to develop a Film and Television academy for teaching directing, producing, acting, and technical skills for television and films; to build up film archives, trade schools, art school classes, university classes, so that a graduate would emerge with an official two-year degree. But some of the plans have bogged down because of competition between the two industries, and current negotiations concern the building of a television training school in Munich (which could draw on funds from the Bavarian Govt. and classes from Munich University) and have the film training school in Berlin.

Other problems, of course, deal with funds. Is the Federal Govt. going to come up with money for the initial classes, or will they be locally financed by state govern-

(Continued on page 24)

Anglo Amalgamated To Fold Pix Distribution In Britain, Keep Overseas

London, Oct. 30.

Anglo Amalgamated Film Distributors, a leading British indie, is to fold its distribution setup in Britain at the end of the year, and its product will be handled from Dec. 30 onwards by Warner-Pathe. Stuart Levy, joint managing director with Nat Cohen, of Anglo, will supervise the distribution of his company's output through Warner-Pathe, and Alan Kean, Anglo's joint manager, will be joining W-P as a sales exec at the end of the year.

The distribution affiliation between Anglo and Warner-Pathe follows the announcement earlier in the year that Associated British Picture Corporation, the WP parent company, had acquired a 50% holding in Anglo Amalgamated for a reported $1,680,000.

Anglo will continue its own overseas distribution arrangement,

(Continued on page 24)

Howard Pearl

recalls from his recent globetrot that

Shaw Biz is Show Biz In the Far East

* * *

one of the many interesting Features in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

'Longest Day' Sparking West End, 'Wild' Hefty 17G, 'Landlady' Big 12G 'Porgy & Bess' Standout 22G, Third

London, Oct. 30.

There are two major newcomers brightening the West End scene, and both are doing standout biz. The first to hit town was "The Longest Day," which, with capacity at every evening performance, grossed a smash $24,500 in its opening week at the Leicester Square Theatre, and is heading for a comparable figure in the second round. The other is "The Chapman Report," which, though severely mauled by the London critics, is heading for $21,000, or more, in its first Warner stanza. Also currently making their West End bow are "The Wild and the Willing," which is shaping to a hefty $17,000, or near, in its first week at the Odeon, Leicester Square, and "The Notorious Landlady," which looks to hit a pleasant $12,600 at the Odeon, Marble Arch.

Among the holdovers, "Porgy & Bess" closed its third Dominion sesh with a standout $22,400, while the London Pavilion "Dr. No" was set for a socko $16,900 in its third round. "West Side Story" continues in great style, with a fancy $14,000 for its 34th week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75—"West Side Story" (UA) (34th wk.). Great, $14,000.

Carlton (20th) (1,128; 70-$1.75)—"If a Man Answers" (Rank) (3d wk.). Fair $6,000. Almost $6,400 previous week. "Live Now—Pay Later" (Regal) opens Oct. 25.

Casino (Indie) (1,155; $1.20-$2.10)—"South Seas Adventure" (Robin' (9th wk.). Stout $12,000. Holds one more round with "How the West Was Won" (MG) preeming Nov. 1.

Coliseum (MG) (1,795; $1.05-$2.80)—"The Password Is Courage" (MG) (2d wk.). Steady $9,200. Around $10,000 opening week.

Columbia (Col) (740; $1.05-$2.50)—"Lolita" (MG) (7th wk.). Likely $8,500 or close. Almost $10,000 previous week.

Dominion (CMA) (1,712; $1.05-$2.20)—"Porgy & Bess" (BLC) (3d wk.). Great $22,400.

Leicester Square Theatre (CMA) (1,375; $1.05-$2.80).—"The Longest Day" (20th) (2d wk.). Opening round, which closed last Thursday (18), hit mighty $24,500 for 11 performances, with capacity at every evening performance. Second sesh, winding 25th, is likely to close at or near the previous week's high. Holds indef. of course.

London Pavilion (UA) (1,217; 70-$1.75)—"Dr. No" (UA) (3d wk.). Fancy $16,900, same as previous week. An amazing result in view of concurrent saturation release. Stays, natch!

Metropole (CMA) 1,394; 70-$1.75) —"El Cid" (Rank) (45th wk). Steady $5,700.

Odeon, Haymarket (CMA) (600; $1.05-$2.80) — "Barabbas" (BLC) (20th wk.). Okay $6,100.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"The Wild and the Willing" (Rank) (1st wk.). Like-

(Continued on page 24)

British Exhibs Warn Of Feevee Danger

London, Oct. 23.

In its campaign against the introduction of toll-tv, the Cinematograph Exhibitors' Association has warned the Board of Trade and the Postmaster-General that there is "a very real danger" of feevee "destroying the existing cinema market long before the new medium is, if ever, established."

According to a CEA letter, on the anticipated green light for pay-tv exhibs might well conclude that they had no future and so dispose of their theatres. "The number of theatres remaining open (in Britain) is getting dangerously low," warns CEA, "and a further contraction might well bring about the collapse of the whole industry."

What particularly bothers the exhibs is the fact that many producers have turned a deaf ear to their suggestion that the anticipated Tollvision experiment may prove a failure, and have warned them of "a loss of confidence among exhibitors" which could leave the filmmakers without a market at all in the U.K.

Aussie Hotel Reverts To Name Act Policy, Eased Loot a Factor

Sydney, Oct. 23.

After a long lapse of floor shows, the Chevron-Hilton (the Hilton interests are out nowadays), swing back to top U.S. acts, with Yvonne De Carlo the initial entry in the Silver Spade Room. Miss De Carlo is a four weeks' stopover.

Other U.S. topliners due to jet in for the room are Dan Dailey, Jane Powell, Larry Parks, Betty Garrett, Diana Dors, Buddy Greco, Tony Martin, Patrice Munsell and the Kirby Stone Four. Understood that overtures have been made to Judy Garland for an Aussie date.

The C-H is still heavily in the red because of construction costs and a drastic governmental monetary credit squeeze. Nevertheless, a new board of directors is confident that the hotel will swing into the black in the not too distant future.

Rebirth of top talent for the Silver Spade is seen as plan to win customers from other key nightclubs who are enjoying major biz with overseas talent. The exit of monetary restrictions now permits the C-H to make top bids in the overseas' market for the best talent available.

Keen Competition

With nightclubs now upping the ante for key talent here, with vaude and tv also bidding for new faces, this territory is a plush play spot. It's less than 24 hours from the U.S. via jet; there's no Sabbath playdates and, what's more important, there are no coin takeaway restrictions.

With C-H back again in the nightclub biz, Aussie saloon-goers should see plenty of U.S. talent from now on.

Plans for Latin American Actors Union Postponed

Mexico City, Oct. 23.

The highly publicized plans to set up a Latin American Actors Association has run afoul of "political tensions" in the area, and has to be shelved for the time being. So said Rodolfo Landa, head of the Mexican National Assn. of Actors. With little political stability in Latin America, early creation of the association is not possible. Further, in Venezuela, the actor's union is divided and in conflict because of differences in political thinking.

The same split, due to union leaders being on opposite sides of the political fences, is also prevalent in Peru, Colombia, Puerto Rico and other areas, Landa said.

However, Landa affirmed that the association will be set up eventually. A meeting of union leaders is scheduled for next spring, when it is hoped political strife and uncertainties in the area settle down.

CANTINFLAS' HOT B.O. 'NIKKI' 'GEISHA' GOOD

Mexico City, Oct. 23.

The Cantinflas name is still magic at the boxoffice in Mexico. Mario Moreno's latest film, "The Extra," grossed slightly more than $10,000 in its first day's run at five houses. First week's gross came to $78,360. Added to this, the film earned $149,988 in a special one-day preview showing in 27 provincial houses. Production have been virtually met and the film will soon be earning profits for the comic's Posa production unit. Foreign release should be all gravy.

Walt Disney's "Nikki" did more than $11,000 in its third week at the Las Americas.

"My Geisha" (Par) in its fourth week at the Chapultepec, registered a strong $12,400, and "Notorious Landlady," (Col) also in its fourth week at the Latino, is doing almost $10,0000.

"Jessica" UA) at the Variedades, hit a good $8,800 for its third week. "Spartacus," (UI) which was to have been pulled after 19 weeks at the Diana, was held over because of strong public response and did a strong $9,200.

Eric Johnston to Become Prez Of IFFPA at London Meet Nov. 1

London, Oct. 30.

Eric Johnston will formally be elected president of the International Federation of Film Producers Association at the general assembly meeting in London next Thursday (1) and Friday, but will not be present to assume the chair. The Motion Picture Association prexy touched down briefly in London last Saturday (27) en route to the Far East.

Johnston, of course, will be succeeding Arthur Watkins, who has served as International prez for the past two years. He's retiring because of ill-health, and at the end of the year will also ankle his post as president of the British Film Producers Asociation.

One new item on the International agenda will concern the admission of short film producers into membership of the Federation. In some cases, short producers are part of the major producing associations; in Britain, and some other countries, they have associations of their own. There has, apparently, been some general interest among short film makers in linking up with their big brothers in the International Assn.

As at every other International get-together, film festivals will be a top item on the agenda, though it's considered unlikely that any major changes will be made in the existing format. Attempts in past years to control the number and duration of international fests have met with little success, though they all need Federation blessing to keep in business. (See separate story on Cannes best plans).

Also on the general assembly agenda: a discussion of author's rights pertaining to international film copyright, film archives, a review of activities during 1961-62 and a look at the Federation's finances.

'WEST' GETTING PARIS BALLY BEFORE PREEM

Paris, Oct. 30.

The second Metro-Cinerama feature coproduction, "How The West Was Won" will be the first to open here and on the Continent when it preems Nov. 27 at the Empire-Abel, the specially built Super-Cinerama hardtop. However it got a private exhib and press viewing Oct. 2 for fine results and is now getting a big ballyhoo promotion.

To step up matinees, priced from $1.30 to $2 all those who reserve seats will get a tenth of a lottery ticket. The wild west restaurant, inaugurated Oct. 2, will be kept open and there is also a snack bar, "Restaurama," and a place to leave infants, "Babyrama."

Another innovation will be the "Americana," a group of stores selling Yank items like blue jeans, Indian emblems etc. that are hard to get in France.

Bandit Slays Cashier At German Drive-In

Frankfurt, Oct. 30.

West Germany's only drive-in, the Gravenbruch, near Frankfurt, recently suffered a robbery and murder, as 2,000 customers sitting in their autos watched a Hitchcock murder mystery and were totally unaware of the real-life drama occurring only a few yards away.

A masked man approached the cashier, 30-year-old Ingrid Theile, demanding money. As two ticket-takers standing nearby watched, thinking the episode was only a joke, the man seized a cashbox containing the recepits of about $1,000. Apparently nervous, the robber shot and killed the cashier and dashed off in the darkness.

Police with trained dogs searched the heavily wooded area, and found a stolen car parked along a nearby road. The bandit has not yet been apprehended.

Rewards totalling about $2,000 have been posted by the district attorney, the city, and the theatre management.

Patrons at the cinema were viewing the Hitchcock film "Dial M for Murder" at the time the shooting occurred, and did not notice the shot.

Resnais' New One

Paris, Oct. 30.

The most controversial of the newer French filmmakers, Alain Resnais, is now quietly at work on his third pic "Muriel" in a small French sea town. His "Hiroshima Mon Amour" and especially "Last Year In Marienbad" excited a lot of interest and comment, and managed to cop film fest prestige and prizes and do nicely at world box offices.

Resnais is again using an offbeat writer for his script, Jean Cayrol, as he did with Marguerite Duras for "Hiroshima" and Alain Robbe-Grillet for "Marienbad." It promises to be another offbeater that will elicit both pros and cons, but will be awaited by film buffs, vied for by film fests, and haggled over by foreign film buyers on the solid if limited b.o. prowess of his other pix.

Rewrites Put 'Escape' Over Munich Budget

Munich, Oct. 23.

"The Great Escape," a Mirisch-Alpha production for UA release, recently wound up shooting at Bavaria Studios here, 75% over its time budget. As a result of the delayed schedule, there were some who commented that the picture could have been made in Hollywood at no higher cost."

Producer Robert E. Relya, answering the critics, pointed out that the costs would have been the same no matter where the picture was made as it was additional rewrites that caused Escape" to run over, and this could hapepn to a picture made in Hollywood just as well as to one made overseas. In all, six rewrites were required, the last by Ivan Moffit. But it's hoped that the rewrites will pay off in increased production values on the screen. The rough cut of the World War II film now runs five and a half hours, and this will eventually be sliced to 240 minutes.

Next project on the company's agenda is a Mayan story, "The Moundbuilders," which will be filmed in Mexico with Yul Brynner starring and John Sturgis directing.

No Agreement At Paris Common Market Meeting

Paris, Oct. 30.

The recent meeting of representatives from production, distribution, exhibition and technical services from the Common Market film industries came to no conclusions regarding ECM film aid from small hikes in admission prices due to exhib objection.

Exhibitors felt that needed tax reduction was the main point and could not find a modus videndi with the others who thought film aid, for production was the top thing. There will be another meeting in Nov. to try to work out a system that would please all.

London Grosser

Continued from page 23

ly to hit sturdy $17,000, after fine $10,300 in opening weekend.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"The Notorious Landlady" (BLC) (1st wk.). Fine $12,000.

Plaza (Par) (1,889; $1.05-$2.20)—"The Man Who Knew Too Much" (Par) (reissue) (2d wk.). Surprise $12,500. Over $13,800 previous week. "The Main Attraction" (MG) follows Oct. 25.

Rialto (20th) (529; 70-$1.20—"The Quare Fellow" (BLC) (3d wk.). Fair $5,000, or near. "The 300 Spartans" (20th) follows Oct. 25.

Ritz (MG) (430; 70-$1.05)—"A Very Private Affair" (MG) (2d wk). Neat $5,000. Average $5,600 opening week.

Warner (WB) (1,785; 70-$1.75)—"The Chapman Report" (WP) (1st wk.). Opened in fine style, with smash $13,100 in first weekend (4 days), and likely to wind this frame at $21,000.

Bronston Sets Up New Italo Co. for 'Empire'

Rome, Oct. 30.

Samuel Bronston Productions Italiana has been formed by the Madrid-based producer to "develop and amplify collaboration with the Italian film industry."

Bronston, who plans to shoot some of his upcoming "Fall of the Roman Empire" in Italy, stressed however that the new Italo office did not prelude a general move away from his current Spanish hq. Nor was he deliberately setting up shop here in order to cash in on coproduction and aid advantages, he added. "If we get them, so much the better, but we're not looking for them, nor do we need them."

Prexy of Bronston's Italian subsid is Giorgio Dickman, with Mike Washinsky and Paul Lazarus as veepees. Bronston skied in from Madrid for the opening accompanied by Lazarus and Washinsky. Among others present at the inaugural were Van Heflin, France Nuyen, Robert Wagner, Bronston art directors John Moore and Veniero Colasanti, Dimitri Tiomkin, plus several Italo industry toppers.

Bronston announced Jan. 7 as the Madrid starting date for "Fall of the Roman Empire." Anthony Mann directs a cast headed by Sophia Loren, Alec Guiness, Stephen Boyd, Richard Harris, and James Mason. Interiors will largely be filmed in Rome's Cinecitta Studios.

Talent Schools

Continued from page 23

ments, or paid for by the industries themselves?

A large committee of experts in the fields concerned—including Bonn politicians, a representative of the West German Film Producers' Union, an official with the West German Film Censorship Board, a representative of the Obernhausen Group (this is the young group of documentary makers who are considered the big hope of developing a German "new wave" of filmmaking) are all part of the project, along with representatives from West German TV Nets One nad Two, the latter only starting to broadcast in April 1963.

With so many fingers in the pot—and so many tongues wagging in various directions—it is to be hoped that eventually all the talk will result in some concrete action.

The picture industry has developed more or less on its own since the war and is now affected by the tremendous fall-off of business here, while television is rapidly mushrooming ahead.

But it's still a very vague proposition. And as one of the representatives pointed out, "There are some training schools for films or film academies in Paris, Warsaw, Tokyo, Moscow, Italy, the U. S., and even in Thailand, West Germany is just about the only major country that has no form of official training.

Anglo Amal.

Continued from page 23

and, as a result of the new deal, intends to extend its activities in providing facilities and finance for independent producers as well as concentrating on the company's enhanced production program.

Peter Rogers Doubles Prod.

London, Oct. 30.

As a sequel to Anglo Amalgamated's increased production, Peter Rogers has decided to step up his output for that company from three to at least six a year.

A new producer-director crew is now being recruited by Rogers, and he will be exec producer. The Rogers-Gerald Thomas partnership, which has made over 15 features during the last five years for Anglo, will continue, and their latest production, "Nurse on Wheels," is due to start Nov. 12.

Among the projects in active preparation is the seventh in the highly successful "Carry On" series. Others on the slate include "Second Opinion," "Whistle in the Dark," "Steady Boys, Steady," "The Tangled Webb," "The Great Spinoza Robbery," "A Dog's Life," "Call Me a Cab." "Under Canvas," "Up the Armada," "Not in the Book," "Lowering the Tone," "Thanks for the Memory," "Between the Sheets," and "Anyone for Sex."

International Soundtrack

Continued from page 23

. . . **Fernando Birri** who won the "Opera Prima" award at Venice, is now readying his second feature for early 1963 titled "La Esperanza," with a story based on establishment of the first Italian colony in Santa Fe province, which pioneered Argentina's grain industry.

Hugo del Carril is planning a feature "La Calesita" (The Merrygo-round) with himself in the lead. The cast has **Fanny Navarro, Floren Delbene, Mario Lozano** and **Beba Bidart.** Short producer **Ricardo Alventosa** will start work on an adaptation of a **De Maupassant** story, "The Legacy," with **Juan Verdaguer, Ernesto Blanco, Nathan Pinzon** and a newcomer to the screen, **Marisa Bellaba.** Shortage of cameras delayed the start of the tv hit, "The Falcon Family" with **Elina Colomer, Pedro Quartucci** and **Roberto Escalada** (of the tv cast), directed by **Roman Vinoly Barreto** . . . Another tv hit, "Lindor Covas," is being translated to screen terms by actor **Carlos Cores.** This series was formerly scripted for radio by **Antonio Ortiz Neguera,** as "Ponco Negro," but due to copyright snags this title can't be used for the screen. Male leads will be **Mario Lozano, Enrique Kossi** and **Joaquin Petrosino,** but all femme parts will be taken by novices **Elizabeth Killan** and **Liana Lagos.** Shooting on location will be done in the hilly Tandil and Olavarria districts . . . **Antonio Bardom** has completed "Los Inocentes" in coproduction with Sono, from an **Eduardo Borras** script, with **Alfredo Alcon, Paloma Valdez, Ignacia de Soroa** and **Zelma Guenol.**

Madrid

Archbishop of Pamplona will head up the new Episcopal Commission for Cinema, Radio and Television with the Bishops of Calahorra, Lugo, Caceres, Badajoz and Tarazona filling out commission posts. Commission's new executive and administrative officers are the Bishop of Calahorra, as director of the secretariat, **Padre Luis Fierro** as national ecclesiastic delegate and **Felix Bueno de Lineras** as secretary general . . . Director **Allan Wyatt** is spending three weeks in Spain to augment outdoor sequences of "Valley of the Swords," which was filmed here this past summer with **Cesar Romero, Broderick Crawford** and **Frankie Avalon** . . . **Sean Flynn** is now winding his second lead role in "I Live at Night" ("Zorro" is the title in Europe) under the direction of **Jerry Juran,** with newcomer **Danielle Dumetz** as costar . . . Spanish screen and stage actor **Fernando Rey** planed to Dublin for a support role in **Carol Reed's** "The Running Man" . . . **Lola Flores** signed by producer **Cesareo Gonzalez** for Spanish-Mexican coproduction, "Amor y Musica" . . . Director **Luis Bunuel,** back in Spain on holiday, expressed interest in filming the Valle Inclan stage play "Divinas Pelabres" (Divine Words), smash legit success last season . . . **Frank Latimore,** Yank actor based in Europe, will star under the direction of **Jose Elorrieta** in the film biopic based on the exploits of the Spanish explorer, Nunez de Balboa . . . Ex-United Artists manager in Spain, **George Ornstein,** was honored by the Spanish Minister of Foreign Affairs with titular membership in the Institute of Hispanic Culture at a ceremony in Madrid presided over by ex-MPEA legalite, **Gregorio Maranon** . . . Agata Films is participating as coproducer in the **Jose Ferrar** starrer "Cyrano and D'Artagnan" in which **Rafael Rivelles** will play Cardinal Richelieu and **Laura Valenzuela** will portray Queen Anne of Austria.

Munich

Slight but definite production upswing reflected here in studio bookings as well as by founding of new companies . . . Columbia set up "Constellation" to counsel, supervise and help financially (for the time being, eight) German or inter-European-coproduced films in the making for Columbia release; head of the outfit is old film hand, **Hermann Schwerin.** West Germany's and Austria's Columbia headquarters are going to move from Frankfurt to Munich within three months, a precedent which will be followed by at least two more of the six Frankfurt-centered major U.S. distributions . . . New independent company, called simply "Independent Co.", shooting exteriors for "Love Must Be Learned" (based on an **Erich Kaestner** novel) in Munich streets; producer-turned director **Kurt Hoffmann** and **Heinz Angermeyer** handling reins of a cast which includes **Barbara Ruetting, Loni Von Friedel, Goetz George,** and **Martin Held** . . . Ufa-International, Munich, lumped German "Germania," Spanish "Procussa," and Italian "Domiciana" together for tri-lingual coprod of suspense thriller "Hypnosis," with **Eleanora Rossi-Drago, Jean Sorel, Goetz George,** and **Massimo Serrato, Gene Martin** directing . . . Gloria-Divina Studios in nearby Baldham harboring Astra production of "The Phone Rang at Dawn," with **Elke Sommer, Ingrid Andrae, Gunther Pfitzmann, Leonard Stekel** in the cast, **Geza Von Cziffra** directing.

Work in progress for Gloria distribution: a full-length "documentary satire," allegedly the first of its kind, sniping at the "Wirtschaftswunder" (West Germany's "economic miracle") and starring a sort of local Will Rogers, **Werner Fink.** Title: "You, Germany, and Your Wonders" . . . Director **Franz Peter Wirth,** having made tv items out of "Hamlet" (currently shown as theatre film at the Frisco Festival) and Schiller's "Wallenstein," re-entered the motion picture field shooting "Confessions of a Subtenant" at Bavaria Studios. British **Alexandra Stewart,** known from "Exodus," French **Francoise Prevost,** Hollywood returnee **Cordula Trantow,** Hollywood-bound **Maria Sebaldt,** and **Carl-Michael Vogler** (tv-Hamlet Max Schell's Horatio) heading the cast. Screenplay and based-on novel by **Oliver Hassenkamp** . . . Also at Geiselgasteig, **King Bros.** expected to start **Heidi Bruehl** starrer, "Canvas Opera," by mid-November.

Mexico City

Although word from Hollywood reports a year's postponement of "The Children of Sanchez," possibilities of ever making film in Mexico are slight due to censor insistence on whitewashing story considered detrimental to Mexico. Said scripter **Abby Mann,** "they're putting a tight screw on artistic freedom of expression, and without this freedom there can be no art" . . . **Paul Anka** allegedly readying to do three films in Mexico with agents of the singer delving into such preliminaries as costs of studio rentals, salaries for technicians, actors, etc. . . . **Robert J. Corkery,** MPEA vice president, back from a quick swing to Montevideo, Uruguay, readying a Hollywood trip to set up the American delegation for the forthcoming World Review of Film Festivals . . . "Spartacus," which announced its final week as 19th, has chalked up two additional weeks of exhibition as public response caused picture to cross top set for the Diana Theatre . . . The National Theatre Operating Co. will seek official permission to install 70m projection systems in one or more first run houses, at a 64c top, so that exhibition of recent super-spectacles in Mexico can be speeded up . . . Speculation in film circles about whether **Yul Brynner** will get into similar difficulties with press and officials in shooting of "The Mound Builders" as was case when he made "The Magnificant Seven" in the Cuernavaca area . . . **Cantinflas** is definitely set as public relations counsel for the World Review of Film Festivals with his main job being to prod international stars to turn up at the event this year . . . Mexican producers are forming their own cooperative venture to make pictures. Initial effort involves **Guillermo Calderon, Rene Cardona** and **Espartaco Santoni** who plan to make "Four Leaf Clover," with this having a $480,000 budget. Said Santoni, about a recent development here: "If workers can form cooperatives, why not we producers also?" . . . Even extras want to get in on the production act with Sebastian Muro representing them looking for private capital to launch extras as motion picture producers.

Inside Stuff—International

Arnljot Engh, head of the cinemas owned by the city of Oslo, made the Norwegian preem of "West Side Story" a front page story. To a morning show he invited the press and retired cinema personnel. At the performance in the Colosseum, the entire Parliament, the city council, Trygve Lie, former secretary general of UN, and ambassadors from various countries were invited. Local stars sang hits from "Story" in the lobby, and Engh himself made a speech praising the pic. But the fest did not end at that point. Engh had invited all entertainers in Oslo to attend a night presentation of the pic, dedicating the presentation to those who could never see a normal performance of the film. Every actor, musician, and opera-singer in town filled the 900-seat theatre. "Story" is on a hardticket basis, and already beat a box-office record on the opening night; being the first pic in Norway to be sold out one week in advance.

Report in international soundtrack issue of Oct. 24 erratumed by crediting William Garrone as producer of "Mastery of Space." Garrone should have been credited only as cameraman. Pic was produced by P.G.L. Productions, N. Y.; in association with NASA.

German Films' U.S. '61 B.O. Was Up Despite Domestic Prod. Worries

Frankfurt, Oct. 30.

While West German filmites are crying the blues about dwindling box office and the fall-off in theatre attendance at home, one bright spot emerges: West German film receipts from other countries have not shown a corresponding drop, and are actually down only a slight 5% from the previous year, while West Germany's exports to the U.S. doubled in 1961.

According to the West German film Export Union, German film exports in 1961 fell 5% to a total of about $6,425,000. Of this total, the biggest share $1,497,250 came from the U.S. This represented nearly twice as much as German films realized in America in 1960, when the total income was $841,725.

German pix also accounted for $447,250 in France in 1961 (a drop from 1960), plus $70,500 in England, $320,250 from Italy, $976,725 from Austria, and about $3,114,725 from all other countries combined. Only in America was German take-home pay larger than it had been in 1960. In Italy for instance, where local production has increased considerably, the German cut was down 45% from 1960, in France, 20% less, in Austria, 25% lower.

Interestingly, it appears that German films are doing better and better in America, since the 1960 income from the U.S. was 90% higher than that of 1959, and 1961 was nearly doubled again. Higher rentals and better distribution of German pix accounted for the increase, it was noted here. On the other hand, business in West Germany dipped a total of 37% in 1961 over the best of the post-war years, 1956.

German producers, who had formerly agitated that they be guaranteed rentals for a certain number of films yearly in America, are now content with the developing business which has occurred without any pressure on their part. Some German producers had asked that MPEA members operating in West Germany take a set number of pictures, at a set fee, for the U.S. annually, and this topic has long been under discussion. With grosses down considerably in West Germany, the foreign companies doing business in Germany all took considerably less money out.

Foreign film business in Germany (all these figures include West Berlin) went down to about $27, 843, 725 in 1961—a drop from the $33,156,000 of 1960. Of that the highest amount, about $11,335,725, went to the U.S. (down from the $13,009,000 that U.S. films earned in Germany in 1960).

The French came in second, earning $3,905,500 in 1961, while the Austrians were next with $3,484,250, followed by Italy with $2,331,250, England with $2,170,725, and all other countries with a 1961 total take of $4,616,250.

Col.'s German Subsid

Frankfurt, Oct. 30.

A new West German production company, called Constellation Film Corp., has been founded in Frankfurt, with capital of $1,000,000 to produce films for Columbia.

By Christmas the new group will complete plans for a program of eight or 10 titles to be made in Germany.

It is planned that next year, both Constellation and Columbia films in Germany, now headquartered in Frankfurt, will move to Munich to be closer to the production centres.

Rate the Gate

Glasgow, Oct. 23.

Michael Goldberg, chairman of the Citizens Theatre here, has divided legit audiences into four main groups:

1. Those who come to the theatre only to be entertained.

2. The uplift group, who want only clean and wholesome plays, pointing to a moral or adorned with a message.

3. The avant garde, the far-out, fringe group, interested only in anger, anguish or Anouilh. Their approach to the theatre is this: if a play is obscure, it must be good; if it's incomprehensible, it is brilliant.

4. The hard core of audiences, drawn from intelligent, adult-minded people whose minds are fluid and receptive, who are prepared to think as well as re-arrange their prejudices.

United Arab Republic Sets 3 Pic Deal With British Femme Prod.

London, Oct. 23.

Margaret K. Johns, managing director and producer of Libertas Productions (International) has set up a deal with the United Arab Republic involving three pix that will be made in English, shot in Egypt and aimed at Western audiences. The three pronged program consists of a full length feature, a documentary and a second feature. The trio will be budgeted for $770,000, of which Egypt will put up $560,000. The balance of $210,000 will be supplied by British Lion for the full length film which it will distribute.

Miss Johns told VARIETY: "We shall start shooting 'Incident on the Border,' which will be my first full length feature, in November on a 10 weeks' schedule and a budget of $490,000. American, John Berry, will be directing Iain MacCormick's screenplay and Desmond Dickinson will do the lensing."

The film will be dubbed in German and Arabic and, though no casting has been settled, Diane Cilento and John Fraser are under negotiation and Miss Johns also hopes to have the German star, Hardy Kruger. Second production will be a 60-minute documentary in color and CinemaScope called "Highway to a New World" which Peter Baylis, noted for his series on NATO, will script and direct. Orson Welles is named as narrator, and it will be distributed by Columbia.

No title or distributor have been set for the supporting feature, which John Pudney will script from a play by Abdulla Basheer, an Egyptian poet who has settled in England. Top tv director Philip Seville has been pacted as the director.

Miss Johns, ex-actress and ballet dancer and, at 34, Britain's youngest and most glamorous woman film producer, said: "We are making certain that all three films will faithfully reflect life in the United Arab Republic."

Reissue Cantinflas?

Mexico City, Oct. 23.

A move by Eloy Poire Hernandez, who recently set up a new independent distributorship, to link five old Cantinflas two-reelers under title of "The Cantinflas Festival" has been frustrated by the comic. Mario Moreno denounced the Hernandez plan as "fraudulent" since rights to the films are owned exclusively by Posa Films, production unit owned by Cantinflas. Comic's deposition stated that the name "Cantinflas" is registered worldwide. No one can use the name without express authority of Mario Moreno.

The Film Bureau was on verge of granting a permit for showing of the linked shorts as a "feature" film. After talking with Cantinflas, Carmen Baez, Bureau head, suspended action on the authorization. Apparently matter will now go to the courts for resolution.

The idea of capitalizing on the Cantinflas shorts was spurred by the success of the Harold Lloyd oldies, which are doing good boxoffice.

Cantinflas may issue the pix via his Posa Films (Columbia distributorship) unit. Involved in the current dispute were five oldies including "Cantinflas, Boxer;" "Cantinflas, Taxi Driver;" "Cantinflas & His Cousin;" "Cantinflas In The Dark;" and "Cantinflas Against Dynamite."

Rod Alexander Maps Sharper Western Touch For Japanese Terping

Tokyo, Oct. 16.

Rod Alexander, dancer turned choreographer, has settled here with a longrange program for putting his dances into Japan's theatres, nightclubs, films and tv shows. In explaining his undertaking, he said, "While Japanese dancers are extraordinarily good—their productions and sense of design are beautiful—I feel their Western numbers can be sharpened.

"Maybe I can give the dancers a little better understanding of motivation, content, dynamics and construction so their presentations would be more accurate and have greater showmanship," he added. "It would help them begin to develop more of an inner feeling of Western dance. Now, it's a little superficial. They do it very well and they're well-trained, but it seems to be without true understanding."

Should he encounter too much resistance from Japanese producers to start with a splash, Alexander is willing to win them over gradually through his teaching at the International Dance Institute here, the creation of numbers for single tv shots and the staging of individual acts.

Eventually, Alexander hopes to form his own troupe. The purpose would not only be for overseas tours, but also to generally showcase the abilities of Japanese dancers. "It's easy to use words," he said, "but it's much better to have a living example."

Italian Legit Down 10,000,000 Theatre Admissions in 10 Years

Rome, Oct. 23.

The Italian legit theatre has lost 10,000,000 customers in 10 years, according to figures just released here by SIAE, the Association of Authors and Publishers. Not surprising, therefore, that the average Italian spent little more than 25c during all of 1961 on theatregoing.

Inevitably, television, jukeboxes, dancehalls, and other "miscellaneous" entertainment items, together with sport events, were on the rise, while filmgoing habits changed little in the same period.

1961 totals also show Milan spending twice as much as Rome on theatre tickets (just over $2 per head, vs. $1 average for the Eternal City), though Rome topped the nation in the number of performances: 4,645 vs. 3,941 for second place Milan.

Drop in legit attendance is less disastrous if one considers only top-ranking companies, including one or more name players each. In this exclusive sector, 1961 total of 1,600,000 spectators compares with 1951's 2,000,000, while the national total of performances in theis group is actually higher now, with 5,381 rather, than the 1951 total, when there were 5,285.

Meanwhile, the legit season which has just started is already notable for the number of absences of top-ranking players and companies.

Last year's top-grossing company, headed by Paolo Stoppa and Rina Morelli, will not perform; nor will that topped by Gino Cervi, who holds the 1960-61 record for a single performance. Others ankling the season are Vittorio Gassmann and his National Popular Theatre; Andreina Pagnani; Dario Fo and Franca Rame—other top draws; and, probably, the DeLullo-Falk-Guarnieri-Valli-Albani company, one of the mainstays and consistently most successful of the postwar legit outfits in Italy.

Plans for Cannes Fest in High Gear; Shorter, Later, Fewer Pix

Paris, Oct. 30.

Though still six months off, plans for the next Cannes Film Fest are already being made. It will be shorter, have a later starting date, try to have fewer pix, and also include a special critics section for promising first films.

Though it is generally conceded that Cannes was the top fest of the year in regard to quality, film and press turnout, coverage, and business transacted, fest prexy Robert Favre Le Bret feels that some changes are needed. Main problem is the plethora of films plus the diplomatic aspect of the fest that makes it impossible to turn down an entry from any country. Many nations have begun to realize that a nondescript pic does not help and, rather than gaining prestige, only hurts. So there seems to be less insistence on forcing an unlikely pic on the fest.

Quality Important

Of course some clinkers are still forced through, but last year's fest had a surprisingly high level, including those from smaller nations. It is hoped this may prevail again this year, but the burgeoning French community in Afro countries are beginning to be felt and there is hope something worthwhile may show up from them. Last year the African films were really European since they were made and conceived by Frenchmen.

So with plans that the number of films can be kept down to a handy 20 or so, rather than 33, the fest has been cut down to 13 days, to run from May 10-23 a week later than usual. There will probably be two official pix a day, with 7 and 10 p.m. screenings to give a semblance of evening shows for all. There will be earlier showings for the press.

The International Producer market with free morning showings of pix for press and prospective buyers, will also be continued and underwritten by the French Film Producer Assn. and will be available gratis to anyone with a pic to sell provided it is not more than a year old. Even here some selectivity will be attempted.

Critics Choosing

A group of local critics have already been chosen to begin screening pix from all countries and to pick from seven to 10 the Critic Section. This event had fine attendance last year and unveiled several new films of promise that snared sales values and prestige.

Though last year's grand prize taker, a Brazilian pic "The Given Word," was a flop here commercially, it is pointed out that others have done well. The new method of choosing U.S. films by having Hollywood Guild members do it was also found successful and it is hoped it will be continued.

Le Bret is already making the rounds of countries looking for unusual product, besides the pix that will be sent officially. He is due for a New York and Hollywood jaunt later this year.

Also being mulled is a special section, akin to the Venice Info Section procedure, that would be able to absorb film from various countries that are not felt up to competing calibre, but this is touchy since many nations might be offended. It will have to be handled with diplomacy, but, if it succeeds, the new section could lessen the burden of extra, politically-imposed, pix and leave the field to quality, or so it is hoped.

Usher Blusher

London, Oct. 30.

Speaking at a showmanship luncheon at the Savoy last week, Mike J. Frankovich, Columbia's first veepee, recalled the days when he was an usher in a Los Angeles theatre, and had an ambition to become a theatre manager.

"I never quite made it," he added in resigned tones.

Continue Efforts To Regain Latin Markets For Argentine Pix

Buenos Aires, Oct. 23.

Determined efforts are being made, with Screen Institute support, to recover Latin-American markets for Argentine films. Following the Film Week held in Paraguay in September, saved at the last minute by the timely appearance of Luis Sandrini and wife, Malvina Pastorino, with Olga Zubarry, the attack is now directed at Chile, where a two years contract was signed with the Pacifico Theatre in Santiago for exclusive release of Argentine product. The contract was signed there by L. A. Mentasti and Oscar Cacici after Barzelatto and Sacompanieco of the Chilean circuit had viewed the best Argentine product of recent years, selecting the 30 best-suited to their market.

An Argentine film week was also recently concluded in Madrid as part of Columbus Day amenities, INC sending a delegation of stars ands delegates. selections for the exhibition were "The Man of the Rose Colored Corner" (Sono), "The Ruffian" (Tinayre), Torre Nilsson's "Fin de Fiesta," Antin's "Odd Numbers" (La Cifra Impar); Ralph Pappier's "Crime," "He Nacido in Buenos Aires" (Mujica) and Kohon's "Three Times Anna."

Raul Barbarita's Films Mundiales is also endeavoring to reestablish Argentina ascendancy in the Uruguayan market, having lined up seven releases in eight weeks, with another five pending. His campaign included tv publicity and presentation of Argentine screen personalities including that of Libertad Leblanc, of "La Flor de Irupe," hailed as the new Israel Sarli. This "sexy type film was roundly condemned by local critics and commentators, and had no local boxoffice impact.

Irish Cinemas' Net Up

Dublin, Oct. 23.

Irish Cinemas Ltd. net profit for the year ending June 30 totalled $137,065.60 (against $122,237.60 last year). Dividend on the common shares was unchanged at 17½%.

Odeon (Ireland) Ltd., also a Rank-controlled operation, reported a profit for the same period of $162,738.80 ($117,359.20 previous year) and held its common dividend again at 17½%.

R&R Does Paris B.O.

Paris, Oct. 30.

French jazz purists and critics are beginning to unbend and realize that rock 'n roll is an adjunct of jazz and not something to be forever disdained. They eased up for the solid work of singer Fats Domino, who came in with his orch for a six day stay at the big Palais Des Sports. Biz was brisk among the youngsters, twist fans as well as jazz buffs.

The Olympia had a one nighter for several noted but more obscure Yank singers and musicians which drew a good crowd and powerful mitts. Among those on the program were Helen Hume, John Lee Hooker, T. Bone Walker, Brownie Mac Ghee, Memphis Slim, Sonny Terry, Shakey Shake, Willie Dixon and Jump Jackson.

NBC Digs in on Hot Off-the-Air D.C. Spectacular; Could Be Zingiest Cloak & Dagger Show of the Year

Washington, Oct. 30.

NBC has raised the curtain on what could be the best of its thriller-crime-and-detective programs, but it won't ever be seen on tv.

Instead, the spectacular is to continue in an uncrowded FCC room Wednesday (31) with another mighty giant, the Ford Motor Co., as the worthy opponent.

NBC dropped a hint of what's to come in preparing to continue the hearing for a trade of its WRCV radio-tv stations in Philadelphia for WNAC-AM-FM-TV in Boston. Ford's subsidiary Philco, is standing by with a legal shotgun to blast away at the swap and nab the Philadelphia outlet for itself.

In hearings last week, Philco crammed the record with testimony tainting the NBC image with reports the network "muscled in" and used "pressure and ultimatums" in its business dealings with stations.

Irving Segal, counsel for NBC rose to the occasion on Thursday and charged that "Ford and Philco are here to get a television station for nothing."

"They're not here in the public interest," stated Segal.

The blast came after attorneys for Philco complained they had sought without success some 76 documents from NBC for use in the hearing. They finally won a subpoena to have NBC produce them, but Segal said several days were needed to gather them and to decide if they are relevant to the case.

"If we feel Ford and Philco just want these documents for competitive business reasons, we will oppose their request," said an NBC attorney.

After all, these are business matters and Philco is trying to get a tv station, a valuable piece of property, for nothing. Philco has alleged that they can prove things, now they say they need our documents to do that. That is nonsense."

Philco attorney Henry Weaver told the FCC's chief hearing examiner, James D. Cunningham, that "we have tried unsuccessfully to get these papers without a sub-

(Continued on page 36)

Move to Speed up Swap

Washington, Oct. 30.

NBC and RKO General jointly petitioned the FCC Friday (26) to give them temporary authority to exchange their Philadelphia and Boston radio and television stations before NBC's Dec. 31 deadline.

Under the consent decree signed with the Justice Dept., NBC has to get out of Philadelphia by the last day of the year. NBC went to the U.S. district court in Philadelphia last week to sound out chances for getting the Dec. 31 deadline postponed. The court issued a "memorandum opinion" suggesting the network ask temporary relief from FCC instead. The court had been advised the Justice Dept. would oppose any extension of the Dec. 31 requirement in the consent decree.

Permitting the temporary swap would not "constitute a determination by the Commission of any of the issues designated for hearing," the petition stated.

Lum (& Abner) Carries Fulbright Torch to Ozarks

Washington, Oct. 30.

Suave Sen. J. William Fulbright (D-Ark.), the most unlikely Arkansan since Lorelei Lee, has reached back into show biz's recent past, to translate his campaign for reelection into understandable Ozark terms.

The high C of his finale is being delivered in the incongruous monotone of Chester Lauck. In radio's palmiest days, Lauck was the front half of the unique Lum 'n' Abner tandem.

Now advance man for an oil company in Houston, Lauck was drafted by Fulbright forces to record five five-minute spots for radio and television in his old ineffable style. They are being strategically dropped statewide during the last five days of the campaign.

Fulbright, an ex-college president and now lofty architect of global strategy as chairman of the Senate Foreign Relations Committee, has a little trouble communicating with his constituents. Lauck, or rather Lum, does a much better

(Continued on page 38)

NBC Tunnel Show 'In Month or So'

The much-disputed program about the escape tunnel between East and West Berlin will probably be aired by NBC-TV, and just as probably it will be aired within the next month or two.

"The Tunnel" was cancelled last week, a day after the Cuban crisis broke out. NBC News had planned to air the 90-minute film of the digging tonight (Wed.), but a remark by Lincoln White, press secretary to the U.S. State Dept., upset network officials. White said he wouldn't try to stop NBC-TV from airing the program, but he nonetheless showed his disapproval. A few days late, the perfect out came with President Kennedy's speech, but now that the crisis has eased, various NBC officials say, the stated reason for the cancellation no longer obtains.

Other obstacles to "The Tunnel" seem to have been cleared away. Of course, a negative statement by the East German government still stands as is, but West Germans, at first unhappy over the film being used on NBC-TV, have seemingly reversed themselves.

Lester Bernstein, an NBC veep, was in Berlin prior to the Cuban crisis. His presence was apparently hinged to removing objections by the West Berlin Senate to the program. Afterwards, the city government seemed to embrace the idea of the program. There was a report later that Ernst Lemmer, Minister for All German Affairs (i.e., between East and West Germany), who has an office in Berlin, where Bernstein was, also approved of the show. Lemmer said that he approved of any program that would shed light on the state of affairs there.

Planned as TV Spec, WB's 'FBI Code 98' To Get Theatrical Release

Hollywood, Oct. 30.

"FBI Code 98," which Warner Bros. telefilmed last season as a potential spec for ABC-TV, will be released as a theatrical film instead.

WB had filmed the FBI story as a possible 90-min. telespec. Actually, the studio shot more footage than was needed, having a theatrical release in mind in event the show didn't make it as a spec, and "Code" runs 105 minutes.

Jack Kelly, Ray Danton, Phil Carey, William Reynolds, Andrew Duggan, Merry Anders, Peggy McKay and Kathleen Crowley are in the film, which was budgeted at around $500,000. Stanley Niss produced.

NBC 'Archeologist' Unearths a Studio

A specially constructed "fireside chat" radio studio, finished at NBC's 30 Rock headquarters in the late '30s, has been rediscovered. The word rediscovery is almost literal, NBC execs say, since they came upon it and found that not a piece had been changed—or used, apparently—in some 25 years.

The little radio studio snuggled mutely behind the big election studio 8-H, and was disclosed only as alterations of the giant room were carried out. A studio the late Franklin Delano Roosevelt never got to use, it is paneled in pine and has a fireplace, too. NBC News has decided to use it finally as the place for tabulating Manhattan voting returns on Tuesday (6) night.

Bette Davis Vice Burr As a Modern Portia

Bette Davis will portray a modern-day Portia on "Perry Mason," when the series will have to do without the services of Raymond Burr for four segments this season. Burr, who has been portraying Perry Mason for nearly six years without missing a show, has to have some minor corrective surgery done. Burr plans to go to the hospital at mid-season, leaving him unavailable for five hourlong segments.

Four of the five segments will feature guest stars, each taking a case usually given to the great Perry Mason. It is presumed that Miss Davis, as well as the other three guestars, won't lose a case either, just like Mason. The fifth segment will be a rerun.

GF—Never Had It So Good

When a sponsor's riding with six prime time shows on a network (CBS) and winds up with seven places in the Nielsen Top 18 (including the No. 1, No. 2 and No. 3 entries)—that's not only the neatest trick of the year, but making it in spades. It's one of the most unique records ever posted in tv by a national client and why the General Foods boys are indulging in some fancy Nielsen nipups these days.

Based on the new season's first national Nielsens, here's how GF comes off: It's Lucille Ball show is in No. 1 position; Andy Griffith in second place; Danny Thomas in third place; Jack Benny in 10th place; "Gunsmoke" in 14th place and "I've Got A Secret" in 15th place.

On top of that the hour special with which GF launched the season, utilizing all its stars, wound up in No. 5 position as a seasonal kickoff bonus.

Israel Warned to Move Pronto On TV or Face Pirating of Channels

Tel Aviv, Oct. 30.

Professor Walter Kingson, of the Univ. of California, who was sent to Israel by UNESCO as a radio and tv expert, has warned Israeli authorities, that the neighboring Arab countries may pirate Israel's four tv channels, if Israel doesn't make soon use of them.

Israel has no tv yet and the discussions, whether and when to establish a State-owned tv station have been going on for years. A Government committee was recently formed to study a report, made by a previous committee, recommending to start off with an educational channel. The Rotschild family is willing to finance the venture. However, Prime Minister Ben-Gurion is reportedly still objecting on the premise, that Israel doesn't need such luxuries.

In a press conference, Prof. Kingson has now added a powerful argument in favor of building a tv studio as quickly as possible. He explained that by international agreement, four channels were allocated for Israel. Egypt is already using five channels, Lebanon three. The Arab States may soon run out of channels and in that case they may decide to pirate the Israeli allocations, claiming that the Israelis are not exercising their rights anyhow.

Prof. Kingson came to Israel as advisor to the newly-opened Radio School in Jerusalem. The school's aim is to prepare educated young people for service in the State-owned radio station, the Kol Israel. The first sign of the Government's willingness to introduce tv is, that the school plans to open a tv class too.

Prof. Kingson is accompanied by his wife, who will teach radio script-writing at the same school.

ABC's Jimmy Dean Pilot

ABC-TV has signed pop singer Jimmy Dean to star in a half-hour pilot aimed at the 1963-64 season. Format of Dean show has not yet been detailed but it's figured to be of a music-variety nature.

Web is planning to spin off the Dean pilot in the Tuesday night 10-10:30 p.m. slot where the Sid Caesar and Edie Adams specials are running.

NBC Incepting 'Dewline System' On Election Nite

NBC News says it has a "dewline reporting system" to facilitate "jackrabbit" predictions on Nov. 6, Election Night. A host of NBC reporters will fan out through six "major" states and they'll be feeding back early returns to Election Central in N.Y. where the network hopes to issue something akin to "magic town" survey results.

Web says the "dewline" system was never used before by tv in a national election. It is based on a trial run last November during the New York Mayoralty race when NBC was able to tabulate 170,000 votes from 310 election districts "within 41 minutes of the closing of the polls" and then "accurately reported," per the web, the results of the entire vote in N.Y., won by Robert F. Wagner. It was used also in the recent Massachusetts Dem primary won by Ted Kennedy.

Distribution of "dewline" is based on political, ethnic, sociological and economic cross-sections, after the fashion of most polltaking. These early results will then be "projected" to a national base and—hopefully, for

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NBC's Robinson Gets Saigon Boot

NBC News Far East correspondent James Robinson was ordered out of Saigon by Madame Nhu, Vietnam's first lady — sometimes called "The Dragon Lady" by Foreign press representatives there.

Expulsion order said Robinson was being ousted because of a "lack of deference towards the regulation and laws" of Vietnam. U.S. Embassy fought ouster, so did other American correspondents in Saigon, but he was reported as having gone by Monday (29), date he was scheduled to leave in any event. (NBC doesn't have fulltime man there.)

Belief expulsion was based on attempted Vietnam pressure against deviation from official government press line. Robinson said the Vietnamese government was long mad at NBC for a film on their President, which they felt did not "depict him in the proper light."

Gardner-Levy-Laven Set TV Comedy Pilot

Hollywood, Oct. 30.

Production team of Arthur Gardner, Jules Levy and Arnold Laven will make its first venture into comedy, piloting "Which Way Did They Go?," by Arthur Brown Jr.

Trio, which produces "The Rifleman" at Four Star, plans to roll the pilot in November. Comedy has an outdoor background.

FCC and Industry Speak Soft, But In the Background Knives Whetted

By MIKE MOSETTIG

Washington, Oct. 30.

It may or may not be Armageddon, but the broadcasting industry and LeRoy Collins are cautiously and quietly moving to a test of strength with the Minowmen.

In the foreground Collins is taking a tougher line with the FCC and its boss Newton Minow.

In the background, the industry is bolstering its political front.

The NAB is now out in the open with its political action program as its new lobbyist, Paul Comstock, advises broadcasters to jump into politics at home and use their influence to boost favorable candidates.

But the biggest obstacle so far to active broadcaster politicking is the threat of license revocation, and FCC's powers of revocation as interpreted by Minow.

It was these threats that Collins knocked down at the Washington NAB Fall Conference as Minow and Commissioners Frederick Ford, T. A. M. Craven and Rosel Hyde looked on from the head table.

Said Collins: "I frankly think the danger of losing licenses is grossly magnified beyond all reason."

"I do not feel that broadcasters should react with cries of anguish as some do when they get a letter from the FCC asking for an explanation of some relatively trivial matter—or when some Commissioner makes a speech—or when some trade magazine editor sounds off and views with alarm," Collins added.

And in the unkindest cut of all, NAB prexy said, "There is no sound reason why he should wring his hands or tremble in fear before any man or influence in government or out."

Noting that the industry "is out of the knee pants era of adolescent behavior," Collins stated that as mature adults broadcasters should act, "not because we have to but because we want to—not because it is smart—but because it is right."

But as right has a way of being determined by might, it will take more than words to firm Collins' stand.

As Collins was trying to whittle FCC's revocation powers, Comstock was proposing that the industry draw up a list of station owners who can put the bite on certain Congressmen when their vote is needed on broadcast legislation.

Comstock suggested NAB make a list similar to the type used by the American Medical Assn. which names doctors who can pressure Congressmen on certain bills.

But how far broadcasters can go in their politicking comes back to the question of how far FCC can push its revocation powers.

Both FCC and the industry are trading or treading uncharted ground.

Minow's remarks on possible revocation in his 1961 "wasteland" speech have yet to be bolstered by any specific action on such a broad basis as he then suggested.

Also looming is the vision of a more Minowized and Kennedyized FCC—the latest addition being E. William Henry, the personification of the shrewdly intellectual young New Frontiersman.

Power politics, not doctrine, shape the crux of conflict as broadcasters and Commissioners speak quietly and kindly of one another but as they even more quietly wet their knives in the background.

IT'S CBS 1ST; NBC 2D; ABC 3D

Missile-Tempoed TV

Apparently the day is over, in this era of high-cost tv, when a sponsor or a network can play around with a show and nurse it into a hit. The chances are, with but isolated instances, that you're no better off come May than you were in November, and that virtually means a click from scratch. Such is the missle-tempoed pace of tv today that the selling season for '63-'64 will start in December—only a month away. Some sponsors have already committed for next season. Madison Ave. clients have appraised the hits & misses, the casualties and the survivors into next season.

NBC is playing around with plans for a Monday night reshuffle. ABC is reshuffling its Monday sked, and its Roy Rogers Sat. night show may go after 13 weeks. CBS' "Fair Exchange" is on the rocks and the Thursday-Friday lineups are up for reexamination.

In a rocket age in tv, you got to make it fast, you got to make it commercial and you got to make it good. Otherwise, like David Susskind, you have no recourse but to peddle it to educational tv.

Dream Me Up a Title

TV Dramatic Shows This Season Coming up With Some Whoppers

A trend to rococo titles for tv dramatic shows, started last year by "Ben Casey" on ABC-TV, has generated a spectacular crop of literary efforts this season. Apparently the word has gone out to the titlists to be as obscure as possible in the maximum number of words.

Typical allusive title on "Ben Casey" stanzas are "In the Name of Love, A Small Corruption," "Between Summer and Winter, The Glorious Season," "Saturday, Surgery and Stanley Schultz," "So Oft It Chances In Particular Men," "For the Ladybug, One Dozen Roses," and others equally lengthy and unilluminating.

Other tv dramatic shows have joined the game. The NBC-TV "Eleventh Hour," for instance, has come up with such niftles as "I Don't Belong In A White Painted House," "There Are Dragons In This Forest," "Angie, You Made My Heart Sad," "Hurrah, Hurrah, The Circus Is Coming To Town," "The Second Day of Creation," and others. "Sam Benedict," another NBC-TV entry, is running under such titles as "Life Is A Lie—Love Is A Cheat," "Hear The Mellow Wedding Bells," and "A Split Week at San Quentin." "Naked City," on ABC-TV, is another title-happy series. A typical one used recently was "Five Cranks For Winter—10 Cranks For Spring."

But ABC-TV's "Wagon Train" still calls 'em straight along the lines of "The John Smith Story."

Video Scripter

Harold Flender

has written a humorous treatment on

How to Become A Millionaire on TV—On Spec, Of Course

* * *

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Levathes Out At 20th; Bill Self In

Twentieth Century-Fox prexy Darryl F. Zanuck reshuffled the company's television department last week with the selection of William Self as director of all tv activities. Self replaces Peter Levathes, acting head of 20th-Fox TV who is no longer with the company.

Self, onetime director of program administration for CBS-TV in Hollywood, has been conferring in New York with Richard D. Zanuck, DFZ's rep at the studio, and Vincent Sherman, Hal Kanter and Paul Monash, three tv producers on the 20th lot.

Clairol CBS Buys

Clairol, via Foote, Cone & Belding, has bought a roster of morning and nighttime minutes on CBS-TV.

In the nighttime, Clairol bought 16 minutes in "Password," "Fair Exchange," "Dobie Gillis," "Eyewitness," and "Miss Teenage America."

Daytime, Clairol inked for 22 morning minutes starting Nov. 26. in addition to one segment of "Secret Storm."

Pharmco bought 78 morning minutes over a 13-week period.

NBC Moves Fast As Mary Martin Talks ABC Deal

When it began to look like ABC-TV and Mary Martin would get together on a deal, NBC-TV, the longtime home base for the star, moved in fast to hold her and renegotiate a new contract. Even so ABC did manage to tie up Miss Martin for a one-shot guestint on a Bing Crosby special, but it's on a reciprocal basis in return for which Crosby will guest on a Mary Martin special. The latter will e on NBC.

Apparently NBC had been dragging its feet and permitted Miss Martin's contract to lapse. The plan for Abe Burrows to whip up a show for her ("this would be in addition to her "Peter Pan" repeat already on tape) had collapsed. That's when Miss Martin and her agent started talking things with ABC. At this point, it's reported, NBC moved in fast with result that a new two-year contract is reportedly in the works.

Comden & Green Relent, So Cara Williams Gets Lead In 'Bells Ringing'

Hollywood, Oct. 30.

Impasse between CBS-TV and MGM-TV over "The Bells Are Ringing" pilot created when CBS-TV pactee Cara Williams was nixed as the lead for the series has been resolved, and Miss Williams will be its star.

Adolph Green and Betty Comden, who authored "Bells" on Broadway and in pix and the pilot, had rejected a CBS-TV pitch to have Miss Williams star in it. With this, CBS-TV, which is bank-rolling the half-hour pilot, said the deal was cold without her.

A CBS source said objections of Comden-Green had been "overcome," and the project was proceeding with Miss Williams as its star. The comedienne starred in "Pete and Gladys" on CBS-TV last season.

FIRST NIELSENS ALREADY POSTED

By GEORGE ROSEN

Madison Ave. is still reeling from the first major National Nielsens of the new season (and subsequent 30-city Nielsen reports) which reveal some of the most dramatic shifts in viewing habits in years. Shows that were solid clicks last season have suddenly fallen into rating disrepute in the reshuffling of the three-network schedules, and although the season is only a month old, the disaster periods have already been posted.

The patterns, the hits and misses have in virtually all cases been established, for what the ratings now disclose will in all probability be born out in future listings.

These are some of the major highlights:

CBS has a commanding first position lead, probably its best showing in a decade.

NBC wins second place hands down.

ABC, trailing in third position, is having probably its worst rating season in years.

CBS has Mondays, Tuesdays and Saturdays all wrapped up in pink ribbon. NBC is right in there with CBS for Wednesday, Thursday, Friday and Sunday contention. Give or take a couple of rating points, these nights could go either way.

Of the 50 prime time half-hours per week (Sundays 7 to 11; weekdays 7:30 to 11) CBS wins 32 of them on the National Nielsens for the period ending Oct.; NBC wins 12 and ABC six. Latter include the "Naked City" two half-hours; the "Ben Casey" two half-hours and the "Wagon Train" two half hours (although NBC's competing 90-minute "Virginian," by virtue of a rear guard action which gives it a sock 8:30 to 9 payoff, is now figured to overtake it on the National Nielsen averages.

In holding a firm grip on the No. 2 position among the three networks NBC winds up in third place only on Monday nights, which is something of a "crisis night" for the network, with even the once lofty "Price Is Right" taking a drubbing from the hot Andy Griffith show.

On the Nielsen 30-city scoreboard for the week ending Oct. 21, the three-network variance is not as sharp as on the all-encompassing National Nielsens (since they don't take in account the correctional factors in which ABC gets hurt on clearances). Here's how the webs come off:

CBS: 17.9
NBC: 16.7
ABC: 15.4

Whereas on the National Nielsens they read:

CBS: 20.3
NBC: 18.0
ABC: 14.6

The advertising agencies, interested in the network rating struggle only secondarily, are primarily concerned with the show's they're sponsoring. Thus when a Perry Como on his first time out (as reflected in the National Nielsens) comes up with a 15.0 average against the hot-rated "Beverly Hillbillies" on CBS, that spells trouble. For no matter how many slide-rules you use, how do you square a 15 rating with the highest priced show in television?

The multi-market Nielsens for the week ending Oct. 21 are jampacked with "incendiary" items. They reflect the fate of some dozen series, none of which have succeeded in achieving the safety margin of a 20 rating, with the lone exception the expanded Hitchcock series on CBS. They disclose a downgraded rating status for the once invincible "Untouchables" in its shift to Tuesday night on ABC in competition with Jack Benny and Garry Moore; a decline in the Dick Powell ratings in the same Tuesday time periods. They disclose the collapse of the once mighty potent Thursday night sked on

(Continued on page 34)

'It's a Man's World,' 'Fair Exchange,' Roy Rogers Loom as 1st Casualties Of Season as Webs Bolster Schedules

All three tv networks were deeply involved this week in plots to strengthen their weak spots as a whole flock of early casualties loomed on the horizon.

As an example, there's talk that NBC may call it quits with the Monday evening "It's A Man's World" in the face of poor rating returns and P & G cancelling its participation. Going in for the Peter Tewksbury hour entry, it's reported, may be another Revue property "The Plainsman." This was originally designed for ABC, which had paid for the hour pilot, but which never got on that network.

There's also talk that if "Plainsman" gets the nod and makes the grade it could go to 90 minutes next season, thus enabling it to bridge the high-rated CBS "Lucy" show. It would also mark NBC's second venture into hour and a half programming, with another 90-minute Revue property, "Virginian," already on.

However, "Man's World" deal is for 19 weeks, so it's unlikely anything will occur until then.

Meanwhile ABC also has a Monday plot in the works. This involves moving "Rifleman" into the 7:30 period (although P & G has nixed the move), then going 8 to 9 with "Dakotas," the successor show to "Cheyenne" currently in the 7:30 to 8:30 period.

Also ABC, it's reported, has virtually decided upon lopping off the Saturday night 7:30 Roy Rogers show, which has been getting poor Nielsen returns opposite Jackie Gleason and "Sam Benedict."

Meanwhile over at CBS there's a Thursday, Friday plot cooking which could find the hour long Friday night night "Fair Exchange" fading after 13 weeks. In its place will probably go the expanded to-an-hour "Twilight Zone" series. (Thirteen are already in the can.)

Meanwhile, in a bid to strengthen Thursday nights, CBS (if it can get the blessing of the advertisers involved) may reverse the order of the "Nurses" and Hitchcock hour series, with the latter going 9 to 10 and "Nurses" going 10 to 11, which would get it off the "Kildare" hook.

Vet TV Writer

Don Quinn

discourses on creative labor pains in a sprightly piece which he calls

The Longest Chain Of Paper Clips

* * *

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Texaco Doesn't Dig Freud Stuff, Exits '11th Hour'

Hollywood, Oct. 30.

Probing into the unconscious, as Sigmund Freud found out, can be a dangerous thing, a lesson now being learned the hard way by NBC-TV's "The Eleventh Hour" series with a psychiatrist as the central character. One of the sponsors, Texaco, which had a schedule of six minutes over a 13-week span, has already pulled out of the show because of the subjects it is tackling.

The show, in fact, may be radically extending video's boundaries of the morally permissible. On Nov. 7, a stanza, titled "Of Roses and Nightingales and Other Lovely Things," will be dealing with illegitimate teenage pregnancy, once again posing the problem of abortion. This show has occasioned some censorship of advertising copy by TV Guide. The mag forced the network to revise the final word of its ad for the show, originally reading: "What do you do when your teenage daughter says she's pregnant," to "in trouble."

Another "Eleventh Hour" stanza, due to be telecast Dec. 5, is concerned with the murder and probable rape of a 16-year-old girl by a young boy. This show has overtones of homosexuality. The next show, Dec. 12, will revolve around the offbeat relationship between a brother and sister.

"Eleventh Hour" is a Norman Felton production under the Metro-TV banner.

Cornelia Otis Skinner Still Waiting for TV To Shed 'Gook,' Grow Up

Dayton, Oct. 30.

Veteran actress Cornelia Otis Skinner, in Dayton as the first lecturer in the current Town Hall series, said she does not plan to seek a career in television until "the medium grows up a little." She has made occasional appearances on tv, but said, "I'm an old pro who resents being directed on television by a combination baby Bernhardt-Edwin Booth." She said tv will improve only when the public demands that it does. "Right now the public, by and large, wants this gook it's getting," she said.

"Some tv is exciting, interesting, and very good. But I get sick over some of the scripts I've seen. They're full of these terrible, noble women and that sort of thing. I just don't like acting for the advertisers."

She said she would like to find a play and return to Broadway.

Jerry Lewis As Wkly NBC M.C.?

Appears as though Jerry Lewis is going to end up as a weekly NBC-TV emcee sometime after the first of the year. Comedian, however, is understood talking to web program brass about heading a talk show of some kind.

Lewis is considered likely for a Monday night slot, as perhaps replacement for part of "Saints & Sinners." "Sinners" is not faring well on rangings in its 8:30-9:30 p.m. slot, but use of Lewis as mid-season sub in that time is only educated guess by observers.

Interest in Lewis as talker, as well as comic, on tv stems from his appearance last summer as host of "Tonight," when talks began with NBC-TV on regular show.

Joey Bishop TV Show Gets New Producers

Hollywood, Oct. 30.

Danny Thomas, who functions as exec producer on "The Joey Bishop Show" as well as starring in his own series, has sent a memo to the Bishop staff notifying it Eddie Rio and Ray Jacobs will serve as producers on the Bishop series until further notice.

Marvin Marx exited as producer of the comedy series last week.

Tell the Good Story of B'casting' Gov. Collins Bids Promotion Boys; Cites 'Operation Cuba' as Historic

By BILL BARKER

Dallas, Oct. 30.

NAB prexy Gov. LeRoy Collins urged some 400 members of the Broadcasters Promotion Assn. on Monday (29) to "tell the good story of broadcasting." As keynote speaker of the organization's seventh annual seminar at the Holiday Inn Central here, before an audience that included the Dallas Ad League and the Assn. of Broadcasting Executives of Texas, he cited the latest example of broadcasting's heroic achievement.

"On the day of President Kennedy's historic message to the people, seven radio stations were secretly advised that they would get an urgent telephone call from the White House at 6 p.m., with the owner or manager to receive the call. Press Secretary Pierre Salinger made the call, asked their voluntary cooperation in beaming the President's address directly to the people of Cuba, taking the Voice of America translations in both Spanish and Portuguese, and repeat the broadcast all through the night. These stations were under no obligation to disrupt regular schedules. Without exception all stations promptly agreed. The President's address directed a portion of his remarks to the captive people of Cuba and said his speech was directly by special radio facilities. Jamming operations were thwarted and there's every indication that our plans were heard by the Cuban people. Salinger later told that no station asked indemnification for the lost commercial revenue. And FCC Chairman Newton Minow applauded radio for "this proud moment in its history."

Collins called on the industry to tell the good stories of the NAB Code of Good Practices, of the new NAB research programs, of the growing technology and acceptance of broadcasting, to accept their roles of inseparable parts of their communities and of the broadcaster's fight to advance freedom of broadcasting.

"It is argued by the American Bar Assn. that with air coverage participants in court trials would 'ham it up.' Under fair tests this has not proved true. As we plan better to tell the good story of broadcasting, let us be sure that we deserve to tell it through our own dedicated efforts, which have made a contribution to its truth," Collins concluded. Don Curran, of ABC, Assn. prexy, introed Collins and the other speakers.

Up earlier on the "broadcasting's image" session, Board Chairman William B. Lewis, of Kenyon & Eckhardt, stressed that broadcasters needed to publicize more forcefully the good, progressive actions the industry has already taken to improve the overall image. He urged management to take stricter control of the commercial content and scheduling. Anticipating his own industry's blast, Lewis said "the main body of complaints the FCC receives from viewers concerns commercials. They are too loud, too strident, many are nauseating. Too often they interrupt programs without thought, taste or courtesy." He cited the successful British and Italian formula for non-interruption of programming, and urged broadcasters to control commercial content "without taking yourselves or the advertisers to the cleaners."

On improving the image, general manager Jack Harris, KRPC-TV, Houston, said viewers are in three classes, the embracers, the acceptors and the protestors, but agreed the majority of viewers approve of tv today. He decried the "enslavement of ratings" as a major industry hurdle and declared "some way must be found to unshackle network and station operations from their enslavement to ratings. A station or net that seeks only the highest number fails in its prime responsibility, to its audiences and to itself."

Harris stated that the American people have earned the right to the kind of entertainment they want and do not subscribe to a Washington bureau's dictation of substituting its cultural tyranny. "The American people have the right to decide what they will see in their living rooms. Let's not try to appease these television critics. When did sex become un-American? it's a matter of good taste. And it disturbes me that critics in and out of Washington tv is mediocre," Harris concluded.

Marcus Bartlett, general manager, WSB-TV, Atlanta, on building the station image pinpointed conception, likeness and portrayal in his comments, abetted by color slides of his station and city. Stressing integrity, he told that "even though our station is newspaper-owned, we still accused one of our papers of irresponsible reporting." Bartlett cautioned that if a station gets bored in promoting its own image, the audience may notice it.

Editorials were started regularly in 1958 over WDSU-TV, New Orleans, general manager Louis Read told via "New Orleans At Large" with slides showing examples of local special events in color.

WFAA-TV, Dallas, built its image on essential principles of honesty, integrity and dependability, general manager Mike Shapiro emphasized. "You must live up to your advertising; all sales are unimportant if the product is inferior." He stated that every station employee must be courteous, considerate and aid in the public relations job to create a good station image. As to his successful WFAA-TV "Let me speak to the manager" series, with himself as host, Shapiro credited its popularity to his taking time to answer the mail and phone calls, and to openly, honestly mention other tv stations and their programming, to aid viewers. He urged station managers to institute such program and build viewer rapport by being honest — "tell them you thought the 'Bus Stop' segment was in bad tase, and that 'The Defenders' showed courage in the episode on abortion."

Seminar continues through Wednesday.

Det. WJR Back In CBS Radio Fold

WJR, Detroit, the 50,000 watt clear channel outlet, one of the key midwestern radio stations, has rejoined CBS Radio.

It's a return which met a hearty welcome back from both the network and the station. WJR's return, according to Worth Kramer, prexy of Goodwill Stations, Inc., had been prompted in part by the new CBS affiliation plan. Kramer apparently was referring to the return of station compensation by the web.

WJR, which had been a CBS Radio affil for 25 years until it pulled out in 1959, had operated as an independent in the three interim years. Detroit's pioneer WJR had disaffiliated from CBS Radio when the web introduced its barter plan in lieu of station compensation three years ago. Return to station compensation apparently paved the way for the WJR repledge of allegiance to CBS Radio.

CBS Radio, without WJR, in Detroit, had a disadvantage, in that it depended on what could be termed periphery stations for its coverage of the Detroit market, home base of that important automotive biz. Including Detroit, the 50,000 watt clear channel outlet serves a total population area of 15,500,000 in a four-state area, plus an area of 3,000,000 in Canada, according to research figures.

Deal between station and CBS Radio was made prior to the Cuban crisis, but another motivating factor for the reaffiliation was the worldwide news, pubaffairs services of the web.

CBS Radio prexy Arthur Hull Hayes, who had been on tour of the web's "Third Dimention" presentation, flew into Detroit's airport to sign the necessary papers of reaffiliation. Signing the papers, he continued on to the Coast.

Werner Michel Ankles Reach-McClinton Agency In 'Creative Policy' Tiff

After more than five years with the agency, Werner Michel, radio-tv veepee of Reach-McClinton, has resigned over what he calls "severe disagreement on creative policy" between himself asd the agency's management.

Michel joined the agency in 1957 and was veepee for radio-tv, a member of the board of directors and its creative planning committee and in charge of such shows as "20th Century," "Breck Golden Showcase" and worked on Playtex from its intro to tv. He also was in charge of commercial productions and involved in the making of the Martini & Rossi blurbs.

Same time, Playtex ad chief David Ketner this week announced scuttling of Reach-McClinton in a shift of some $6,000,000 to $8,000,000 in billings to Young & Rubicam and Ted Bates, effective Feb. 1. Reach-McClinton handles the firm's bras and new Living Girdle line.

Bates will get Living Bras and Living Girdles while the 250 Bras and Playtex Girdle (switching from Bates) goes to Y & R. It reportedly means between $3,000,000 and $4,000,000 in billings for each agency.

Y & R took on the Sarong account (another Playtex line) a few months back with the industry bemused as to why the giant shop would take on the meager $250,000 biller. Move has paid off nicely.

ABC 1st Qtr. Biz Despite Ratings

The first quarter of 1963 is shaping up promisingly for ABC-TV which, at this point, has sold just over 80% of its availabilities for that period. Most of this business is from sponsor commitments for at least 26 weeks. Web execs anticipate no important hurdles in plugging up the holes on its first quarter schedule in the next four or five weeks.

Optimistic biz outlook has not been dimmed by the web's poor showing to date on the ratings. Web execs contend that it's a traditional pattern of the initial Nielsens since these ratings do not reflect the delayed broadcast of ABC-TV shows on between 50 and 60 stations and that these d.b.'s do show up on subsequent ratings.

NBC 'Dewline'

Continued from page 26

NBC—a correct prediction on the outcome of the races in those states and perhaps others.

Big six "dewline" states are also where the most important Gubenatorial and Congressional races are expected to happen. States chosen are N.Y., Massachusetts, Connecticut, Michigan, California and Texas.

"Dewline" speed, NBC feels, comes from the placement of reporters at the election district, or precinct level, and come Nov. 6, they'll be all over the field. For instance, NBC says there will be a total of 600 "dewline" precincts in N.Y. alone and 300 in California. Each precinct will require one man and one private telephone line to NBC headquarters. (A sidebar is that many of those phones, each costing the price of installation and a normal month's fee, will be used for a single call and that's absolutely all.)

All told, NBC News will have 3,750 persons working on its election coverage next week, the web says.

Also, an NBC News source says that the occasion will be a "boon" to college campuses, from which many of the single-use precinct reporters have been gleaned. Kids have been making a good buck, apparently, from rehearsal and study time needed to prep the NBC "dewline."

Steubenville—Michael Macaluso, formerly sales manager of WBOY, Clarksburg, has joined WSTV here as an account exec. Macaluso, who broke into broadcasting as a newsman, went into sales with WSTV Radio before going to Clarksburg.

TV-Radio Production Centres

IN NEW YORK CITY

Jim Lavenstein, administrative manager, CBS-TV program department, back from a 10-day Radio Free Europe tour to Portugal and Germany . . . **Bob Jamison**, director of station clearances and Canadian sales for CBS-TV, back from Canada where he addressed Toronto Sales and Advertising Club . . CBS News producer **Warren Bush** to Coast for filming upcoming "Dialogs" program . . . **Julius LaRosa** signed for straight dramatic role on "U.S. Steel Hour" Nov. 14 . . . **Dick Van Dyke** okay after minor auto accident . . . **Beatrice Lillie** set for five-day guest shot on "Password" during the week of Nov. 12 . . . **Jerry Kurtz**, formerly eastern sales account exec for Television Enterprises Corp., named eastern sales manager for National Telefilm Associates . . . **Jack Sterling** back behind mike following recent minor surgery . . . "Robert Herridge Theatre" kicks off on WNDT Nov. 8 with the vidadaptation of **Shirley Jackson's** "The Lottery" . . . **Manny Reiner**, v.p. in charge of foreign operations for United Artists Television, left for Rio de Janeiro over weekend on a swing of the Latino market . . . **Stephen Fleischman**, writer-producer, and exec producer **Fred Friendly**, received special citation from the American Cancer Society for the "CBS Reports: The Teenage Smoker" . . . **Edward Scovill**, midwest manager, affil relations of CBS-TV, has left for a swing through the midwest.

WNEW-TV's "Open End" dissection of this season's television season, slated for last Sunday (27) but cancelled due to the Cuban crisis, has been rescheduled for next Sunday (4) . . . WNEW-TV's vice-prexy and general manager **John E. McArdle** was given the Treasury Department's 1962 Freedom Bond Award for his station's "service to the Nation" . . . KOVR, Sacramento, was the first to use a new technique in outdoor advertising, Multivision, a development of Foster & Kleiser, a Metromedia subsidiary. Multivision delivers three different messages successively . . . "Romper Room," WNEW-TV kiddie program, marked its fifth anni last week . . . **Jack Paar** has signed the four-man cast of the British musical, "Beyond the Fringe," to debut on his show Thursday (22) . . . **Steve Lawrence & Eydie Gorme** inked for the "Bell Telephone Hour" on NBC-TV March 13 . . . **Mike Clifford**, disk singer, set for the **Ed Sullivan** show Dec. 9 . . . **Ferrante & Teicher**, duo-pianists, will play **Tennessee Ernie Ford's** show on ABC-TV Nov. 25 in the afternoon and **Steve Allen's** show on WPIX, N.Y., the same evening . . . **Ruth Foxx** producing a new topical series on WNYC, "Difference of Opinion."

Sylvester (Pat) Weaver, of McCann-Erickson, is chairman of a new International Radio-TV Society committee—to study developments in satellite communications; he was appointed by IRTS prexy **William K. McDaniel** of NBC Radio . . . **Milt Kamen** was inked by **Merv Griffin's** daily NBC-TV'er to "review" motion pictures and Broadway legit stanzas . . . **Casper Citron's** WRFM interview session is now coming from the Doubleday Book Shop at 57th and Fifth . . . A dinner in honor of WNDT topper **Dr. Samuel B. Gould** was given last Thursday (25) at the St. Regis Roof, with about 250 black tiers and evening dressed mates in attendance . . . **Ed Newman** and, as expected, **Gabe Pressman** (who covers the local scene regularly) will anchor for the local election returns over WNBC-TV . . . **Al Rylander**, NBC promotional services veep, guest speaking Friday (2) before the radio-tv department at the U. of Denver—topic is exploitation as used in tv today . . . "Sing Along With Mitch" producer-director **Bill Hobin** and his family to the Bahamas for a week . . . With the death of **Harold Nicholas**, longtime tv-radio editor of Rochester (N.Y.) Democrat-Chronicle, **William Hackman** has been named temporary replacement . . . NBC-TV program veep **Ed Friendly's** secretary **Barbara Mungyer** recuperating after operation at Presbyterian Medical Center in N.Y.; last week, Friendly's wife returned home after a stop at Doctors Hospital in N.Y.

Onetime local program chief (at WNBC Radio), **Steve White** has joined the parent NBC Radio as a producer and director on "Monitor" and as the network program's music supervisor.

IN HOLLYWOOD

Agency toppers are shuttling through town like it was Madison Ave. First it was going to the 4 A's conclave in Honolulu and now it's coming back. Among those wassailed by their Coast defenders are **Alfred Seman**, prez of Sullivan, Stauffer, Colwell & Bayles, and **Bart Cummings**, ditto with Compton . . . **Lyn Castile**, who for 10 years did an interview show on KHJ for MGM, back from 10-city tour to promote the studio's "Jumbo" and "Mutiny on the Bounty." This time she was on the receiving end of the q and a routine . . . TV Guide publisher **James Quirk** addressed Hollywood Ad Club on "Television Criticism, or Shooting Fish in a Barrel Is a Wonderful Sport If You're Not in the Barrel" . . . Those who have seen the tape of **Danny Kaye's** third and last hour show for General Motors say it runs two hours to be edited down to 54 minutes . . . KBIG's **Bill Sawyers** claims a first for station i.d.'s, that of **Joanie Sommers** doing solo musicals. Custom has been for groups to do the station jingles . . . NBC wouldn't give **Stan Canter** a month's leave for a honeymoon so he upped and quit. He married the daughter of the Ohrbach chain store prez . . . Storer's KGBS named **Steve Arvin** news director and added **Alan Lisser**, 20-year vet of Coast radio, to the news staff.

IN CHICAGO

Bennett Scott, former general sales manager of WIND, has joined the fine arts FM-er, WFMT, as sales topper. Appointment frees WFMT asst. manager **Ray Nordstrand**, who is also asst. publisher of its magazine, Perspective, from the station's sales chores . . . **Jay Ward**, producer of "The Bullwinkle Show," is making the promo rounds here this week . . . **Aaron Gold** shifted from the advertising-promotion staff to become WBBM-TV publicist . . . Sun-Times telecritic **Paul Molloy** is working on a second book . . . WBKB publicist **Frank Little** moves to New York next week to head the p.r. department of the ABC-TV flagship there . . . **John Callaway**, WBBM Radio asst. news director has been accepted as a member of Ill. Academy of Criminology, one of few newsmen to be let in . . . **Jeanne Arnold, Sid Breese** and **Everett Clark** have been tapped for voice portrayals in WNBQ's special on the Treasures of Versailles exhibit at the Art Institute, coming up Nov. 12. **Ken Nordine** will narrate . . . **Bob Carroll**, star of WBBM-TV's "Remember That Song," will play the Camellia House of the Drake for a fortnight starting Nov. 23.

IN LONDON

Granada tv cockahoop as it announces that "Coronation Street" was viewed on Oct. 8 in 8,868,000 homes and on Oct. 10 in 8,625,000 homes. This, Granada claims, tops the previous best, last year's Royal Variety show which notched 8,480,000 viewing residences . . . ATV's "Bernard Braden Saturday Night Show" is being brought forward to 11 p.m. instead of 11:45 p.m. because of its upping popularity . . . **Faith Brook, Dorothy Alison** and **Glyn Owen** are the stars of a new comedy by **Elaine Morgan**, "A Chance to Shine," which BBC-TV will screen on Friday (2) . . . Work has started on the installation of the feeders on Independent Television Authority's new 500-foot tower at Croydon, just out of London . . . **Anthony Hopkins** has chalked up his 10th year as the talker in "Talking About Music" on BBC radio . . . **Derek Ingey**

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TV-RADIO: WEEK TO REMEMBER

'No Time for Contrived Drama'

Dick Salant and Jim Hagerty, bosses of CBS and ABC News respectively, implemented explicit statements on the dos and donts of coverage in the world crisis.

After patting his staff on the back for the coverage they'd given last week, CBS' Salant wrote in a memo:

"I am sure that it is superfluous and even presumptuous of me to remind you that whatever the competitive temptations, this is no time for contrived drama, or for doom-laden or hyperthyroid portents. Where it is necessary to report rumors—and I think that the circumstances would be quite extraordinary—they must be labeled as rumors. As much as possible we should label stories by sources. I would rather be beaten by the competition than to contribute to pressing a panic button or to disseminate information which proves to be inaccurate."

Hagerty of ABC said his network's policy is to cut in with important news bulletins as they happen; "we do not believe in cutting in, for the sake of cutting in, but we have and will continue to report the developments as they occur."

In a closed-circuit speech to affils, Hagerty said: "We will dig as deeply as possible, but without disclosing specific data about types of ships or troop movements."

EBU Meet Here Talks Up a Global Storm But Nothing Is Resolved; Stanton's 'Town Meeting of World'

By the time the European Broadcasting Union ended its meetings Friday (26) in N. Y. the clearest sign was that the future of a global television organization was cloudy.

It's true that almost everyone in EBU, and many Americans who might in any way affect the creation of a Europe-America-Asia-Africa-Australia alliance of broadcasters, hoped foi such an organization. Yet many of them also had doubts or questions as to the practical means of bringing about one.

A major obstacle to a world broadcasting union is thought to be that U. S. broadcasters are essentially competitive economically and that in most of the countries of Europe they are not.

While signs of this were only slight during the first, EBU meeting on U. S. soil, it is nonetheless contended that another obstacle is a feeling of resentment by Europeans about the wealth and far-reaching effects of American tv. It is no secret that European telecasters would like to sell programs here just as American entrepeneurs sell abroad.

It was mentioned more than once in the course of the four-and-a-half day period in which EBU members were meeting in the U. S. that there should be, on the part of the American networks, better reapproachment with Europeans on the origination of news programs. Also arising was a proposal by Europeans that perhaps the American broadcasters and the Europeans should meet all at once at certain pricing problems. In either case, the Americans purportedly were amenable to discussion and had even, in a few instances, taken ameliorating steps already, but they cautioned Europeans that the nature of the American system could not guarantee accord among its tv networks.

At a press conference held Friday to sum up the EBU meeting's accomplishments, Olof Rydbeck, president of the Union and di-

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White House Memo On News Security

Washington, Oct. 30.

The White House, in the midst of the Cuban cliffhanger, asked editors and radio-television news directors not to broadcast certain military information they may garner.

Presidential press secretary Pierre Salinger issued a memo listing 12 types of information the Government feels is "vital to our national security."

The memo said the Defense Department has notified all military personnel of the prohibited information and added "despite this fact, it is possible such information

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CAPITAL CITIES POSTS MAJOR PROFIT HIKE

Capital Cities operating profit before depreciation for the first three quarters this year was up 86%, from $1.86 per share in '61 to $3.46 per share in '62, reports CC prexy Frank M. Smith.

Net broadcasting income was up 65% to $10,947,768 this year against $6,637,160 for the similar period last year.

A couple of new properties, WKBW-AM-TV, Buffalo, and WPAT-AM-FM, Paterson, N. J., boosted this year's totals.

Smith said that while income was up substantially in network, national and local business, the greatest rate of increase has come from the local area with local businessmen increasingly moving to broadcast advertising.

Minow Salutes An Industry 10-Strike At Peak of Crisis

Washington, Oct. 30.

Ten radio stations came in for the highest praise from FCC Chairman Newton N. Minow.

Their action in turning over their facilities through night hours to U.S. Information Agency for intensified broadcasting into Cuba was described by Minow as "a proud moment for the broadcasting industry."

Commercial AMs tying in with linked landlines to the Washington studios of the Voice of America for the special allnight broadcasts were WGBS, WMIE and WCKR, all of Miami; WSB, Atlanta; WCKY, Cincinnati; WKWF, Key West; WWL, New Orleans; and KAAY, Little Rock. In addition, two shortwave stations, WRPL, Boston, and KGEI, San Carlos, Calif., carried the programs.

A VOA spokesman said stations had volunteered their facilities also, but only those 10 were actually used. VOA made the arrangements in each instance without a discussion of any compensation to the station for the time involved. The subject of how much VOA is to pay, if anything, will have to be negotiated later.

The Voice, in another development, massed all its facilities Thursday (25) for a worldwide "saturation broadcast" capable of surmounting Communist jamming For eight and a half hours, VOA told the truth about the U.S. quarantine of Cuba. The broadcast was divided into 30 minute segments,

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MEDIUM ALERTED TO CUBAN CRISIS

The tv networks had reason, when all is said and aired, to be rather proud of their "continual" coverage of the Cuban crisis. They were there as the story developed, although radio, because of its more extensive coverage, came off a bit better in the long run.

There is some doubt cast on the decision of tv not to cover the story continuously as they did for the first three astronauts, since this game of international chicken, out there in the Atlantic, affected considerably more than three lives. Among the answers why the biggest story in 14 years of commercial tv was not covered around the clock was this one, aside from the overwhelming cost of preemption: Since dead spots were bound to develop in the story, the reporters would turn to speculation, a natural journalistic bent anyway, and that might unnecessarily inflame an already frightened public to terror.

Furthermore, said a network executive, the story—unlike the Shepard, Glenn, Grissom flights—only had a beginning, no middle and no end in sight. How long could a network stay on Cuba and the war scare, without exhausting its personnel to the point of uselessness or before continuous coverage bankrupted even the richest of networks? So, they say, the nets would have been out of their minds to cancel everything and go ceaselessly to the crisis.

Yet when things were working well for the tv webs, which was most of the time, they worked very, very well. Take your choice—at NBC, CBS or ABC, the directors or their news superiors showed uncanny ability to be where the story was. The newsmen, to a man, were careful, intelligent—one might even say masterful or, as an observing Swedish broadcaster suggested last week, "superb" in their coverage of the developing thermonuclear hairraiser.

Even if they didn't satisfy everybody Wednesday morning, when the Russians and the Aaltntic fleet seemed determined to clash, the video webs broke into their schedules with such unusual frequency that viewer's knowledge of the situation was replenished. And by sticking more to available facts than to conjecture—which the networks never more feared than now—they didn't simultaneously refuel tension among viewers.

NBC's 65 Interruptions

NBC-TV's news department—merely as a forinstance—listed over 65 "interruptions" between Monday and Friday noon and four full specials in that period. CBS-TV listed about 30 interruptions, including long periods of UN coveragee, and in five nights it had five fullblown specials. ABC-TV not only broke in regularly but it reported a number of UN spots, plus what it termed "wrapup reports and interpretive commentary."

Everybody stayed on a "flash basis" throughout the crisis, though by Friday evening, as the time between hard news stories became longer, the flashes understandably became less frequent.

One of the big heroes, cited by more than one listener last week, was ABC Radio. It's coverage, they felt, was not only virtually continuous on the Tuesday night of the crisis, it was—via ABC News—as complete as anybody at the time could humanly have made it. Another of the big heroes, which like WABC also in N.Y., was WNDT, which is the market's new educational tv station. Unfettered by fear of preempting commercials, and also prepared for an emergency as this, the station trotted out a group of highly informed men who lent their expertise at the height of the crisis to what someone labeled "sane, informed" analyses of what was going on. If their presence on WNDT was not a nerve calmer it was a way of supplying the fearfully lonely

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Great Britain's Com'l TV 'Giants' On Tenterhooks on Eve of White Paper; Fear Threat to Earning Potential

London, Oct. 30.

The Government's White Paper, which will determine the shape and pattern of forthcoming television legislation, is expected within the next week or two, and its publication should put an end to the guesswork and forecasting that has been going on since the Pilkington committee made its recommendations last June.

Though the Government's attitude is still a hotly guarded secret, there is some concern in the commercial tv camp at the persistent rumor that the Postmaster General, with Cabinet approval, is responding to the pressure groups and intends to cut down on the earning potential of the "giants" of the industry.

According to current rumors, the northern territory, as one example, will be divided into two separate, seven-day-a-week operations. At present, Granada TV network has the Monday to Friday franchise, and ABC-TV takes over in the weekends. It's being suggested that Granada will have the Lancashire terrifory and ABC the Yorkshire area. The latter company, however, will have to give up its weekend franchise in the Midlands.

The Midlands territory, now run by ATV on weekdays, with ABC on duty at the weekends, will, in all probability, remain a single entity, but there appears to be some doubt as to which company will have the operating franchise.

The big problem confronting the Government's legislators is how to cope with the London area, which is covered by Associated Rediffusion on weekdays, and ATV at weekends. Unlike the north, where Lancashire and Yorkshire are covered by separate transmitters, the London region broadcasts come from a single transmitter, sited at Crystal Palace.

It's known that both AR and ATV have staked claims to be London program companies, but how the territory will be split seems to be unresolved. For each company to have an equal share of the week would clearly be impracticable, yet if one had four days and the other three there would be an understandable beef from one of them.

To complete the pattern of the redistribution of areas, the Government is also said to be toying with the idea of merging some of the smaller regions, which would be operated by new companies, formed from the existing program outfits. The idea is to give each region more or less equal status. That would be a help to some of

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B'casting Division Sets Pace for AB-PT Record Earnings in 3d Quarter

Paced by the broadcasting division, American Broadcasting-Paramount Theatres racked up record earnings for the third quarter and the first nine months of 1962. Prexy Leonard H. Goldenson reported to stockholders that the third quarter operating profit of $2,450,000 was an increase of 30% over the $1,886,000 for the like quarter of 1961. Profit represented 56c per share compared with 43c per share last year.

The nine-month net profit rose to $8,003,000 from $7,580,000 last year, equaling $1.83 a share compared with $1.74 for the like period of 1961. For the first nine months, there was a capital loss of $97,000 compared with a capital gain of $6,178,000 in the like period last year.

Goldenson reported that the third quarter results reflected continued record earnings for the ABC broadcasting division. Theatre business, he said, improved substantially over the earlier periods of the year and was about comparable to the like period of 1961. All other operations of the company were ahead of last year, he said.

ABC Int'l Has Own 'Global Meet' & It's Strictly Hardsell

ABC International Television, which denies allegations by other network execs that it broke the ground rules at its EBU luncheon last week by making it a "commercial," is frankly demonstrating the hardsell approach at its special presentation this morning (Wed.) at the Americana Hotel, N.Y. In its first promotion of this type ABC International Television is pitching the idea of an international commercial hookup before 850 foreign broadcasters, ad agencies and manufacturers.

ABC International is selling its message in Visualscope, a widescreen process projecting slides, films, cartoons, etc, all of which detail what ABC International Television is and how it operates. Some live performers are also being used in the presentation.

Also attending this promotional meet are execs of ABC's 22 associated stations that are now located in 14 countries, including Canada, Latin-America, the Middle East, Japan, Phillipines and Australia. In the first international hookup of this character, ABC International engages in buying programs and selling time for its global affiliates.

Godfrey's 2d Special

Second hourlong Arthur Godfrey special on CBS-TV will be "Sounds of the City," with New York as the backdrop. Telecast will be Feb. 1 (Friday night at 8:30).

Sponsors for the Feb. 1 broadcast include Menley & James Laboratories, and Quaker State Oil. First Godfrey CBS-TV special will be Nov. 10. Title of the opener will be "Arthur Godfrey in Hollywood." Perry Lafferty produces and directs.

Gerald Adler In Dual O'seas Role

NBC-TV programming finally has a man of its own—kind of—in Europe. That is Gerald Adler, who is already European director for NBC International has another job, that of program rep in Europe.

Consequently, he reports not only to Joe Klein, head of International, but also to Mort Werner, veep of NBC-TV programming. For the program department, Adler will handle program submissions by foreign sources and also be on hand, virtually all the time, to supervise any deals going abroad for NBC-TV.

Corollary of this is the establishment by NBC of a TV Advisory Service, also headed by Adler who will work with foreign producers on the touches that might be needed to make a U.S. tv program sale. Much of this was the outgrowth of the European Broadcasting Union meetings of last week in

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Desilu's $1,000,000 for New Pilot Prod.; 'Trader Brown' & Others

Hollywood, Oct. 30.

Desilu Productions is allocating a budget conservatively estimated at $1,000,000 on the production of pilots for the 1963-64 season, it was revealed by Desilu prexy Desi Arnaz. While some deals are still in negotiation, Arnaz stressed that the figure he cited was a minimum amount, that in all likelihood it would be more by the time all the various deals are wrapped up. Program veepee Jerry Thorpe is in charge of the pilot production.

While the pilot agenda is diversified and balanced insofar as categories of entertainment go, comedies predominate—five of them scheduled for piloting. Arnaz explained the stress on comedy is not only because he is convinced this is a most saleable commodity, but pointed to the company's own origination—the "I Love Lucy" hit which led to the Desilu empire. And, of course, the new Lucille Ball series this season is again the rating pacesetter.

Comedies on the Desilu sked are "Trader Brown," which would have Ethel Merman starring, Cy Howard producing the half-hour show; "Joe Sent Me," a half-hour show set in the 1930's, for which Nancy Walker has been set, Howard also producer of this one; "Oh Nurse," starring Glynis Johns, half-hour, created by Phil Shuken. In addition Arnaz is negotiating for Gale Storm and Julie Newmar to star in two more half-hour comedies.

Desilu also plans to pilot a high-budgeted dramatic hour, a top secret project on which no details are forthcoming pending current negotiations. Arnaz is also negotiating for an hourlong anthology property created by Vincent Flaherty, a series about people who came to the U.S. and made good, and contributed to the growth of the country.

He also plans a pilot of "High Horizons," hourlong drama located in the west, but not a shoot-'em-up oater, and this depends on "whether I can get the right cast," Arnaz said.

Desilu also has two two-part spinoffs on its "The Untouchables" series. "The Seekers," starring Barbara Stanwyck as a tracer of missing persons, and "The White Knights," about the Public Health Service, starring Dane Clark and Joseph Schildkraut. First seg of the Stanwyck potential series will be aired next Tuesday, second one Dec. 25; first of "Knights" will be seen Nov. 20, second on Jan. 22. "I don't like spinoffs unless the show involved fits into the series on which it's seen. We don't want to weaken 'The Untouchables,' but these two properties did integrate into the series," Arnaz expalined.

Arnaz said he hasn't even pitched all of the various pilot projects to the networks yet, but that's because it's the policy of Desilu to first develop its pilot properties before presenting them. "We don't operate like some other companies who go to the networks

(Continued on page 36)

SG SALES ON H-B CARTOONS, COL PIX

Screen Gems has added 17 markets in its syndicated sales of 156 five-minute Hanna-Barbera cartoons, "Touche Turtle," "Lippy The Lion" and "Wally Gator," the first made expressly for syndicated release by H-B. Bringing the total national sales to 51, new deals were made with WTEN, Albany; WCIV-TV, Charleston; WTVC, Chattanooga; WTVT, Washington, N.C.; KLFY-TV, Lafayette, La.; WWL-TV, New Orleans; KMID-TV, Midland, Tex.; WJRT, Flint; WHO-TV, Des Moines; KETV, Omaha; KARD-TV, Wichita; KBTV, Denver; KNTV, San Jose; KVAL-TV, Eugene, Ore.; KROL-TV, Reno; and KING-TV, Seattle.

Screen Gems also locked up three stations of the Newhouse chain for its latest package of 73 post-1950 Columbia films to bow on television. Newhouse group of WSYR-TV, Syracuse; WAPI-TV, Birmingham; and WPTA, Harrisburg, follows on the heels of a sale to the four CBS o&o's in New York, Philadelphia, Chicago and St. Louis.

Borge-Seldon's '6 Pac' Bought by WOR, KTTV

WOR-TV, New York, and KTTV, Los Angeles, have bought the series of six hour specials, "6 Pac," being produced by Victor Borge-Seldon Assoc.'s and distributed by TV Marketeers.

Geoffrey Seldon, VBS prexy, and Wynn Nathan, TV Marketeers prexy, have just returned from Europe where they initiated negotiations for continental rights to the package. Nathan is now ready to launch a market-by-market U.S. pitch with an audition print containing excerpts from the six shows, which include: "The Best of Borge"; "Vincent Price's Genius at Work"; "The James Dean Story"; "Money Isn't Everything" (an original musical); "The Jim Moran Show"; and a jazz special.

Martin Benson's 'Profile' Quickies

London, Oct. 30.

After having made six pilots in Rome, Martin Benson is now filming his "Profile" series in Britain, and will be making others in Portugal and other parts of Europe. They are being lensed entirely on location.

Each episode is restricted to four minutes, and the personalities profiled are not necessarily well-known, but thought to be typical of the area. Benson aims to make a minimum of 52.

The series will be distributed by Talbot TV in Britain, and by the parent Fremantle Television in the rest of the world.

Filmways, Sutherland's East, West Blurb Deal

In a move that will base the company's tv commercial production in California, Filmways has negotiated a deal with John Sutherland Productions of California for a working arrangement on blurb productions.

Sutherland will be able to work in New York with Filmways' east coast blurb operation headed by Fred Raphael, while Filmways will concentrate its commercial work in California under Will Cowan, head of the subsid, Filmways of California. Company now has a theatrical and a tv programming production centre on the Coast.

Contracts are being drawn for the working agreement, which will be up for approval of Filmways stockholders at the annual meeting in December.

WHJB Sold to Group Of Pitt Area Residents

Pittsburgh, Oct. 30.

WHJB, Greensburg, has been sold to a group of Pitt area residents for an undisclosed price, pending approval by the FCC.

The new buyers include Irwin D. Wolf Jr. and John M. Wolf, sons of the late I. D. Wolf, who owned part of WTAE, Channel 4; Robert H. Burstein, Irving A. Wechsler, John L. Laubach Jr., Leonard E. Laufe and Mel Goldberg, who formerly headed WKPA, New Kensington, and who will assume management of the station when the new ownership receives FCC approval.

WHJB has been on the air since 1943 and was owned by the Brennan family who also at one time owned both KQV and WJAS in Pittsburgh.

It's Now KNBC

Hollywood, Oct. 30.

NBC-TV's owned-and-operated station in Hollywood undergoes its third change of call letters in 13 years and a new location Nov. 11. Studio moves to the web's vast acreage in Burbank and KRCA becomes KNBC.

In 1954 the change was made from KNBH to KRCA.

AAT's Cleve. Sale

KYW-TV, Cleveland, has bought 82 features from Associated Artists Television (AAT), for weekend programming and spotting on station's "Early Show."

AAT pix consist of 40 "Cavalcade of the 60's, Group One," which includes the titles of "Friendly Persuasion" and "Al Capone;" 32 "Cavalcade of the 60's, Group II," among which are "Love in the Afternoon," "The Big Circus" and "Babe Ruth Story."

Wolper 'Story Of' Segs Snarled By New World Crisis

Hollywood, Oct. 30.

Five segments of David Wolper's "The Story Of" documentary teleseries have been affected by the Cuban crisis, according to series producer Mel Stuart. Producer revealed situations under which segments have been shelved for the duration and said several instances have required rescripting to change portions of shows now in production that cannot be completed because Governmental cooperation had been discontinued.

Segments include "Story of a Jet Carrier Pilot," which was filming on board U. S. S. Ranger 100 miles off San Francisco until Sunday—day before Pres. Kennedy's "blockade" announcement—when, according to Stuart, "we were asked to leave without being told why." Crew was sent off ship without equipment, which is now being flown to them, he said. They had several shots remaining and, at this point, are not certain if Lt. Donald Watkins, subject of the show, will be available for them to do pickup shots and last-minute narration.

Similar situation involves Sgt. Aloysius Sobkowiak, subject of the "Story of a Marine" episode. Print of this show had been sent to Washington D. C. for approval before final shots, but completion is being held up because "we now can't get an answer from Washington and we don't know if Sgt. Sobkowiak will still be available to us."

Other episodes affected include one on a newspaperman, Thomas Braden, who was to be photographed having dinner with President Kennedy and also asking a question at the President's press conference. When Cuban situation arose, both these acitvities were called off, necessitating script changes. New sequences had to be substituted in "Story of an Election," featuring California Congressional candidates James Corman and Stephen Foote. Stuart, who was personally producing and directing segment, had skedded section involving auto ride with Pres. Kennedy. However, the President's Calif. trip was called off.

Alex Gresshoff, skedded to leave last week for Berlin to develop four episodes to be done there, has had his trip cancelled, with the four segments shelved for the duration.

"Story Of" series is now in 112 markets, will debut locally in January. UATV is releasing. Fifteen of 39 segments have been completed, eight (including those snarled) are now in production. Producer-directors Terry Sanders and William Cartwright are involved with Stuart and Gresshoff.

7 ARTS PEDDLING AMATEUR BOXING

Seven Arts TV, which normally restricts itself to station distribution, is presently trying to line up a network or national spot advertiser for its new half-hour tape series, "World's Amateur Boxing Championships."

If it doesn't go that way, it's fairly certain the distrib will send the weekly stanza via the syndie route. Meantime, Seven Arts has been using, for them, a fresh sales gimmick—having "Boxing" producer Sandy Howard go on all the agency sales pitches. Howard already has two fight tapes in the can and Seven Arts says it has plans for another 50.

From The Production Centres

Continued from page 28

has now joined **Douglas Revell** in Westwood TV presentation. He was a floor manager with Associated Rediffusion . . . Charity appeals are soon to be broadcast on commercial television. By arrangement with the Corp's Central Appeals Advisory Committee will also give ITV's charity requests the o.o.

IN WASHINGTON . . .

The NBC camera on the White House lawn and web's soundtruck by southwest gate were good indications of radio and tv activity here . . . CBS correspondents **Roger Mudd** and **Paul Niven** were called back to D.C. Monday in the midst of covering election stories in Texas and Michigan . . . WTOP-TV had stringers reporting on activity all down the east coast Monday before President Kennedy addressed the nation . . . **Howard Streeter, Bryson Rash** and **David von Sothen** will handle area election returns on WRC-TV, the NBC o&o . . . **Sam Donaldson, Scott Sutton, Tony Sylvester, Don Allen** and **Jack Jurey** will work with anchorman **Julian Barber** to cover area returns for WTOP-TV . . . CBS Washington News boss **David Schoenbrun** was feted Sunday (28) at AWRT brunch . . . **Mark Edwin Richardson II**, joins Electronics Industries Assn. as assistant general counsel after service with Federal Trade Commission.

IN ST. LOUIS . .

Station KMOX-TV has signed a new weather girl, **Lee Shepherd**, as permanent replacement for **Pat Fontaine**, who recently took over the "Today Girl" chores on the early a.m. NBC show. Miss Shepherd was wooed away from Houston's KHOU-TV, where she currently is hostess on an interview-variety program. She is a pretty, "just 26," and will begin her duties with the CBS o&o Nov. 12 . . . Veteran actor **Chester Morris** starring in "Soda Pop and Paper Flags," the second of three "Route 66" episodes being shot in St. Louis . . . **Candy Butler**, 11-year-old daughter of KMOX radio's **Jim Butler**, currently appearing as Baby Louise in "Gypsy," a Shearton-Jefferson dinner-theatre presentation . . . KTVI-TV's once monthly local specials, "The St. Louis Story," premiered Friday (26) with "Skyport," a behind-the-scenes picture of Lambert Field. **Bruce Hayward** is narrator and production staff includes **Bill Leonard** and **Jack Feierabend**, directors; **Larry Johnson**, photographer; **Jim Brady**, film editor . . . KSHE-FM is broadcasting all the games of the Washington U. Bears. **Skip Erwin** on the play-by-play and **Bob Davis** doing color . . . "Laramie" star **John Smith** is headlining the annual St. Louis Firemen's Rodeo

IN BOSTON

WBZ-TV general manager **James E. Allen** addressing the B.U. Newman Club on "Future Benefits of TV" . . . **Joe Ryan**, WBZ-TV press chief, holding press reception at Somerset for magician **Milbourne Christopher** in connection with Westinghouse's new monthly kidvid series . . . Volkswagen and local gas companies inked to sponsor WBZ-TV's state election night coverage Nov. 6. Station will use more than 50 staffers and seven live cameras, four at key remote locations . . . **Stan Berk**, producer-director WBZ-TV, and Mrs. Berk parents of new daughter . . . WEEI's "Opinion Please," Monday through Friday in the 8:15-9 p.m. seg, highlighting state politico candidates in special series through Nov. 5 . . . **Tom Gorman**, WEEI general manager, and a veep of CBS radio, wired Valerian A. Zorin, prexy UN security council, inviting him to talk on "Conversation Piece," WEEI-CBS radio program originating in Boston

IN PITTSBURGH

Marvin Gottlieb has joined the sales staff of KDKA-TV, moving over from KQV . . . WTAE's **Hank Stohl** is now rehearsing for the lead in the Pittsburgh Playhouse production of "Critic's Choice". KQV news director **Al Crouch** has returned from Washington where he attended a policy briefing session by the State Department . . The Pennsylvania State Chiropractic Society awarded its annual Physical Fitness award to WTAE for its "Romper Room" show that stars **Janey Vance** . . . **Joseph L. Hall**, television and motion picture director at the Army Pictorial Center in Long Island City, has been named to the position of Television Director at KDKA-TV . . . KQV will present a "Spooktacular" tonight (Wed.) with **Keeve Berman** hosting a two-hour Hallowe'en show. The presentation will include "Tales of Terror" by the Old Sea Hag, "Tales of the Supernatural" by Arch Oboler and selections from Poe. **John Zacherly's** recorded Hallowe-en music will also be presented . . . **Dick Ross**, KDKA account exec, has been named one of the city's best dressed young men and was honored at a Junior Chamber of Commerce luncheon.

IN PHILADELPHIA . .

Pennsylvania's two major gubernatorial candidates to be examined on a WRCV-TV documentary "Politics" and the People:: A Matter of Persuasion," narrated by newscaster **Vince Leonard**. Special will preempt "Brinkley's Journal" (Nov. 5) . . . **John Bucci**, political analyst added to WCAU-TV's election night team . . . **Joe Bursh**, formerly on the WCAU news staff, now taking over as news director of WGN, Buffalo . . . WCAU-TV educational director **Margaret Kearney** to be honored by the Women's Division, State of Israel Bonds Organization at the Bellevue Stratford Hotel Nov. 5) . . . **Dennis Kane**, former WRCV-TV news director, has resigned . . . **Jack Jones**, in various posts with the WCAU stations since 1951, named studio operations supervisor of the radio engineering department.

IN DETROIT

Bernard Morris, former news director of WCAR here, has joined the news department of WJBK radio . . . WWJ newsman **Dwayne Riley** has been awarded the Cultural Channels Award from the Detroit Junior Board of Commerce "for general excellence of broadcasting documentaries," especially for his "Michigan Prisons" series . . . Another Cultural Channels Award went to WJR for "general excellence of broadcast editorials, especially the early and courageous advocacy of fluoridation in Detroit" . . . **Shirley Eder**, WJBK's show biz reporter, covered the **Ethel Merman** nitery debut in Vegas, then went on to the Beverly Hilton to tape interviews with other celebs . . . WJBK is featuring traffic safety announcements recorded by a group of Detroit school youngsters, ranging from six to 10 years of age . . . WWJ radio and tv marshalling its local news forces to tie in with NBC's election coverage.

IN CINCINNATI

Larry Smith and his puppeteers now filling a Saturday a.m. 30-minute slot on WCPO-TV . . . **George Bryant** signed off after 15 years of announcing on WKRC radio and tv stations to operate his own drive-in restaurant . . . Announcer **Ed Wright** exited WCIN for WABQ, Cleveland . . . **Dale Wright**, assistant promotion director of WKRC-TV, to Hollywood for a role in "Rifleman" with **Chuck Connors**, his personal manager . . . Jockeys at WSAI, headed by **Gene Austin**, herald pop tunes as the week's "fabulous 40" while **Bill Dawes** and other spinners at WCPO call 'em "nifty 50."

ECONOMICS OF TV CINEMATICS

Public Service Shell Game

Washington, Oct. 30.

The Federal Communications Commission has set the record straight on non-commercial spot announcements.

Too many stations have been playing the shell game on those back-to-school, safety and other public service type spots, the commission claimed in a policy statement.

Before lowering the boom, FCC told how the spot announcement pea keeps turning up under a different shell. Sometimes if the spots come during a music segment, the whole thing is termed an educational segment in filings with the commission or the spots are added to a station's talk or public service log time; or all the spots are added up by category and added to the total agricultural, religious or educational time as the case may be.

In pending applications, such responses should be amended to conform to the ground rules, said the commission, adding "future inaccuracies of the types described will be viewed as serious violations of commission instructions."

Other TV Distribs Won't Go For ITC Late Nite Cuffo Plan on Pix

Independent Television Corp's plan to open up late night station telecasting via provisional offering of free programming has met with resistance from other distributors.

ITC, in making the dramatic offer, invited other distributors to associate themselves with the plan. One leading syndie exec said that any free offer "generally downgrades product." He was of the opinion that no distributor should give away what can be sold. If a station is offered a program for sale for a 1 p.m. slot, that station might say no to the series only to get it free for late night telecasting, the exec argued.

ITC, which made its offer in letters to stations throughout the country, said it had not received station reaction, as yet.

Another syndie exec said that stations have traditionally held back on sharing of advertising revenues with any distributor. ITC plans provides that if a station accepts ITC series for telecasting after the station's normal signoff and that program garners sponsor support, station and ITC would share in the revenues at an agreed upon formula. If the ITC late night programming runs sustaining, the programs would be given to the station free.

It also was pointed out by some syndie execs that keeping stations open beyond the normal signoff period presents many costs to stations other than programming. Thoses costs are personnel manning facilities, costs which were described as not being negligible in unionized situations. It also was stated that the advertising potential in the wee hours of the night was small.

It was generally acknowledged that there is a tight time squeeze faced by syndicators. All polled, though, felt that the ITC plan was not the answer. One syndie exec, however, wished ITC luck on its endeaver.

Syndie Whirl For 'Leave It to Girls'

United Artists Television, distributing "Leave It to the Girls," has sold the daytime panel series in a number of key markets. "Leave It to the Girls," originated by WNBC-TV, N.Y., is the first series to be distributed by UAT produced specifically for daytime.

Initial deals include KTTV, Los Angeles; WBKB, Chicago; WRC, Washington; WWJ, Detroit; WGR, Buffalo; WFAA, Dallas; WFMJ, Youngstown; KPRC, Houston; KVOO, Tulsa; and WGAL, Lancaster.

The cross the board daytime strip, produced by Ted Bergmann and Martha Rountree, features commentator Maggie McNellis.

'Wyatt Earp' Sales

ABC Films has sold "Wyatt Earp" to WBRC-TV, Birmingham; WKY-TV, Oklahoma City; WRBL-TV, Columbus, Ga.; and KALB-TV, Alexandria La.

The half-hour series has now been sold into 110 markets.

Wallace Set to Narrate Marilyn Monroe Special

Mike Wallace has been signed to narrate the half-hour tv special on Marilyn Monroe, now being produced in Hollywood for distribution by Official Films.

Official prexy Seymour Reed says the show should be completed ahead of schedule—before the end of November—and a five-minute sample of the archives film is being pitched to possible sponsors and ad agencies.

Producer is Art Lieberman and a special score is being prepared by Elmer Bernstein who will conduct the music. Scripter is Malvin Wald and editor is Philip R. Rosenberg.

British ABC's 2,000 TV Segs Around Globe

London, Oct. 30.

During the first nine months of this year, ABC-TV has sold almost 2,000 programs throughout the world. The deals were made through Associated British Pathe, the foreign sales arm of the parent Associated British Picture Corp.

Included in the total is the recent deal with Desilu for the distribution of "Journey of a Lifetime" through America and English speaking Canada. There are also negotiations with Desilu to distribute the series, which was filmed entirely in Biblical settings, throughout South America, using Spanish and Portugese versions.

Seven Arts have taken ABC's Armchair Theatre" drama series for distribution in America, Canada and other parts of the world.

Other recent deals have been made with Television International Enterprises for Kenya, Sierra Leone, Trinidad and Gibraltar; with Malta TV for "Mantovani," "Tales from Dickens," "Journey of a Lifetime" and "Armchair Theatre"; and with Australia Broadcasting Commission for "This is Sinatra," which was made here during the star's summer visit.

WM IN $1,000,000 JAPAN, AUSSIE SALES

William Morris Agency reports tv film sales of more than $1,000,000 to Japan and Australia during the last three months. Leonard Kramer, foreign sales chief who junketed to Tokyo, Sydney and Melbourne, says the major deals included the "Dick Powell Show," "Loretta Young Show," "Saints and Sinners," "Mitch Miller Show," "Real McCoys," "Danny Thomas Show," "Andy Griffith Show," "Rifleman," "Corruptors," "McKeever and the Colonel" and "Wyatt Earp."

DISTRIB POSER: SYNDIE VS WEB

By MURRAY HOROWITZ

Thrust of NBC-TV and ABC-TV into programming of features has altered the features-to-tv biz to such an extent that a good deal of new cinematic product is first being offered to the webs and then, if not sold, to stations via syndication.

In short, sale practices of pix has the potential of turning full circle, following a sales pattern of vidfilm series of years ago, when syndicators would first offer pilots to networks and then, if not grabbed off at the national level, would pitch the same wares in syndication. Stations, then, in the heyday of vidfilm syndication, would cry "we're being offered rejected merchandise." Some station buyers of features are raising that cry today in relation to pix.

The practice of first running to the network isn't all pervading at this point. It's feared, though, by some hefty station buyers that in the future few, if any, of the present pix syndicators could reject the network price lure.

Seven Arts Associated, which handles Warner Bros. and 20th-Fox post-'50 product, will not sell to the networks, according to sales topper Bob Rich. "We're in business with the stations and we want to continue that exclusive relationship," Rich says.

Screen Gems, when it opened its new package of post-'50's, took the station by station rather than the network route.

What happens, though, in three or four years, when the supply of post-48's will dwindle further and networks and stations as customers vie for the same pictures? The handwriting spelling more money via networks is clearly legible now. It will become bolder and clearer in the future, according to some forecasters.

Currently, webs spend about $175,000 per pic, including one rerun. In syndication, same pic can gross from $150,000 to $175,000, according to some estimates. The difference in price seems narrow on the surface, but, in reality, it's quite big.

Group of pix sold on the network level has relatively no distribution costs. Distribution costs on the market level for the same group of pix would be relatively high. Then, there is the matter of reruns. Pix sold on the network level have quite a residual value when they are sold again in syndication. Residual value of syndication first pix aren't nearly as high. Most syndie deals are for multiple runs over a period of years, compared to one or possible two runs on a network during one season. It's estimated now that pix sold on networks then sold in syndication can gross about $275,000 per cinematic, with good selling and good pix. The estimate may be high, but the figure, in any event, is higher for the network-syndication combo

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STORER 3D QUARTER NET EARNINGS UP

Storer Broadcasting reports third quarter net earnings for 1962 were $881,553—36.1c per share—compared to $702,584 (28.4c per share) in the third quarter of '61.

For the first nine months, the group's earnings were $4,499,919 this year compared to $2,735,085 a year ago. This year's figure includes a capital gain (net after taxes) of $911,492 in the sale of radio station WWVA, Wheeling, W.Va. On a per-share basis, the three-quarter dividend amounted to $1.85 compared to $1.11 last year.

Storer this month paid off the balance due Loew's Theatres on purchase of WHN, New York, in January. Company made a bank loan of $5,000,000 to buy the station which is payable over a period of five years.

Whatever Happened to That NAB Screening of Post-'48s? Nothing

It looks like the proposal of the National Assn. of Broadcasters to screen so-called "controversial" post-'48 features has fallen into limbo. As far as the pix distributors go, it's a welcome state of affairs.

NAB Code Authority director Robert Swezey at last year's NAB convention spoke of the need of a national screening board to pass on so-called "controversial" pix of more recent vintage, pix which are being produced in Hollywood and abroad in a more adult cinema climate. Swezey at the time, which was last April, said he would confer in N.Y. with the major pix distributors on his proposal. Plan would work better with the cooperation of pix distributors. It's now seven months later and projected confabs have never been held.

Opinion of the distributors, an opinion which seems to be prevailing, is that local station management should be solely responsible for the pix telecast. A national screening board, as envisioned by NAB, smacks too much of censorship, distributors feel.

Attitudes of local stations, as has been proven time again, vary as to telecasting adult-themed cinematics. Some stations won't play a feature labeled "condemned" by the National Legion of Decency. A few stations might, and a larger group may try to cut objectionable scenes, if the "C" pic were bought. Other than the Legion's "C's" adult themed pix haven't too tough a time, relatively, to find a market among stations.

Quinn Martin Pacts Exclusive With UAT

QM Productions, headed by Quinn Martin, an independent film producing company, has been signed to an exclusive contract by United Artists Television. Scripts for two tv projected series under the QM Productions banner have been prepared. One of the projected series is being coproduced with ABC-TV.

Martin, an exec producer, has been associated with the two-partner "The Untouchables," which touched off the series; "Bernadette" for Desilu Playhouse and "The New Breed."

Martin joins four other indie producers who are committed for one or more pilots for UAT, others being Leslie Stevens' Daystar Productions, Bill Asher and Chrislaw Productions, David L. Wolper and Jules Bricken.

'Best of Groucho' $2,500,000 Gross As Syndie Entry

Two years in syndication, the 250 half-hours of "The Best of Groucho" has grossed $2,500,000 for NBC Films, which makes it the distributor's top dollar syndie show.

Stanza is in "88 Situations," according to NBC which also supplied the money figure. And where all 250 were not sold the first time around, every single station that owned any part of them picked up the rest in the second year. Sales boss of NBC Films Bill Breen said it's the first time on NBC Films books that there had been no expirations or cancellations for a syndie show that was being stripped for daily use by stations.

Jerry Lewis Dystrophy Special Set for WPIX, National Distribution

Muscular Dystrophy Assn. of America-produced Jerry Lewis hour tv special called "From This Moment On" will be seen for first time on WPIX, N.Y., Tuesday, Nov. 6 at 9:15 p.m. Program was filmed recently in Hollywood and stars Jerry Lewis as host along with guest appearances by Ethel Merman, Dorothy Collins, and Bobby Darin. Other guest stars include, Steve Allen, Andy Williams, Vince Edwards, Helen O'Connell, Jim Backus, Betty White, Hugh Downs, Bobby Van, Rose Marie, Hy Averbach, Jan Clayton, Pat Harrington Jr., Dennis James, Allen Jones, Stubby Kay, Dina Merrill, Troy Donahue, Jules Munshin, Pat O'Brien, Suzanne Pleshette, Cesar Romero, Barry Sullivan and Henry Mancini and his orch.

Filmed recently at Hollywood's El Capitan Theatre before an audience of 200 Hollywood personalities the program was produced for Lewis and the Muscular Dystrophy Association by Ernest Glucksman. Program is directed by Jack Shea.

Show will be distributed nationally to other tv stations.

METROMEDIA DIVIDEND

Metromedia, parent company of Metropolitan Broadcasting Co., declared an exetra dividend of 10c per share for 1962 in addition to the regular semi-annual dividend of 10c.

Melon is payable Nov. 30 to stockholders of record as of Nov. 16.

Sklar & Mayer Educ'l TV Prod.

Mike Sklar and Harold Mayer, both formerly with CBS-TV's public affairs department, have set up their own company, Mayer-Sklar, to handle programming projects for educational tv showcasing. Already in the works an 11-part series, "Exploring the Universe," with Dave Garroway hosting the half hours devoted to science with emphasis on physics and astronomy. A couple of Nobel prize-winning physicists, I. I. Raabi and Edward Pudcell, have already been lined up as guests along with Robert Oppenheimer, director of the Princeton Institute of Advanced Research. Lester Cooper is producing; Dennis Kane is directing.

The Mayer-Sklar company is also rolling with 10 half-hour films devoted to psychology being produced in cooperation with the American Psychological Assn. Titled "Focus on Behaviour," series is being produced by Mitchell Grayson with different directors being assigned to each show. Company is also planning five shows on the space program in association with the National Aeronautics & Space Agency.

Mayer-Sklar is also producing a one-hour film for the Amalgamated Clothing Workers of America on the union's 50th anniversary. It'll be a history of the U.S. as seen through labor's eyes.

WBBM-TV'S BATCH OF SG POST-1954s

Chicago, Oct. 30.

WBBM-TV, the CBS o&o here, has strengthened its feature film offensive in the market with the purchase of 73 post-1954 titles from Screen Gems. All are Columbia films.

Pix include "From Here to Eternity," "Eddy Duchin Story," "Operation Mad Ball," "Bell, Book and Candle," "Middle of the Night," "Last Angry Man" and "They Came to Cordura."

With largest film library in Chi, WBBM-TV beams three features each weekday, including a double feature at 10:15 p.m., and has prime showcases on Saturday and Sunday nights.

THE TEAHOUSE OF THE AUGUST MOON
(Hallmark Hall of Fame)
With David Wayne, Paul Ford, John Forsythe, Miyoshi Umeki, William Le Massena, Teru Masumoto, Yuki Shimoda, Fred Kareman, others
Producer-Director: George Schaefer
Writer: John Patrick
Teleplay: Robert Hartung
90 Mins.; Fri. 8:30 p.m.
HALLMARK CARDS
NBC-TV (color)
(Foote, Cone & Belding)

Quiet charm, infectious humor and warm wisdom spun their magic web in the vidversion of "The Teahouse of the August Moon." There were lapses in acting, times when the fragile composition seemed shallow, moments when the play seemed dated. Yet, overcoming all, like a warm summer breeze, were the threads of poetry, the imagery sparked by wisdom, the gay abandon of gentle people.

Producer-director George Schaefer mounted the teleplay, done in color, as he would a stage play. The settings always were studio confined, making the outing more of an adventure of spirit than of location.

Catching the spirit best of all was David Wayne, portraying Sakini, the Okinawan who tries to translate eastern and western ways. Wayne, who played the same role in the Broadway engagement, had the lilt of the poet, the grace of a sage, and the humor of a gifted clown. When things would become dull, as they occasionally did, he always came back for the lift and never missed.

Paul Ford, another original Broadway cast member, faulted a bit. He appeared to be delivering his lines more to a theatre audience than to the studio cameras. Ford of "Sergeant Bilko" fame should have been aware of that pitfall. Nevertheless, he did project the role of the bumbling American officer trying to introduce democracy to the natives of Okinawa, only to be conquered by them.

John Forsythe as Captain Frisby didn't seem to get into his role until midway in the play, when he took on added dimensions. Miyoski Umeki as Lotus Blossom, the geisha girl, was winning, feminine, and the source of a merry, if overdrawn, mish-mash when the democratizing American officers failed to understand the difference between a geisha girl and a prostitute. With the difference now clear, it might not be a wonder if America, for a change, does not adopt an oriental custom—of having geisha girls. Miss Umeki made the role so winning.

William Le Massena portrayed the Army psychiatrist, sent out to probe the mind of erring John Forsythe, only to succumb to the same native ways as his would-be patient. Teru Masumoto drew laughs as the Okinawan version of a femme women's leader. Yuki Shimoda as the old man, championing a tea house rather than a pentagon-shaped school, had some of the finest poetic lines. Others in the cast lent their individual talents.

Teleplay was by Robert Hartung, from the play by John Patrick which, in turn, was based on the novel by Vern Sneider. All the above writing credits helped to make this fragile outing of goodwill and understanding, a pleasant 90-minute interlude before the tv set. The commercials, done in a variety of styles, were up to the standards set by this Hallmark dramatic vehicle.

One transmission goof should be noted. In the midst of the telecast, a promo on an upcoming NBC-TV "River Nile" special suddenly intruded on the screen like a wild sore thumb. *Horo.*

Canada's Election Spread

Ottawa, Oct. 30.

Wide AM and television coverage of the Nov. 6 elections in the U.S. has been set up by the Canadian Broadcasting Corp. James M. Minifie, CBC's man in Washington, is to head a panel of experts on U.S. affairs for the radio coverage.

Video airers will use nowlton Nash of CBC; George Bain, Toronto Globe & Mail correspondent in Washington and CBC announcer Bruce Marsh. Coverage will start at 9:30 p.m. for AM, 10:30 p.m. for tv, and continue until the results are final.

THE RIVER NILE
With James Mason, narrator; others
Producer-Writer: Lou Hazam
Director: Ray Garner
Music: Eddy Manson
60 Mins., Sun. (28), 10 p.m.
LIGGETT & MYERS, BRISTOL MYERS
NBC-TV (film, color)
(J. Walter Thompson, Young & Rubicam)

Once in a long while, television will produce a piece extraordinarly worthy of repetition, and Lou Hazam's celluloidal love affair with "The River Nile" is one of this thin file. The subject matter was splendid, and the film, in color, so clear, so comprehensive and so beautiful that a viewer could easily imagine the making of this 55-minute picture took far more time than television production is normally alloted.

Guy Blanchard's camera traced the Nile from its central African sources northward through many countries, into Egypt where it dwelt on that nation's magnificent antiquity and, finally, into the Mediterranean. The blues of Blanchard's film were the bluest blues, the reds faded by extreme sunlight, the whites stark and the greens vivid. With the help of his director Ray Garner, Blanchard brought a delicacy, even lightness to his work. If the scenery was at times splendid and, at all times, charming, the pictures of the animals were the best ever seen in a nature film. Never before were there such lions of beauty or crocs of humor.

But Hazam was the guiding force. So overtly enamored was the writer and producer of the 4,000 miles of water, which he felt so strongly was a power for good, that he chose to pen his narration in poetry, using the angular, sometimes stiff syntax of the ancients. In a way this was entirely apt, although sometimes it became a minor hurdle to jump. Hazam's epic had in it also the touch of a crusade; he encouraged a plan to move the temples and massive statuary of Egypt to higher ground in order to save it from the high waters of the Aswan dam. In James Mason's hands, the narration was clear and always dramatic, at moments too much so.

As much a part of the narration and the mood of beauty was the music. Eddy Manson took some original sounds, some musical cliches (used sparingly and with purpose) and refreshingly wound his way up river along with the brilliant camera.

Presence of two hardsell sponsors may not have been appropriate to the mood but, for certain, the cases of Liggett & Myers and Bristol Myers benefitted roundly from the milieu. *Art.*

HERE'S EDIE
With Edie Adams, Peter Falk, Duke Ellington Orch.
Producer-Director: Barry Shear
30 Mins.; Tues., 10:30 p.m.
CONSOLIDATED CIGAR
ABC-TV, from N. Y. (tape)
(Lennen & Newell)

Edie Adams, looking smart and fetching, dressed in chic style for the proper numbers, made her half hour of sophisticated jazz a soothing pleasure for eyes and ears. Duke Ellington & orch supplied the music; Miss Adams, the vocalizing and beauty, a neat combo for the living room.

The motif for the opening stanza of "Here's Edie," first of a series of Tuesday night ABC-TV half-hour specials this season, was sounds of a big city. Theme offered room for blues, joy and a pinch of sex. Motif also allowed New York to serve as a backdrop. Idea for the outing was a good one, and Miss Adams also did well in the commercials, pitching, of all things, cigars. Commercials showed Miss Adams off as a comedienne. Pity she didn't inject more of a comedic note in her program—but that quality of hers may be used to good avail on other outings of the series.

Peter Falk did a guest stint, delivering a monologue of a New York cabbie. His bit had more pathos than humor, and most of the laugh lines were heavy and forced.

In her last segment, Miss Adams did a switch from a lovely rendition of "When I Fall in Love" to portraying a night club stripper. There was humor in the juxtaposition, the switch capturing the light, irreverent Miss Adams to ... *Horo.*

MISS TEENAGE AMERICA CORONATION PAGEANT
With Bud Collyer, Allen Ludden, Zina Bethune, Bobby Rydell
Producer: Paul Levitan
Director: Vern Diamond
Writer: Craig Gilbert
90 Mins., Fri. (26), 9:30 p.m.
PARTICIPATING
CBS-TV, from Dallas

Finals of the second annual "Miss Teenage America" beauty pageant here provided a fine showcasing, and good entertainment, for 90 minutes at the State Fair Music Hall, with 79 contestants from as many cities amply filling the big stage. Lovely femmes, in the 13 to 17-year bracket were judged on poise, personality, talent and skill at dramatic improvisation. No bathing suit competition for the entrants.

Darla Jean Banks, 16, of Fresno, Calif., was crowned the 1963 "Miss Teenage America" by the first, 1962 queen, Diane Lynn Cox, of Richmond, Va., and singer Bobby Rydell. Brunette looker was among the six finalists. She received a four-year college scholarship valued at $14,000, a new convertible, a year's supply of cosmetics, a 10-day Caribbean cruise and a chest full of tennis shoes. There were no alternates or runners up. In the talent portion, Paulette Jane Breen, 15, of Toledo, took the award with an acrobatic ballet.

The six finalists displayed exceptional talent in providing interim entertainment, with a big assist from the "Singing Cadets of Texts A. & M. College" chorus and their vocal of "I Enjoy Being a Girl."

Bud Collyer, of CBS-TV's "To Tell the Truth," made an affable emcee. He received fine assists from the hostess and host, Zina Bethune of "The Nurses" and Allen Ludden, the "Password" emcee. Rydell, Ludden and Miss Bethune worked neatly with finalists in the ad libbed sketches.

This was the first year of full network coverage by CBS-TV, which has a seven-year pact on the Dallas-owned pageant. Producer Levitan and director Diamond gave it top treatment, with no hitches. Dallasites Charles R. Meeker Jr. and Hyman Charninsky were the pageant's producer and musical director, respectively, and jelled the show before tv exposure via the eliminations and rehearsals during the week. *Bark.*

WAYNE & SHUSTER HOUR
With Shirley Harmer, Don Gillies, Paul Kligman, Don Francks, Samuel Hersenhoren Orch
Producer: Don Hudson
Writers: Wayne & Shuster
60 Mins., Tues., (23) 8:30 p.m.
UNION CARBIDE, GENERAL MOTORS, MAX FACTOR
CBC-TV, from Toronto (tape)
(Sanfield, Johnson & Hill; MacLaren; Muter, Culiner, Frankfurter & Gould)

Don Hudson has been producer-director for seven seasons of the "Wayne & Shuster Show," which now has the status of four 60-min. specials, the next to be presented (taped) on Dec. 10. Show has also three sponsors.

Wayne & Shuster who, in addition to appearing on the "Ed Sullivan Show" as well as the one-hour specials on the Canadian Broadcasting Corp. web, remain the only comedy team to be widely known outside Canada—and they write all their material.

Comedians also worked in Shirley Harmer's warbling of "This May be the Start" and "Smiles" (with plenty of hiptossing) into their 60-mins. stint; and Don Gillies was again choreographer, though "The Painters" (four boys, four girls) was the featured routine and was producer Don Hudson's idea.

Takeoff on "Bonanza," tagged "Bandana," with Johnny Wayne taking the role of "Cartwheel" father and passing much of the dialog to Frank Shuster, was the comedy highlight of the program. Pair also did a burlesque of CBC's birth of tv 10 years ago, complete with light banks that went out, intrusion of stagehands, lighters that refused to work, etc. The team maintained their reputation as very funny fellows.

Samuel Hersenhoren and his 27 men—though they never appeared on-camera — gave fine support; with production values excellent. *McStay.*

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BOB HOPE SHOW
With Lucille Ball, Juliet Prowse, Bing Crosby, Les Brown Orch
Producer: Jack Hope
Director: Jack Shea
Writers: Mort Lachman, Bill Larkin, John Rapp, Lester White, Charles Lee, Gig Henry
60 Mins.; Wed., 9 p.m.
TIMEX: CHEMSTRAND
NBC-TV, from H'wood (tape)
(Warwick & Legler; Doyle Dane Bernbach)

The Cuban crisis must be serious since Bob Hope laid off gagging about it on his first show of the new season last Wednesday night (24). In his opening monolog, when Hope generally ribs and roasts the state of the nation, the script skirted all sensitive issues and latched onto some dated headlines about Telstar and the space program.

But Hope's delivery was, as usual, masterful in its parlaying of snappers into a potent laugh payoff. His teeoff chatter was a nifty lead-in to a firstrate variety stanza highlighted by a couple of sharp takeoffs on network tv programs. In these, Hope was the incontrovertible star within a supporting constellation consisting of Bing Crosby, Lucille Ball and Juliet Prowse.

First skit echoed the tv lawyer cycle in which Miss Ball played a district attorney and Hope was the underworld syndicate boss. It was a broad parody which even broke up the players, but this type of thesping highjinks is par for the course on a Hope outing.

The second skit, a takeoff on "Bonanza," was even better. In this one, Crosby was the head of vast Texan empire and father of three sons, all of whom were played by Hope. With Miss Prowse rung in for some sex appeal, it was a risible romp in a madcap groove which Hope carried off with flawless timing and unruffled aplomb.

As her solo number, Miss Prowse was showcased in a swinging Turkey Trot production, in which her slick hip-tossing hoofing was given highly attractive production backing by a male ballet troupe. Miss Ball and Hope also joined for some gentle kidding about their costarring roles in the film, "Critic's Choice," a sequence that was illustrated by some film clips showing how each goofed their lines.

Crosby was featured in the finale, doing an okay solo vocal on "I Can't Begin To Tell You" and then duetting on "Put 'er There, Pal," from their film, "Road To Utopia." It was top-name and top-drawer all the way. *Herm.*

TWENTIETH CENTURY
With Walter Cronkite, narrator
Exec Producer: Burton Benjamin
Producer: Isaac Kleinerman
Director: Dan Klugherz
Writer: Earle Luby
30 Mins., Sun., 6 p.m.
PRUDENTIAL
CBS-TV (film)
(Reach, McClinton)

Since the inception of "Twentieth Century" six years back, the tv lanes have been literally inundated with shows embracing the same documentary-reportage technique. Yet it must be said in all frankness that this veteran CBS-TV series has a professionalism, a style and a freshness that still makes it a superior entry of its kind.

For its seasonal premiere last Sunday (28), "Twentieth Century" devoted itself to a word-picture of the formative years of Dag Hammarskjold, the ill-fated Secretary-General of the UN who was killed in a plane crash a year ago.

Granted the limitations of a half-hour showcase and, of necessity, the episodic treatment, nonetheless the participants succeeded in etching for the viewer, however fleetingly, those qualities which through boyhood and into manhood, eventually gave to the world a statesman of high integrity, a man of keen intellectual curiosity and attainment, a man possessed of tremendous soundness and balance as befits a servant of the world and, in the words of narrator Walter Cronkite, "a man who lived for peace and died for that cause."

In the reminiscences with close friends and associates, including his grammar school teacher, (now 70) and as the cameras roamed over the places (Uppsala, Stockholm, Lapland, etc.) which were significant in Hammarskjold's early life, "Twentieth Century" came up with a warm, personal portrait of a man to remember. *Rose.*

WEEKEND
With Jerry Lester, Bobby Darin, Choo Choo Collins, Richard Wess Orch, others
Producer: Vernon P. Becker
Director: Arnee Nocks
Writers: Ronald Axe, Ronald Friedman, Sol Weinstein
60 Mins., Sat., 11 p.m.
PARTICIPATING
WOR-TV, N.Y. (tape)

Comedian Jerry Lester joins syndication's plush variety offerings this season—which includes the Steve Allen nightly strip from Westinghouse Broadcasting and six specials from the new Victor Borge-Geoffrey Selden production team. His show opened in New York Saturday night (27) on WOR-TV, and reportedly on nine or so other stations around the country.

Initialer in the series featuring the comic whose "Broadway Open House" was one of tv's early smashes came off as predominantly a display of the host's manic antics—sort of a nitery show for the folks who don't want to mess with baby sitters, the parking problem and the crowded, smokey environs on the big night off.

Lester's jet chatter and bounce gave the illusion of a swifter pace than the hour actually had, and the traditional stage set with band backing helped to promote the nitery atmosphere. Choo Choo Collins, well-stacked blonde singer, also fitted into the clubby scenery with a couple of upbeat standards belted dramatically.

There was some deviation with guest Bobby Darin, who took a turn at the piano and went out into the audience for a windup bit with Lester. The audience participation, a carefully staged affair with prop interviewees including a Mrs. Miller who could have been that chronic fan of Jack Paar, was apparently meant as a takeoff on such wanderings on other late night outings. Teen fave also managed large plugs for his current pix.

Easily the highlight was a satirical routine by Lester, aping radio's rock-and-roll deejays, with such items as tomorrow's hit, "That's Wednesday," by Conway Gangster and the Hoods on the Maffia label, "When My Face Clears Up Again Kathlene." More of the same would be most welcome.

Richard Wess' six-man band, with Chubby Jackson on bass, sets a solid musical pace. *Bill.*

GREAT TEACHERS OF OUR TIME
With Dr. Roman Vishniac
Producer: Walter D. Engels
Director: Marvin Long
30 Mins., Sun., 8 p.m.
WPIX-TV, N.Y.

This public service half-hour produced by WPIX and New York University which features top professors from New York area universities and colleges is prey to the subject's tv personality.

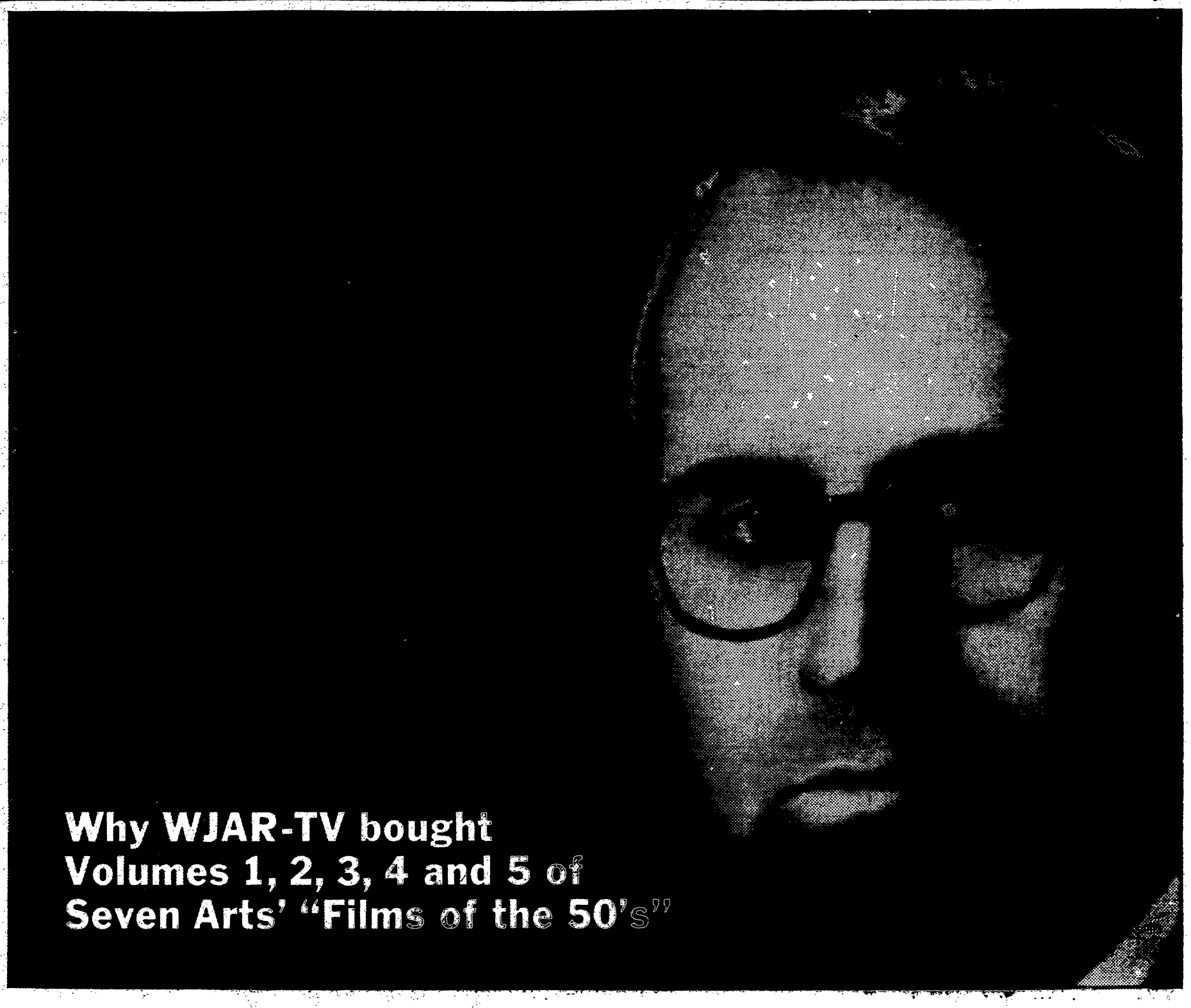
Show caught featured Dr. Roman Vishniac of Yeshiva, a biologist considered the leading photographer of microscopic life. Undoubtedly a good man in the laboratory, Dr. Vishniac's video projection was hampered by a thick accent, and primetime tv, at any rate is hardly the spot for an 8th grader's intro to biology. The straight, unrelenting single-camera mugging of the subject served only to entrench the stolid mood; nor did the switch to the professor's microscopic photo work hypo the show.

There was once a show around that delved the personal lives as well as the academic views of the nation's teaching greats, and this WPIX-NYU effort would benefit by a bit of the same. A few camera sweeps of the campus as an intro don't provide enough background. *Bill.*

SRO on Orange Bowl

The Orange Bowl football game, which ABC-TV will be televising for the second straight year on New Year's Day, has been sold out. One-half sponsorship has been picked up by Buick Motors, through McCann-Erickson, with the other half split between R. J. Reynolds Tobacco, through William Esty, and United Motors Service Division of General Motors, through Campbell-Ewald.

The web will also carry surrounding Orange Bowl events, such as the parade the night before the game and a regatta, which will be presented on "Wide World of Sports" in January.



President and General Manager, WJAR-TV Providence, R. I.

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For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)
Individual feature prices upon request.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top 10 network shows on a local level and offers a rating study of the top 10 syndicated shows in the same particular markets. This week five different markets are covered.

Both the network and syndication study features the total area homes reached and the metro area ratings on each show. The total area homes reached reflects the audiences on the basis of the total market area examined. The metro area ratings are based on the metropolitan markets within the total area examined. Top 10 shows, both network and syndicated, are listed on the basis of their showing in the total area homes barometer.

Various branches of the industry, ranging from media buyers to local stations to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY Coupled with the rating performance of the top 10 network shows, on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every market in the U.S.

BOSTON

STATIONS: WBZ, WHDH, WNAC. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

Rk.	PROGRAM	Sta.	Total Area Homes Reached	Metro Area Rtg.
1.	Hazel	WBZ	593,900	43
2.	Dr. Kildare	WBZ	531,000	39
3.	Ben Casey	WNAC	427,500	33
4.	Sing Along	WBZ	424,500	31
5.	Perry Mason	WHDH	420,300	30
6.	Gunsmoke	WHDH	386,100	25
7.	Price Is Right	WBZ	377,600	28
8.	Ed Sullivan	WHDH	375,300	28
9.	87th Precinct	WBZ	370,100	27
10.	What's My Line	WHDH	362,500	25

Rk.	PROGRAM, Day & Time	Sta.	Dist.	Tot. Area Homes Reached	Met. Area Rtg.
1.	Best of Groucho (Thurs. 7:30)	WBZ	NBC Films	210,700	15
2.	Medic; Football (Fri. 10:30)	WBZ	NBC Films	198,000	14
3.	Highway Patrol (Thurs. 8:00)	WBZ	Ziv-UA	187,000	12
4.	Sea Hunt (Sat. 7:00)	WHDH	Ziv-UA	171,500	11
5.	Hong Kong (Tues. 10:00)	WNAC	20th Fox TV	164,200	13
6.	Death Valley Days (Wed. 7:00)	WBZ	U.S. Borax	163,300	11
7.	Wyatt Earp (Thurs. 7:00)	WBZ	ABC Films	125,700	8
8.	Brave Stallion (Fri. 7:00)	WBZ	ITC	121,400	7
9.	Diamonds; Telstar (Tues. 7:30)	WHDH	Ziv	117,000	7
10.	Rescue 8 (Tues. 7:00)	WNAC	Screen Gems	112,100	10

Compet.	Sta.	Total Homes
Circus; Gunn; Alcoa	WHDH	115,900
Target	WNAC	262,900
Donna Reed	WNAC	252,400
Huntley; Dragnet	WBZ	100,000
Moore; Talent Scouts; BB	WHDH	346,900
News; Wea.; CBS News	WHDH	130,300
Everglades	WNAC	97,700
News; Wea.; CBS News	WHDH	121,600
Laramie; Debate; Telstar	WBZ	114,300
Assignment Underwater	WBZ	98,500

CHICAGO

STATIONS: WBBM, WNBQ, WBKB, WGN. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

1.	Moore; Talent Scouts	WBBM	780,000	37
2.	Ben Casey	WBKB	642,900	30
3.	What's My Line	WBBM	619,000	29
4.	Untouchables	WBKB	544,300	26
5.	Gunsmoke	WBBM	499,400	22
6.	Candid Camera	WBBM	497,000	23
7.	Hazel	WNBQ	473,000	21
8.	Dr. Kildare	WNBQ	466,100	22
9.	Sing Along	WNBQ	454,100	20
10.	Lawrence Welk	WBKB	435,300	20

1.	Wild Cargo; BB (Tues. 8:30)	WGN	Lakeside TV	281,100	14
2.	Third Man; BB (Fri. 9:30)	WGN	NTA	266,600	13
3.	Huckleberry Hound (Mon. 6:00)	WGN	Screen Gems	220,000	10
4.	San Francisco Beat; BB (Tues. 9)	WGN	CBS Films	218,700	10
5.	M Squad; BB (Tues. 9:30)	WGN	MCA	212,700	10
6.	Sea Hunt; BB (Tues. 7:00)	WGN	Ziv-UA	202,600	10
7.	Yogi Bear (Tues. 6:00)	WGN	Screen Gems	197,000	9
8.	Rocky & Friends (Wed. & Fri. 6:00)	WGN	Pat	192,400	9
9.	Suspicion; Aquanauts; BB (Fri. 8:30)	WGN	MCA; Ziv	178,700	8
10.	Rescue 8 (Thurs. 9:00)	WGN	Screen Gems	167,200	8

Ichabod & Me	WBBM	325,300
Target	WBKB	370,500
Report; CBS News	WBBM	206,900
Moore; Talent Scouts	WBBM	745,700
Moore; Talent Scouts	WBBM	814,400
Password	WBBM	354,600
Report; CBS News	WBBM	174,300
News; Wea; Hunt-Brink	WNBQ	187,800
Report; CBS News	WBBM	246,100
77 Sunset Strip	WBKB	349,200
Twilight Zone	WBBM	407,400
Sing Along	WNBQ	447,200

CLEVELAND

STATIONS: KYW, WEWS, WJW. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

1.	Ben Casey	WEWS	456,400	38
2.	Hazel	KYW	341,100	29
3.	Moore; Talent Scouts	WJW	321,300	30
4.	Sing Along	KYW	313,000	23
5.	Naked City	WEWS	312,600	26
6.	Donna Reed	WEWS	305,000	22
7.	77 Sunset Strip	WEWS	283,000	28
8.	My 3 Sons	WEWS	276,800	23
9.	Griffith; Lucy-Desi	WJW	273,800	21
10.	Hawaiian Eye	WEWS	264,500	20

1.	Shannon (Fri. 10:30)	WEWS	Screen Gems	302,300	27
2.	Third Man (Fri. 10:00)	WEWS	NTA	179,600	15
3.	Keyhole; BB (Tues. 9:30)	WJW	Ziv-UA	166,600	14
4.	Yogi Bear (Thurs. 7:00)	KYW	Screen Gems	152,700	12
5.	Divorce Court (Sat. 6:30)	WJW	Storer TV	127,800	11
6.	Troubleshooters (Tues. 7:00)	WEWS	Ziv-UA	124,700	8
7.	Huckleberry Hound (Mon. 7:00)	KYW	Screen Gems	118,400	9
8.	Tightrope; News; BB (Tues. 7:30)	WJW	Screen Gems	105,200	12
9.	Quick Draw McGraw (Fri. 7:00)	KYW	Screen Gems	101,900	9
10.	Peter Gunn (Tues. 8:30)	KYW	Official	82,000	9

Chet Huntley; FB	KYW	88,800
Twilight Zone	WJW	241,700
Yours For A Song	WEWS	224,900
CBS News; Camera Sports; Weather	WJW	49,500
Premier Performance	KYW	82,000
CBS News; Camera Sports; Weather	WJW	94,800
CBS News; Camera Sports; Weather	WJW	92,700
Bugs Bunny; Telstar	WEWS	179,900
CBS News; Camera Sports; Weather	WJW	57,900
New Breed	WEWS	235,400

DETROIT

STATIONS: WJBK, WWJ, WXYZ, CKLW. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

1.	Ben Casey	WXYZ	501,300	43
2.	Hazel	WWJ	343,700	28
3.	77 Sunset Strip	WXYZ	333,200	26
4.	Moore; Talent Scouts	WJBK	324,900	28
5.	Perry Mason	WJBK	320,100	26
6.	Sing Along	WWJ	316,000	24
7.	Dr. Kildare	WWJ	313,200	26
8.	Price Is Right	WWJ	297,800	23
9.	Untouchables	WXYZ	297,400	24
10.	Gunsmoke	WJBK	294,400	25

1.	Third Man (Tues. 9:30)	WJBK	NTA	168,000	14
2.	Death Valley Days (Sat. 7:00)	WJBK	U.S. Borax	151,800	13
3.	Everglades (Fri. 7:00)	WJBK	Ziv-UA	134,500	12
4.	Best of Groucho (Wed. 7:00)	WWJ	NBC Films	120,500	9
5.	You Asked For It (Mon. 6:30)	CKLW	Crosby Brown	115,300	10
6.	Champ Bowling (Sun. 11:30)	WXYZ	Schwimmer	97,100	7
7.	Danger Man (Mon. 7:00)	WJBK	ITC	90,500	8
8.	M Squad (Mon.-Fri. 6:00)	WWJ	MCA	87,600	7
9.	Sea Hunt (Tues. 7:30)	WJBK	Ziv-UA	62,800	5
10.	Tightrope; Manhunt (Mon. 7:00)	WXYZ	Screen Gems	80,500	6

Yours For A Song	WXYZ	235,900
Matty's Funnies	WXYZ	73,100
At The Zoo	WWJ	80,000
Mr. Ed	WJBK	52,000
News; Spts; Hunt-Brink	WWJ	108,400
Washington Speaks	WJBK	11,100
George Pierrot	WWJ	154,100
Early Show	WJBK	66,000
Laramie	WWJ	137,600
George Pierrot	WWJ	154,100

FRESNO

STATIONS: KMJ, KFRE, KICU, KJEO. SURVEY PERIOD: JUNE 15 - JULY 12, 1962.

1.	Wagon Train	KMJ	53,900	33
2.	Ben Casey	KJEO	53,600	35
3.	Hazel	KMJ	52,500	30
4.	Bonanza; TV Awards	KMJ	50,500	31
5.	Gunsmoke; Miss Univ.	KFRE	48,100	26
6.	Dr. Kildare	KMJ	47,200	29
7.	Griffith; Lucy-Desi	KFRE	46,100	21
8.	Perry Mason	KFRE	45,900	26
9.	D. Thomas; Luci-Desi	KFRE	44,300	19
10.	My 3 Sons	KJEO	43,600	25

1.	San Francisco Beat (Tues. 6:30)	KMJ	CBS Films	34,500	18
2.	Sea Hunt (Tues. 7:00)	KMJ	Ziv-UA	29,300	17
3.	Manhunt (Thurs. 7:00)	KMJ	Screen Gems	27,800	18
4.	Death Valley Days (Fri. 7:00)	KFRE	U.S. Borax	24,500	13
5.	Quick Draw McGraw (Mon. 6:00)	KFRE	Screen Gems	24,000	14
6.	Peter Gunn (Mon. 7:00)	KFRE	Official	23,000	13
6.	Three Stooges (Mon.-Fri. 5:15)	KFRE	Screen Gems	23,000	15
7.	Highway Patrol (Wed. 7:00)	KMJ	Ziv-UA	22,000	15
8.	Huckleberry Hound (Wed. 6:00)	KFRE	Screen Gems	21,600	12
9.	Yogi Bear (Tues. 6:00)	KFRE	Screen Gems	20,600	11

News; CBS News	KFRE	19,600
Margie	KJEO	18,300
Riverboat	KJEO	15,900
Films of 50's	KMJ	29,800
News; Huntley-Brinkley	KMJ	42,900
Int'l. Showtime	KMJ	23,300
Movie; Sportlight	KMJ	13,700
Agriculture	KMJ	12,300
Wrestling	KJEO	23,000
News; Huntley-Brinkley	KMJ	31,400
News; Huntley-Brinkley	KMJ	42,900

White House Memo

Continued from page 29

may come into the possession of news media."

"During the current tense international situation," the memo continued, "the White House feels publication of such information is contrary to the public interest. We ask public information media of all types to exercise caution and discretion in the publication of such information."

White House officials said the memo was not binding on anyone, was merely a request for cooperation. They refused to call it censorship, voluntary or otherwise, but admitted it was unprecedented.

The memo grew out of a meeting Salinger had Tuesday (23) with both newspaper and radio-tv network representatives at which the news lid was discussed.

Officials, asked if there had been indiscreet disclosure of security information, cited as an example a network tv broadcast on which a Guantanamo DP had been asked about the military buildup at that U.S. naval base on Cuban soil.

The 12 embargoed types of information included: plans for employment of U.S. forces and equipment; estimates of U.S. destructive capability; intelligence estimates of enemy targets; intelligence estimates of enemy capability or success of U.S. intelligence; details on U.S. troop, vessel or aircraft movements; and location, strength and vulnerability of any U.S. forces or installations.

Glazer's WBC Slot

Ralph L. Glazer is taking over as national radio sales manager for Westinghouse Broadcasting, filling the vacancy left by Walter Schwartz who was shifted to WINS, N.Y., as assistant general manager when WBC took over the latter station two months ago.

Glazer moves over from CBS Spot Sales where he was eastern sales manager.

CBS In The Lead

Continued from page 27

ABC in the face of the NBC "Kildare"-"Hazel" combo and the re-emergence of CBS' Thursday night sked (after a '61 disaster) sparked chiefly by "Mr. Ed," "Perry Mason" and the hour Hitchcock. On the other hand "Nurses" on Thursday is proving a dud.

Further, they suggest trouble for the Andy Williams musical hour and a decline in the Nielsen payoff on the Mitch Miller show in its shift to Friday nights. Jackie Gleason's Saturday night hour on CBS holds a commanding lead over "Sam Benedict" (NBC) and Roy Rogers (ABC). Latter is expected to be axed after 13 weeks.

Jack Paar's Friday night hour on NBC holds its own, though is getting beat in its first half-hour by ABC's "77 Sunset Strip." The competing "Fair Exchange" on CBS is fast going down the drain.

Above all, the ratings solidify the preeminent status of the old established personalities and properties such as Ed Sullivan, Jack Benny, Danny Thomas, Red Skelton, Lucille Ball, or a "What's My Line." That's why CBS never had it so good.

Reprise of The Business There Is None Like

Again the preparations pick up steam. Again editorial men are at work. Again a vast accumulation of data is collated from the literal far corners. The result will be the great annual issue as the current year ends and the next year begins. The values have grown with the know-how of 57 years of publication so that there is now an enormous anticipation factor.

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Quite literally the Anniversary Edition of Variety is an exciting merger of the trade facts and this periodical's unique skills in mustering them, interpreting them, making them come alive. Past issues of the annual compilation of special text have been called a concentrated, comprehensive, crash course in entertainment and the engineering of popularity.

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Foreign Television Reviews

THE BLACK & WHITE MINSTREL SHOW
With The Mitchell Minstrels, Stan Stennett, Eddie Calvert, George Chisholm, John Boulter, Dai Francis, Tony Mercer, Benny Garcia, Valerie Brooks, the Jackpots, the Television Toppers, the Jeffrey Brothers, Johnny Vyvyan, Orch under Eric Robinson
Producer: George Inns
45 Mins., Sun., 7:25 p.m.
BBC-TV, from London

This odd, and maybe suspect, entertainment returned to the schedules with its simple vigor and elan unimparied. Its production polish has already won the show a prize, and a legit version is a current money-spinner at London's Victoria Palace. Modelled on the old Negro minstrel shows that were once a summer mainstay at holiday resorts, the content remains naive, the gags ancient, and the tunes middle-aged if not pensionable. The male supers all appear with black faces and white hands, and the gals as their mother made them. And it stays surprising that such an oldhat gimmick should retain a mass audience. Reason must be that its nostalgic reminiscences are still potent, for it ignores every showbiz development in the past 25 years.

Chief material is a songalog hodgepodge, launched in this one by a clutch of Mississippi melodies, complete with banjos, riverboat hoots, and the kind of terping midway between an amble and a shuffle. But the show also took in an old English ballad about Polly Perkins, demurely sung by Valerie Brooks; a takeoff on German beer-cellar music; and Western hoss-and-buggy tunes, anything, it seemed, went.

Backbone of the offering were the choral bits delivered by the George Mitchell group, who had a setpiece in a nursery ditty. Guest spot was filled by Eddie Calvert and his trumpet, and Stan Stennett provided some subdued pierhead comedy. George Chisholm's party piece was a singing medley at the piano, mildly burlesquing assorted ballads.

But the show's main asset remained its zippy production, George Inns insuring that no individual item stayed long enough to be found wanting. Stanley Dorfman's sets also cleverly illustrated the black & white motif, and the basic gimmick would only be offensive to those who can't forget their color prejudices, or to those whose memories don't stretch back too far. *Otta.*

ZERO ONE
(The Liar)
With Nigel Patrick, Margaret Rutherford, Katya Douglas, Susan Travers, Beatrice Varley, Robert Flemyng
Writer: Michael Pertwee
Producer: Lawrence P. Bachmann
Director: Silvio Narizzano
25 Mins., Wed., 9:25 p.m.
BBC-TV from London

Based on the experience of an airline security officer, "Zero One" opened with a couple of ponderous and improbable tales. However, "The Liar" showed some improvement, if only because it had a guest performance from Margaret Rutherford, the chin-wagging eccentric thesp who can generally inject some flavor into any script. On this occasion, Michael Pertwee's plot was competent, although predictable, and the dialog was literate.

David Clandon (Robert Flemyng) was planing to Britain from Canada when his wife died, ostensibly from heart failure. Another passenger, Mrs. Pendenny (Margaret Rutherford), claimed that she had seen Clandon smother his wife with a pillow, told the skein's hero, Alan Garnett (Nigel Patrick), but was disbelieved. She was known as a congenital liar, and had cried wolf too often.

Upshot was that Mrs. Pendenny was dared into telling the press about her suspicion, and Garnett restaged the crime to get at the truth. Of course, Mrs. Pendenny was right all along, and Clandon obligingly admitted guilt.

Nigel Patrick, a suave and debonair thesp with a fine comic talent, seemed somewhat subdued in this segment, and the character hadn't enough quirks or traits to stretch his gifts. Production values were okay, with Silvio Narizzano directing with flair, but some of the minor cameos were crude and, as indicated, the end could be guessed about one minute after the beginning. *Otta.*

NATA PER LA MUSICA
(Born for Music)
With Caterina Valente, Mac Ronay, Paddy Stone, Vittorio Gassmann, Corrado Lojacono, Claudio Villa, Nicola Arigliano, Gianni Ferrio Orch, others, guests
Director: Mario Landi
Writers: Guido Castaldo, Maurizio Jurgens
60 Mins.; Sun. 9:05 p .m.
RAI-TV, from Rome

Caterina Valente is back for a nine-show Italo variety series, and audiences on this initial evidence look headed for another seasonal treat to compare with singer's previous "Bonsoir Catherine," staged by RAI last season.

Miss Valente once again registers in all departments: song, dance, emceeing, comedy, and just plain sympathy. She's as savvy a performer as has been seen hereabouts in some time, and RAI has done well in according her an encore. Strong backing for her song-and-dance routines came from MacRonay who came across strongly with his offbeat humor in a couple of sketches.

Britain's Paddy Stone was another beg-off debut with his solo chair-dance routine, also providing some fancy terp routines for his dance group (12 boys and eight gals.). Series' format—each is keyed to spoof of certain genre: quizzers, ad pix, sport programs, etc.—is anti-climatic, also because the writing, at least in the initial stanza, lacked snap and sharpness. More promising adjunct is a quiz interlude which every week will pit Miss Valente against three top Italo pop singers in a test of (lyric) memory. This made for some amusing ad libs on the show caught, with Claudia Villa, Nicola Arigliano, and Corrado Lojacon as her opponents.

Future stanzas will also feature guestints by such imports as Eddie Calvert, the Fraternity Brothers, Della Reese, Al Cajola, and others. Technical credits were in the usual RAI quality niche. *Hawk.*

WINTER JOURNEY
With Patricia Neal, Eddie Albert, Sam Wanamaker, Chuck Julian, Jared Alen, Alan Gifford, Guy Kingsley Poynter, Sonia Fox, Peter Carlisle
Producer: John Jacobs
Writer: Clifford Odets
90 Mins., Fri., 9:45 p.m.
BBC-TV, from London

Differences of national temperament are starkly emphasized in the reception awaiting a scribe like Clifford Odets. "Winter Journey" is a tense and fluent play, concentrating its emotional content in the character of Frank Elgin, the thesp alcoholic who is given his comeback chance and almost muffs it. The British tradition would be to treat the problem more sedately, pulling its emotional punches but, maybe, delving deeper into character nuances. This production aimed at recreating an American impact, with appropriate casting. The three leading U.S. thesps played it to the hilt, and the result was a slight sense of exaggeration for local consumers, but a show that would probably drain the tear-ducts on the other side of the water.

Those that remembered the legit version and "The Country Girl" movie would be in the minority, anyway. The main difference in this treatment, by John Jacobs, seemed to be that the ambiguous character of Elgin's wife, Georgie (Patricia Neal), was less marked. There was never any doubt, for the alert viewer, that Elgin was responsible for his own downfall and that Georgie was the long-suffering helpmate at the end of her tether. This made the character of Bernie Dodd (Sam Wanamaker), less formidable, for his conviction that Georgie was master-minding her husband's failure seemed to have no basis in fact. This somewhat destroyed the subtlety of Odets's play, and made the final scene of Elgin's Broadway triumph an anti-climax.

But, in every other respect, this was a compelling slice of tv drama, and it contained three remarkable performances. Eddie Albert got right to the heart of Elgin's insecure bombast, arousing sympathy for his refuge in the bottle. He also convinced that he was an actor of past genius, and expressed gently the pathos of a man with a past who suddenly saw that he might have a future. Patricia Neal, too, was excellent as the wife who had married beneath her and was inclined to keep it that way. Her encounters with the hostile Bernie were dramatically explosive. Sam Wanamaker, whose style tends to be over-Methodical, operated well on a more mechanical level, when he didn't let his technique show through.

Minor thesps were competent, but had little chance to be anything else. John Jacobs ensured that the main trio were highlighted by closeups, and deftly deployed the play in an idiomatic setting. It remained, however, a diminished version of a fine bit of theatrical craftsmanship, because it dodged the central who-was-guilty issue. *Otta.*

USTINOV IN ORBIT
With Peter Ustinov
Producer: Bill Ward
Director: Quentin Lawrence
60 Mins., Wed., 9:45 p.m.
Associated TeleVision, from London

During this hour, Peter Ustinov discussed four different productions of his latest play, "Photo Finish," showing clips of the companies in London, Zurich, the Hague, and Berlin, where the show was running simultaneously. Ustinov linked by talking to himself, answering his own questions, and attempting a survey of acting styles and theatre organization in the different countries.

Those who have relished Ustinov's earlier tv appearances and admired his fund of anecdote, mimicry, and insight would have been disappointed in this. Although he introduced a few sharp arrows, aimed at critics and the Chinese drama, the tone was otherwise earnest. Method adopted was to contrast film of the same scene in the various national versions, and this was repeated five times. This was four times too many, for, once the interest of seeing the same situation differently interpreted wore off, there was little to take its place. It also involved fair slices of German and Dutch, which would be Greek to most viewers.

The linking, too, seemed ill-prepared. Ustinov talked to the director of the Dutch production and discussed the influence of language on national acting styles. He quizzed the Berliner about the subsidized German theatre, and asked the Swiss whether he thought his play was a tragedy or comedy. Little that was memorable or deep came out of this, and each interview was followed by chunks of play again.

Interest was mainly for thesps, and those intrigued by style and interpretation. It could have been slashed by half its running time to advantage. Director Quentin Lawrence got some astute variations in the presentation of the same incidents by the four acting troups, but otherwise played safe. In fact, the hour suffered from lack of advance forethought, and from Ustinov's natural reluctance to criticise any of the thesps or directors, which might have stimulated. *Otta.*

Tele Follow-Up Comment

Bell & Howell Close-Up

On its second outing this season, "Bell & Howell Close-Up" came up last night (Tuesday) on ABC-TV with a disturbing film essay on the American prison system. Titled "The Big Revolving Door," the half-hour was the first half of a two-part documentary on the treatment of short-term prisoners on Riker's Island, one of the nation's relatively more enlightened penitentiaries 75% of whose graduates eventually return.

The "Close-up" team of director Nicholas Webster and writer Robert Lewis Shayon illuminated the institutional dry-rot and callousness which nullifies all attempts to rehabilitate the prisoners. Interviews with New York City Correction Commission Anna Kross revealed that though she is sensitive to the problem, she cannot move faster towards reform than public indifference and bureaucratic resistance permit.

The first half hour focussed on Riker's Island as seen through the eyes of a young prisoner. After being jailed for a few months for stealing a car, he left the prison even more embittered towards society than when he entered. His comments and that of other prisoners about life at Riker's Island were in stark contrast to the more optimistic claims of Mrs. Kross, the warden and a couple of the dedicated prison teachers. The clearly stated and unavoidable conclusion of this study in penalogical futility was that the American prison system is 100 year behind the times, approximately at the point where medicine was before it fully adopted scientific procedures. *Herm.*

Ed Sullivan Show

The big surprise on Ed Sullivan's CBS-TV show Sunday (28) was not the appearance of Steve Allen, ES' erstwhile competitor on another network a few years back, but the spinning of a side from Allan Sherman's Warner Bros. album "My Son, The Folk Singer." It was given visual values by a lip-syncing from the comedy team of Harvey Norman & Stanley Dean, but the takeoff of the "Frere Jacques" folk tune, called "Sarah Jackman" by Sherman is hilarious enough to stand on audio alone as deejay play has been proving. However, it was a solid plug for the already zooming album and one that added much gaiety to the hour.

Allen, on the other hand, didn't fare as well. His main effort was a satirization of the intricacies of current quiz shows. The idea had some merit, but the overall lacked the punch that Allen usually puts into his takeoffs. He came off much better in a later segment with a nifty riff on the keyboard and in a piano duet with Sullivan. Other comedy segment was handled by Jackie Mason who had a funny dissertation on expensive apartment house living. It was well delineated and packed with a good punchline at almost every turn.

With the exception of Lucho Navarro, a master of duplicating strange noises like a rocket take-

(Continued on page 38)

Foreign TV Followup

Sunday Night at the Palladium

The affable, college-boy personality of Pat Boone was the star bait of this "Sunday Night at the Palladium" from Associated TeleVision. The boy, trailing memories of heavenly teetotal rectitude, is immensely likeable—the kind of performer that parents don't mind their kids foot-tapping to. His appearance practically coincided with the world premiere of "The Main Attraction," and a couple of this movie's ditties climaxed his act. These, presented for the first time, seemed so-so, but might grow when ears get more used to them. Boone also gave out a jaunty "Lonesome Road" which was slick rather than fervent, and opened with "It All Depends on You." Clad in a four-buttoned blazer, he made a neat impression of a decent guy doing a wholesome job. The squeals, which came, were not intrusive.

He was ushered in by ventriloquist Dennis Spicer, just back from his U.S. tour. Spicer came up with a routine offering on this occasion, gagging with a glove-puppet tiger and snake to rather less effect than heretofore. His familiar echo-throwing was again a winner, and he scored with a finale that involved his old, and insulting, dummy.

The Kaye Sisters, a curvaceous voice-alike group, clicked with a bouncy clutch of numbers, giving more than their full value to "Come On In" and their latest waxing, "We Won't Say Goodbye." They also showed a somewhat desperate sense of comedy in "Nature Boy," with the most nubile sister attempting a Betty Hutton and coming perilously near to mutton.

The show was somersaulted into initial life by the Seven Volants, who repeated a highly-sprung routine to cracking effect. Norman Vaughan emceed with aplomb, and the dancers, under Pamela Davis, leaped with vigor. "Beat the Clock" and Jack Parnell's band were present as usual, and Alan Tarrant produced in pedestrian fashion. He seemed afraid of showing audience reaction, and, in this toprating music-hall show, participation should be seen as well as heard. *Otta.*

Clock & Dagger

Continued from page 26

poena; now we must resort to the legal means of a subpoena."

Under court order to bring the documents is Robert L. Werner, RCA vice president and general counsel, who was in Italy last week. Segal said he hoped Werner would be back in the U. S. by Wednesday.

Also due to testify under a Philco subpoena is Don McGannon, president of Westinghouse Broadcasting Co., who took a trip to Russia, but for what reason no one could say.

Weaver said Philco will elicit from McGannon evidence that NBC violated a consent decree to stop alleged blackjacking of stations to sell to the network.

"We expect McGannon to say that NBC, after signing the decree went right to Westinghouse and said 'We've been ordered out of Philadelphia, we're interested in your Boston station'," Weaver told the examiner.

"We say that is a continuation of the conspiracy and abuse of network power."

E. V. Huggins, board chairman of Westinhouse Broadcasting Corp., led off the hearing with reports that NBC was "determined" to get Westinghouse's station in Philadelphia, WPTZ (now WRCV).

Chris Witting, former president of Westinghouse, followed up by admitting he gave a congressional committee testimony that NBC was "muscling in" on their Philadelphia station.

Charles Thieriot, president of KRON-TV in San Francisco, added a few reports of the network's unsuccessful effort to buy that station from 1954 to 1960.

Desilu

Continued from page 30

and seek a deal where they will pay for the scripts and development of a pilot. We spend our money on them. I don't believe in waiting for the networks to okay preparation of projects."

The prexy recalled last selling season he sold the new Lucy series to JWT veepee Dan Seymour without a pilot, script or outline, just by telling him Lucy would be doing a comedy series. And this brought from Seymour a commitment of between $5,000,000-$6,000,000 for show and time. Later, Y&R and General Foods stepped in to pick up half that tab. Arnaz added, in telling of the circumstances of the sale, "that's the exception, of course."

He said pilot production will begin in November, that he hopes to have all the pilots finished not later than the end of February.

Networks Deny Employment Bias

Continued from page 1

tives of the three tv networks in statements outlining their webs' nondiscriminitory practices in hiring of both performers and production staffers; also negro comedian Dick Gregory, Negro actor P. Jay Sidney; variety host Ed Sullivan; and pix producer Otto Preminger and others.

During the first day of hearings (Monday) hiring practices were assailed by Negro actors Sidney Poitier and Ossie Davis and actress Hilda Simms.

In the sharp style of his nitery performances, Gregory quipped, "The only tv show that hires Negroes regularly is Saturday night boxing . . . The only thing colored you find on Broadway these days is a ticket stub.'

He nailed the ad agencies with primary blame in alleged discrimination in tv.

Ed Sullivan, whose variety show has feataured many Negro performers throughout its 15-years on the air. said his show had never been hurt by integrated programming. He and other producers pinned any lack of integration on "thoughtlessness" rather than other factors. He suggested the use of a Negro personality on all panel shows.

Preminger, who said it never occurred to him to have a Negro assistant cameraman on one of his pictures, opined, "I feel the initiative is lacking. It should be stimulated. Maybe the Government can help, but especially this should be done through private stimulation."

Networks' Spokesmen

CBS corporate officer Larry Lowman, in a prepared statement, said his company had 250 Negro employees in all phases of the organization. Several are members of the executive training program, he said. He reviewed senior veepee of programming Hubbell Robinson's policy statement on Negro hiring of some six months ago, and pointed to the use in CBS shows of Negroes as they appear in day-to-day American life.

ABC programming veep Theodore Fetter declared that his network has had a nondiscriminatory employment policy for many years —applying to both staff personnel and performers. His statement to the committee carried an attached exhibit listing more than 30 shows in the last two years that have featured Negro performers and civic leaders.

He said that in hiring staff personnel, manager execs are fully aware of company policy and are completely cooperative in the "implementation of nondiscriminatory employment practices."

"We are pleased to report," said Fetter, who appeared for veepee in charge of the tv network Tom Moore, "that currently we have non-white employees in many diverse, creative and technical capacities, including managerial positions."

As regards performers, he said ABC encourages the hiring of the best talent available regardless of color, and pointed out that much of the web's programming was done by outside packagers.

Fetter cited the recent hiring of Malvin R. Goode, former Pittsburgh Courier reporter, as a news staffer, and Olympic star Rafer Johnson as a commentator to cover the U. S.-Russian track meet aired by the web. He also cited the "Closeup" documentary on Negro life in America, "Walk in My Shoes," and a number of entertainment shows that have used Negro talent, and the appearance of numbers of unemployed Negroes in a documentary on automation filmed in Detroit.

George B. Fuchs, NBC veepee, personnel, also cited his company's long-standing (1919 as subsid of RCA) anti-discriminitory policy.

He also cited NBC's announced participation in President Kennedy's "Plans for Progress," to re-emphasize and extend policies of nondiscrimination.

He said that Negroes are employed in many key exec and supervisory and technical posts at NBC, listing the positions without naming the personnel.

In entertainment, he said, "NBC has been diligent in bringing home to the outside production companies the policies we want followed in having our program faithfully reflect the role and participation of minority ethnic groups in American life."

Fuchs also cited the signing of a young NBC discovery, Ena Hartmen, fashion and photog model, who was signed by the web in August after a talent audition.

Otherwise, the exec buttressed his statement with quotes from outside sources lauding the network's use of Negro performers in parts which reflect their actual community standing.

Poitier, Davis, Hilda Simms

An entirely different picture was drawn in the first day of the hearings by Negro actors Sidney Poitier, Ossie Davis and actress Hilda Simms.

Said Poitier, "I'm probably the only Negro actor who makes a living in the motion picture industry which employs 13,000 performers . . . It's no joy to me to be a symbol."

He said his first roll in theatre was in 1946; his second didn't come until 1959—"I've got 13 years to go and I'll be working again." He also cited a large span of years in which he did no tv, but stated he had turned down offers he considered unsuitable.

Davis said his 13 parts on Broadway in the last 16 years had possibly made him the most employed Negro performer. He said, however, it had been a touch-and-go existence, and pointed out that the production "Purlio Victorious," had 16 white and Negro actors integrated, but no Negroes in some other areas of production.

Miss Simms said she once played the wife of a Negro in an NBC-TV drama and, because of her light skin, the network received more than 200 letters of complaint. She said she refused to let the network apologize, and the show was her last performance for the network.

In legit, she said, "Of course, there are Negro plays. Well, damn Negro plays. I'm not asking for romantic parts, a blending of blood, but just a chance. I say it's immoral when we see casting notices and know bloody well it's no use applying because there are no Negro parts."

COURT TOSSES OUT LARS DALY CLAIMS

Chicago, Oct. 30.

Lars Daly, the indomitable losing candidate on the "American First" ticket, lost his equal time case against CBS, AB-PT and a third defendant listed as West Central Broadcasting Co. Daly had sued the three companies for $1,500,000 in compensatory damages and $94,000,000 in explempary damages, charging violation of the Federal Communications Act in a number of election periods when he wasn't given equal time with the other candidates.

The court threw out Daly's three appeals, ruling that he had no private right to damages and that the Illinois statute of limitations obtained.

Daly isn't running in this year's senatorial race because he failed to meet the petition requirements. With him out of the picture, WNBQ tried to arrange a debate between incumbent Sen. Everett Dirksen (Rep.) and Rep. Sidney Yates (Dem.), but Dirksen declined.

Louisville — WKYW, local primary affiliate of the CBS Radio Network, has been sold to Producers, Inc., Evansville, subject to FCC approval. F. Eugene Sandford, prez of Radio Kentucky, which owns and operates the station, announced the sale. Producers, Inc. owns and operates television stations in Evansville, Fargo, Grank Forks and Pembina (serving Winnipeg, Alberts, Canada).

Urge Radio Outlets to Get Aboard Code Wagon or Face FCC Wrath

Washington, Oct. 30.

"The threat is real" that the FCC will tighten its regulatory grip if stations don't subscribe to the Radio Code, an official of the Code told the fall conference of the National Assn. of Broadcasters here.

Charles Stone, manager of the Radio Code, branded as a "lie" the contention that NAB was hoisting a phantom to scare stations into signing up.

"This visible, disembodied spirit," said Stone in an extravagant choice of words, "is not a goblin concelved by NAB. We have not raised the spectre of fear, but we are spectactors who see an ever-growing ghost of things to come—if the utterances of some eventually become the law of the broadcasting land . . . If the Radio Code is to steer you through the channel, we must point out and avoid the rocks of FCC authority to change its threat of destructive regulation . . ."

Ed Murrow Licking Bout With Pneumonia; USIA's Cuba 'Freezeout'

Washington, Oct. 30.

Edward R. Murrow, veteran CBS newsman now in Federal service, is about to lick a battle with pneumonia which has had him in bed for more than three weeks. Now in Bethesda, Md., Naval Hospital in a D.C. suburb, he is expected to leave Thursday.

Murrow, U.S. Information Agency director, went down with pneumonia in Tehran during a Middle East trip early this month. He was flown back to New York and spent several days at his Dutchess County farm before being moved to the Bethesda hospital, where he has been for more than a week.

USIA representation in the top level White House conferences on the Cuban crisis has been conspicuously absent. None of the lists of persons included in these talks on policy contained a USIA name.

Murrow reportedly has been angered in the past because USIA, which is expected to explain American policies globally, is not invited into sessions where the policy is made.

Denver—Richard J. Braun has been elevated from assistant promotion manager to promotion manager for the Mullins Broadcasting Co's KBTV, Channel 9, and KBTRadio in Denver, effective immediately. Braun came to Mullins Broadcasting a few months ago from radio station KALL, Salt Lake City.



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TV Followup Comment

Continued from page 30

off, racing cars, etc., the rest of the show was in the musical groove and quite good, too. From New York's Basin Street East came Louis Prima, Sam Butera & The Witnesses and vocalist Gia Maione. They opened with a snappy version of "Oh, Marie," gave Miss Maione the floor for a nifty treatment of "How High The Moon" and then rocked the screen with "I Want You To Be My Baby." From Italy, and via RCA Victor, came tenor Sergio Franchi. It was a quick repeat for him, having appeared on the Oct. 14 stanza. His big-voiced renditions of "Finiculi-Finicula" and "What Kind Of Fool Am I" displayed his range in pop and opera to excellent advantage.

England was represented by young thrush Helen Shapiro, recently signed to the Epic label here, and Acker Bilk, who's been clicking in the U.S. on Atco Records. Miss Shapiro came through with a zingy quality on "I Don't Care What Happens To Me" and showed a potent belting style on "After You've Gone." Bilk offered some moody clarinet work with a dancing line accomp. It was the opening shot in the stanza and set everything up in a tasty fashion.

Gros.

WCBS-TV Editorial

WCBS-TV v.p, and g.m, Norman E. Walt Jr. came up with a sensible teleditorial over the network's Gotham channel Friday (26) which was excellent community relations and overall goodwill and good showmanship. In a forthright manner, pulling no punches, he cautioned against any N.Y. Newspaper Guild strike, scheduled for tomorrow (Wed.) midnight, at a time when safety and morale are essential, in light of the Cuban crisis, and on a local community level because of its coming unfortuitously a week before an election.

While stressing that radio and tv "would of course broaden further coverage of local, state and national news" he accented the proper function of the press in interpreting the news, in depth. At the same time Walt patted radio and tv's advantages on the instaneity of news coverage. Under the circumstances he urged all parties— publishers and the Guild —to extend their contract negotiations until these vital issues have been resolved.

Walt reprised that nine other unions pledged support of the Newspaper Guild and that these 10 unions could create a long shutdown and blackout on four morning dailies with a combined circulation of 4,000,000, and the three evening papers with their 1,500,000 combined daily readership. At this writing the Wednesday midnight deadline had not been resolved.

(Over the weekend the Newspaper Guild's secretary-treasurer termed the CBS editorial an "intrusion" while contract negotiations were going on.) *Abel.*

CBS Reports

Fred Friendly, exec producer of "CBS Reports," returned to cover Dixie's integrational sore spots because, "News media are often criticized for reporting violence and controversy, but not going back to see how the wounds have healed, to see what the real outcome of the story is."

"The Other Face of Dixie," aired Wednesday (Oct. 24), turned "Reports" cameras back on Clinton, Tenn., Norfolk, Va., and Atlanta, Ga., where web shows were created out of crisis, and also on Little Rock, which, of course, provided a lot of news footage in its day of school integration.

It was clearly an intelligent gesture and, while the results were not of even interest, the follow-up effort turned up some truly dramatic moments and a fair share of human interest.

If perilous controversy and violence were the original news pegs, some of this one's most absorbing moments were in interviews with the Dixie diehards. There was the Little Rock official with a rationale who appeared to have commentator Harry Reasoner on the verge of illness. There was the state governor who oiled over his earlier hysteria with incredible aplomb, and there were chilling opinions from shiney-faced high school youths who apparently have remained untouched Dixie traditionalists throughout it all.

In contrast were students and officials won over, and a couple of downright inspiring interviews with two woman teachers who had appeared in the earlier CBS coverage as courageous advocates of integration and who had seen the initial fulfillment of their hopes.

Interviews were supplemented by excellent location camera work by Robert Clemens, Charles Mack and Martin Barnett. *Bill.*

Week to Remember

Continued from page 29

viewer with some valuable companionship. Shortwave WRUL stayed on around the clock at the height of the crisis.

WPIX, WOR-TV—two more N.Y. stations—did well. Others who saw WNEW-TV had only praise for that Gotham outlet's handling of the crisis.

In fact stations all around the country responded to the emergency in their individual ways. As an example, for the duration of the critical Cuban situation, KOGO-TV-AM, San Diego, has retained Rear Admiral A. W. McKechnie, SNU retired, as a special news consultant.

Station says McKechnie was put on to provide the area with broader news coverage and particularly as a service to the large number of military families living in San Diego.

As for the radio networks—they and local radio were there more than tv, although only occasionally were they there with much more. Apparently radio, too, decided that continuous coverage—save for the few exceptions— was not in order.

Of course, goofs will occur. Before President Kennedy spoke on Monday, NBC-TV introduced that fact and then interrupted the interruption, so to speak, in order to bring two commercials, at least over the N.Y. owned & operated station WNBC-TV. Then the President spoke. CBS-TV, on the other hand, did an excellent wrapup of the crisis, only to ruin it at the 11:30 p.m. close out one night by having anchorman Walter Cronkite cut in on the White House correspondent, so that N. Y. affils could air a paid politicast.

Since then, all three tv networks have stepped up the number of regular daily newscasts throughout the crisis.

NBC-TV has added two to its daytime schedule, bringing the total of five-minute shows to six a day before 6 p.m. CBS-TV has added one to its regular schedule during the day. ABC-TV stepped up its news coverage, too—by supplying five-minute news shows locally from 7:55 p.m. to 10:55 a.m. —when the network starts its operation. (Five minute wrapups were supplied to the networks at the start of each hour all day by ABC and a special news show was inserted between halves of the pro football game last Sunday Oct. 28.)

ABC News chief Jim Hagerty said the web's radio and tv coverage was planned for a protracted international crisis. That also goes for the CBS and NBC operations.

Instead of the long-ago-planned 90-minute program on the Berlin tunnel, the one that stirred up so much controversy both at the U.S. State Dept. and in Germany, NBC-TV decided to air a 90-minute wrapup on the Cuban situation tonight (Wed.). Reuven Frank who produced the completely filmed tunnel project also produced the Cuban replacement. Last week, NBC said it was cancelling the scheduled tunnel airing, because of the intensity of the crisis over Cuban arms. *Art.*

CBS-TV's Adult Game Now Luring the Kids As Weekly Panelists

Kid tv panelists are making inroads on the adult game show of Goodson - Todman's "Password," telecast on CBS-TV Sunday evenings and daytime Monday through Friday.

First youngster to play "Password" was Connie Godzina, a 16-year-old high school cheer leader from Brittan, Mich., last Sunday (28). On yesterday's (Tues.) daytime show, Kitty Carlisle and Sam Levinson found themselves paired with even younger players, none-year-old Abby Trestman, of Tenafly, N. J., and Dean Burris, 10, of Forest Hills, N. Y. Two more children—both nine-year-olds—have been set for next Sunday's (4) "Password" stanza.

Exec producer Bob Stewart says "we're using children and teenagers on the show because we've discovered that kids play the 'Password' game in school and at home." Hundreds of kids, according to the producer, have written in suggesting themselves and other children for "Password." "What we want to do is to use two children about once a week on the daytime show and children and teenagers on the Sunday night show, as often as we can," Stewart adds. Until recently, minimum age for playing the game on camera had been 18.

TV Cinematics

Continued from page 31

than for the exclusive syndication route.

It is argued, now not quite as strongly, that selling the cream of the pix to the networks dilutes the attractiveness of packages in syndication, packages which in practice usually are studded with cream to make up for the "B's." Whatever the merits of that argument, it seems more likely that the higher prices offered by networks isn't and won't be ignored.

Metro TV, for example, is prepping a new group of pix for selling to stations, but first is talking to the networks about possible selection of titles for web exposure. Twentieth-Fox and United Artists Television took the web route.

This is the situation with only two major post-'48 libraries as yet unexposed to tv, Universal and Paramount. Seven Arts Associated is reported to have a supply of from three to four years of pix, under its release schedule. Metro TV, now releasing about 30 a year, has quite a supply of pix. Other than some independents, and the sources listed above, the supply of post-'48's from Hollywood is relatively limited.

Those doing some crystal ball gazing see the possible eventuality of fresh pix to tv becoming so scarce that the new pix might become a strictly network commodity —an eventuality which is seen as years away, but very possible.

Lum (& Abner)

Continued from page 26

job in a smoothly professional manner.

As a psychological bonus, the Lum spots carry heavy overtones of nostalgia, right from the opening organ music bit through the overall intimate conversational atmosphere.

The corn pone humor is understandably heavy. Intermixed with straight-faced pleas for the return of Fulbright (as well as other Democratic Arkansas congressional delegation) to the seats of power are such gems as:

—The conversational interjection, "By Grannies";

—The crack about the local yokel who unknowingly picked up a red hot horse shoe at the blacksmith's, and after doing a jig of pain was asked if it wasn't pretty hot. "No," he replied, "It just doesn't take me too long to look at a horse shoe."

Fulbright can't miss.

Gerald Adler

Continued from page 29

N.Y. Adler had returned from his headquarters in London to attend the sessions and it seems that some EBU members again expressed interest in selling programs to American tv, just as American tv so frequently sells programs abroad. (So far, the exchange has, many abroad feel, been inequitable.)

George Graham, head of NBC Enterprises, parent to NBC International, encouraged EBU members to think up radio programs for consumption in the U.S. via NBC Radio network. He told them at a meeting on Thursday (25) that radio can be used to condition the public in the U.S. to European programming and Graham, recently of NBC Radio himself, suggested that an ideal start might be a radio version of EBU's annual big tv show, the Eurovision song contest, wherein big stars from each member country sing a local hot song in one big special program.

Kansas City—Glen George last week was appointed general manager of KCKN, Kansas City, Kans. He had been sales manger of the station since 1961. Station operates 24 hours daily on a country and western music policy.

Acad Votes For An Int'l Emmy

Next spring the first Emmy award for international tv will be given by the Academy of Television Arts & Sciences. Org is soliciting nominations from foreign countries, which will then be submitted for a vote to a "jury of former Emmy winners."

Meantime, the N. Y. TV Academy's awards committee, under Ted Cott, decided last week on revisions in the local Emmys awards for this season. After the awards last spring, some N.Y. stations, including WNEW-TV, rose up in anger against the awards, particularly against removal of a show from the Emmys simply because it had been shown in more than one city yet not shown on a network. This, say Acad execs, will no longer happen because the awards committee has decided that any tv program produced in N.Y. "yet not seen in over 75% of the country," will definitely qualify for a N.Y. Emmy award.

N.Y. chapter will maintain the year-old "no category system" of nominations, the one difference being that this time there will be two listings—personal and programming. Apparently, there were objections to the fact that programs and personalities had to compete directly last spring.

New Skirt for Emmy?

A change in the shape of Emmy—essentially, the change would be in the makeup of the statuette's skirt—was proposed to the Academy of Television Arts & Sciences by Betty Furness, head of the N. Y. chapter of the org. Seems that the fellows (clearly in the majority) on the Academy Board of Trustees were not as enthusiastic about the need for a change in Emmy and they referred the matter back to the locals, as the saying goes, for further study.

One of the objections to a change in the Emmy is that former winners might feel their awards were now less important. Miss Furness was described as feeling strongly about the necessity of a change in metal statuette.

Kaye's Canada Sponsor

Toronto, Oct. 30.

General Motors of Canada Ltd. sponsors the Danny Kaye Show on Sunday, Nov. 11, over the tv web of the Canadian Broadcasting Corp. at 9-10 p.m.

Show originates from NBC, preemting "Bonanza." Canadian deal for CBC was secured by MacLaren, Toronto.

SHANNON

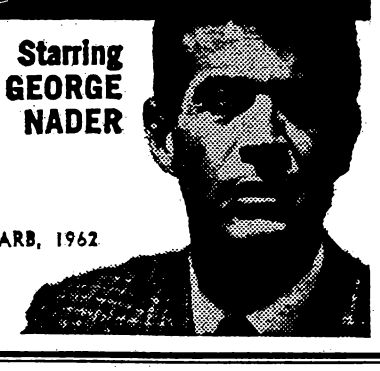
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Inside Stuff—Radio-TV

"Twentieth Century" will be expanded to a full hour on Nov. 11, when the timely topic "Norstad of NATO: War or Peace" will be telecast that Sunday by CBS-TV.

Episode features an exclusive personal report by the Supreme Commander of the North Atlantic Treaty Organization forces on NATO's present strength, its role in western strategy, and its accomplishments to date. The interview with General Lauris Norstad was conducted by CBS News Paris correspondent Robert Kleiman at SHAPE headquarters outside Paris on Sept. 18. Prudential Insurance sponsors.

Zenith Radio Corp. has produced more than 1,000,000 tv receivers in the first 10 months of 1962, making it the fourth successive year the company has topped the million mark.

L. C. Truesdell, prexy of Zenith Sales Corp., says the company this year will achieve the greatest percentage of total industry sales in its history, strengthening its position as No. 1 video set maker.

N.Y. World's Fair 1964-65 p.r. veepee Bill Berns, himself a former newscaster, hosted the EBU contingent, with a Sunday morning briefing followed by lunch in Flushing Meadows. Fair prexy Robert Moses, getting ready for the N.Y. Mirror's "Humanitarian Award" that evening at the Hotel Astor, couldn't be present. Berns filled-in not only the Swedish, Irish and Continental European but also CBC and other reps of the sundry broadcasting union on the N.Y. Fair vis-a-vis global pickups. AT&T reps also attended the Sunday lunch participated in the briefing.

To celebrate being 25 years old, the N.Y. local of the American Federation of Television & Radio Artists yesterday (Tues.) threw an open house party at the union's new Fifth Ave. headquarters. Bash ran five hours, with music, door prizes and "light refreshment" comprising the backdrop to the gathering.

There's been a reshuffling of the credits on WABC-TV's hourlong news show, "The Big News," and it goes like this: Madeline Karr is producer; Jack Walters is associate producer and writer; staff writers are Arthur Alpert, Philip Bergman, Bernard Morris; Bill Barron is director; Steve Siporin is associate director and David Shefrin is executive producer.

EBU Meet

Continued from page 29

rector-general of Swedish Broadcasting Corp., mentioned one idea that seemed partly along the road to fruition. That was a "project of truly international programming to celebrate the first anniversary of the lanching of Telstar."

Stanton's 'Town Meeting' Bid

A day earlier, atop the St. Regis, where CBS (due to flipping of a coin) was the last of the networks to host a luncheon for EBU members, CBS prexy Dr. Frank Stanton proposed "a television town meeting of the world." CBS, he said, planned an experimental program on which people on both sides of the ocean, utilizing Telstar, could discuss a "subject of worldwide interest and urgency."

Dr. Stanton suggested that the program might come about next spring as Telstar reaches its first anniversary in space. The CBS topper also mentioned in the course of his speech a desire to remove the "legal, technical and other barriers to the flow of programming from continent to continent."

If only to point out the subtle, yet real, differences between U.S. and European needs and attitudes, it was noticeable on Friday, at the press conference, that while Rydbeck and his associates also sought to lower barriers to program and idea exchanges, Rydbeck again seemed unwilling to credit the Americans with having taken the initiative.

When Sarnoff of NBC on Monday (22) became the first major executive here to call publicly for a worldwide broadcasting organization, Rydbeck immediately afterwards expressed his appreciation but noted that his European cohorts had already thought that one up. After Stanton's speech three days later, Rydbeck—again in a seemingly gracious thank you to the CBS officer—suggested that the EBU had also discussed that, prior to Stanton's speech, of course. At the press conference Friday afternoon, he reiterated that EBU wanted a Telstar anniversary program and that Stanton's proposal for one was "included" in others to be taken up at later EBU conclaves. He noted that EBU's Luxembourg delegate "had already proposed" a similar idea.

The EBU administrative council is scheduled to meet on Nov. 9, when apparently discussion will be held as to the "practical forms" any worldwide org is to assume. The next general EBU meeting, of the kind held last week here, will be held next June or July in Stockholm, and Rydbeck invited the American Broadcasters to attend.

Rydbeck said in his statement to the press that "substantial progress had been made" in the course of the N. Y. conclave and that a "number of challenging proposals have been made which will be given serious consideration by the EBU and its members on both sides of the Atlantic and in other parts of the world."

In short, no firm decisions were reached on apparently any substantive measures, since, according to EBU, all the stuff done here was then to be forwarded to the "appropriate bodies within the EBU," one of which was given as the administrative council.



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'THIN MAN' SERIES SET FOR AUSSIE TV

Sydney, Oct. 30.

ATN, Sydney, commercial keyer, has pacted with Metro for "The Thin Man" series starring William Powell and Myrna Loy.

ATN has also gotten the Aussie rights to the "Fred Astaire Premiere Theatre." Initial bid will be "Seven Against the Sea," with Ernest Borgnine.

Dicker Dan O'Herlihy For 'Jamie McPheeters'

Hollywood, Oct. 30.

Deal is being finalized for Dan O'Herlihy to star in "The Travels of Jamie McPheeters," MGM-TV pilot rolling next Monday. Kurt Russell will co-star.

Norman Felton is exec producer, and Bob Sparks producer of the hourlong series, based on a property originally acquired by Metro for theatrical filming, then channeled to the vidpix arm for a series.

No Clear-Cut Plan On North America EBU Counterpart

In the wake of the European Broadcasting Union's meeting in New York last week, a fissure has developed among the U.S. networks over the question of setting up a regional association covering North American television broadcasters. Difference of approach was highlighted in the proposals put forward at EBU meeting by CBS-TV president Dr. Frank Stanton and by Donald Coyle, president of ABC International Television.

In working out agreements on international transmission of programming in view of the limited time available for that purpose, Stanton recommended the setting up of a regional association including the three U.S. networks, U.S. Information Agency, National Educational Television & Radio Center and the Canadian Broadcasting Corp., all associate members of EBU.

Coyle, on the other hand, suggested that the regional association also include the Canadian commercial tv operation, CTV, and Emilio Azcarraga's tv operation in Mexico, both of which are not EBU associates. ABC thinking on this point is that the North American tv association should not be an adjunct of or subordinate to EBU by limiting its membership exclusively to EBU members. An all-encompassing North American association, Coyle believes can tie in closely with EBU but as a separate entity geared to handle the problems unique to a hemispheric area which is now the dominant force in world television.

NBC has not yet indicated which idea it supports although it's expected to lean in the direction of confining membership in a North American association to EBU associates. At this point, the differences among the networks has not been clearly spelled out in any sharply defined forensic statements, but they exist nonetheless in embryonic form and are expected to shape subsequent efforts to set up a world broadcasting union. A meeting of the North American EBU hosts—the networks, the educational centre, and USIA, is scheduled for Dec. 5, according to John White, the educational centre's boss.

Latinos Fear 'Stiff' Competish Of U.S. TV Stanzas; May Ban Dubbing

Mexico City, Oct. 30.

American television episodes, dubbed locally, are proving to be the "stiffest competition for Mexican films in principal Latin American markets," according to a statement issued by the official Peliculas Mexicanas distributorship.

While executives refused to make a direct statement, it has been learned from a reputable source that the board of directors may recommend a prohibition of further dubbing of American made series here. Matter is subject to discussion between Pel-Mex and the Union of Film Production Workers.

The distributorship stand is that the downward graph of Mexican production is in part attributable to big boom in release of American episodics in the Latin American market. Allegedly theatre boxoffiec figures are slumping because public prefers somescreen entertainment for free. Robert J. Corkery, Motion Picture Export Association vice president, who had made many swings in the Latin American area on MPEA business, denies that boxoffice has been "seriously affected."

Juan Bandera, Peliculas Mexicanas manager, admitted that Mexican videotaped soap operas exported into Central and South America are having wide acceptance. These are competing for the market with American episodics.

While producers of Mexican television material appear to be gaining a good share of the Latin American market, this is reacting adversely in release of feature length material in commecial theatres.

Peliculas Mexicanas is the weakest link in the triumvirate of official Mexican distributorships (Cimex and Peliculas Nacionales the others), and the firm may be seeking to place the blame for its recent financial losses on television inroads.

British Com'l TV

Continued from page 29

the more recently created, smaller territories, which have, frankly, been having a struggle.

One aspect of the Government's White Paper, which looks to be a certainty, is in connection with toll tv. It is now considered a safe bet that there will be a recommendation authorizing field trials immediately in at least two areas. If the trials are satisfactory, pay television will be authorized in the new legislation.

The Bill which will put the White Paper recommendations into effect is now expected before Christmas, and the legislation will start its route through both Houses of Parliament, starting with the Commons, early in the New Year.

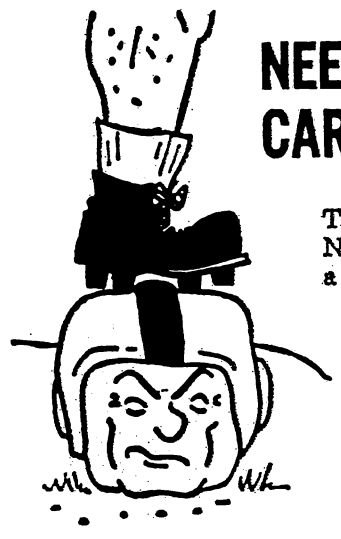
Minow Salutes

Continued from page 29

with the story told seven times in Russian, twice in English and once each in Armenian, Georgian, Ukrainian, Estonian, Latvian, Hungarian and Czech.

Fifty-two VOA transmitters totalling 4,331,000 watts in power (the equivalent of more than 86 of the strongest U.S. radio stations broadcasting simultaneously) were used by VOA.

Such a "Sunday punch" massing has been employed only once previously. It was done on Nov. 5, 1961, in an allout effort to get behind the Iron Curtain with the reaction of the rest of the world to the USSR's secret and protracted high megaton nuclear testing. The Soviets tried but failed in a super jamming effort.



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Newley's 'World,' 'Purr-ee' Track, Getz's 'Band,' Pitney's 'Heart' Top LPs

ANTHONY NEWLEY: "STOP THE WORLD—I WANT TO GET OFF" (London). It's been a long time since a Broadway musical has received such a pre-opening spinning push as this latest David Merrick production. "What Kind Of Fool Am I" and "Gonna Build A Mountain" received a rash of pop singles action and the disk jockey contingent found them hard to resist. The songs as performed in the show will probably be the major factor in attracting the consumer to this package. It's handsomely packaged and makes a strong addition to the original Broadway show album shelf. The package is dominated by Anthony Newley, who wrote words, music and book with an assist from Leslie Bricusse. His handling of the show's two big songs are immense. Also contributing to the general pleasure is Anna Quayle who does quite nicely by "Typically English," "Glorious Russian," "Typische Deutch" and "All American," as well as in duet with Newley on "Someone Nice Like You."

"GAY PURR-EE" (Warner Bros.). With music by Harold Arlen and lyrics by E. Y. Harburg, Warners' animated feature film "Gay Purr-ee" has the services of a top cast including Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold and Paul Frees to handle the singing and speaking voices of the cartoon characters. The score has a bright and colorful flavor and it's presented with sparkle on this soundtrack set under the baton of Mort Lindsey. Performances likewise are first-rate with Miss Garland lending her touch to a variety of pleasant tunes and Goulet giving his full-voiced approach to others. Frees figures in a couple of clever comedy turns and Buttons duets nicely with Goulet on one tune. It's a nicely-produced soundtrack session and could do well if the pic clicks.

STAN GETZ WITH THE GARY McFARLAND ORCH: "BIG BAND BOSSA NOVA" (Verve). Bossa nova's boom in the U.S. can be credited to Stan Getz who was its prime launcher with his "Jazz Samba" package and the concurrent click of the "Desafinado" side from the same set. The Getz-styled samba beat is enlarged here via Gary McFarland's arrangements for a big band and it should draw plenty of action from the bossa buffs. Four of the tunes are by Brailian composers and four are McFarland originals. All are highly exciting when Getz's tenor sax comes through or via the work of such other instrumentalists like Hank Jones (piano), Jim Hall (guitar) and Johnny Rae (drums).

GENE PITNEY: "ONLY LOVE CAN BREAK A HEART" (Musicor). This is for those who want a more permanent record of Gene Pitney's clickos. But, in addition to the plus values of LP-ing such single entries as "Only Love Can Break A Heart," "The Man Who Shot Liberty Valance" and "If I Didn't Have A Dime To Play The Juke Box," producers Aaron Schroeder & Wally Gold have rounded up a flock of newer entries that stand a chance of pulling out as single clickos, too. With Burt Bacharach and Alan Lorber sharing the arranging-conducting chores, Pitney has solid musical values behind him and another strong album in front of him.

SKITCH HENDERSON - NEW YORK PHILHARMONIC: "WINTER HOLIDAY" (Columbia). Last winter Skitch Henderson went into New York's Carnegie Hall for a guest date with the New York Philharmonic and this package is a pleasing recapture of that concert. Pianist - conductor Henderson steered the symph boys along some attractive pop trails and they followed with lush and mellow sounds that will suit many programmers. The repertoire includes such ever-pleasing entries as "Winter Wonderland," "Moonlight In Vermont," "Sleigh Ride" and some of foreign origin like "Troika," from "Lieutenant Kije Suite," "Never On Sunday" and "La Mer." It's a well-rounded program marked by high-calibre taste all the way.

NIKKI PRICE: "NIKKI" (Epic). Right from the first side, "Would'ja For A Big Red Apple," a seldom-heard Johnny Mercer tune, Nikki Price projects with impact. Although she differs from the run-of-the-mill songstress heard on disks these days, her style isn't so offbeat as to appeal to only a specialized few who've caught her work along the intime nitery circuit. She has a mass attraction that will surely develop once the spinners start giving the package its due exposure. Although she toys effectively with such popular numbers like "Fools Rush In," "If I Were A Bell" and "My Love Is A Wanderer," the unfamiliar entries like "Peel Me A Grape," "A Thousand Blue Bubbles" and "Sweet Pumpkin" as well as the aforementioned "Would'ja For A Big Red Apple" help her impress as a vocalist with a big potential.

"AHMAD JAMAL AT THE BLACKHAWK" (Argo). The light and swinging piano stylings of Ahmad Jamal are nicely showcased via this outing. There is simplicity yet flourishing strength to Jamal's jazz and, backed by the late Israel Crosby on bass and Vernell Fournier on drums, his inventive and smooth-sounding technique comes brightly forward. The emphasis is on a swinging rhythmic approach here, but there's also an occasional ballad thrown in too. Recorded at the Blackhawk, Chicago, this is the last waxing to feature the trio with this personnel.

LAURINDO ALMEIDA: "VIVA BOSSA NOVA" (Capitol). Yet another entry in the bossa nova sweepstakes, this session features guitarist Laurindo Almeida and a group of top Coast jazz men working over a variety of tunes in the vogue. Included are such tv show themes as "Naked City" and "Route 66," hit tunes like "Moon River," "Lollipops and Roses," "Ramblin' Rose" and "Lazy River" and straight bossa novas like "Desafinado" and "One Note Samba." The set captures the right rhythmic backgrounds even if some of the tunes don't work out to best advantage melodically. It's slick-sounding array that could break through.

SHIRLEY BASSEY: "SINGS THE HIT FROM 'OLIVER' ("AS LONG AS HE NEEDS ME") PLUS OTHER POPULAR SELECTIONS" (United Artists). Once you get by the long-winded title there is lots of listening excitement in this latest compilation of Shirley Bassey's singing technique. She's a full-throated singer with an emotional feel for lyric values that makes each song a warm and rich experience. "As Long As He Needs Me" is the big attraction, of course, and will pull in buyers who've heard her rendition via its earlier single release, but there are joys here, too. Among them are Rodgers & Hart's "Spring Is Here," Cole Porter's "I Get A Kick Out Of You," Kern-Hammerstein's "All The Things You Are" and Irving Berlin's "Let's Face The Music And Dance."

BILLIE HOLIDAY: "LADY-LOVE" (United Artists). Billie Holiday fans are known to be legion and here's another set they'll want. It's a never-before-released waxing of a concert the late Lady Day gave in Germany as part of her 1954 European tour. She was in fine voice for the trek and her performance is rightly captured on this platter. All elements of her unique and as yet unmatched vocal feeling and stylings are here along with some solid jazzmanship by the likes of Red Norvo, Buddy DeFranco, Jimmy Raney, Red Mitchell, Sonny Clark and Carl Drinkard.

THE FOLK MUSIC OF WASHINGTON SQUARE" (Folkways). The Washington Square Park area of New York's Greenwich Village is a mecca for folkniks. They gather there to sing, play and shoot the breeze. Melvin T. Reiter, a folk enthusiast, went to the Square and recorded some of the goings on. This LP is the result. It's an interesting set, featuring 22 performances by a variety of folkniks, none of whom is professional but some of whom could be, judging by the quality of their work. All kinds of material are presented and some is worthwhile. It all adds up to an interesting set which has been well-edited to capture the vitality of the performers.

THE HILO HAWAIIANS: "MEMORIES OF HAWAII" (Decca). There apparently is a continuing call for music out of Hawaii so this set will have no trouble in finding its audience. Recorded in Hawaii by one of the island's foremost groups, The Hilo Hawaiians, each groove smacks of authenticity in the vocalizing and instrumental departments. There are some songs with a Mainland touch ("Hula Twist," "Singing Bamboo" and "Dancing Under The Stars") but the group gives them a traditional island approach that will keep everybody happy.

LES McCANN LTD.: "ON TIME" (Pacific Jazz). Les McCann has a swinging and often driving jazz piano attack which gets a fine display via this session which also features Leroy Vinnegar on bass, Ron Jefferson on drums and Joe Pass on guitar. Together as well as in solo, they get off some sweet swinging sounds that should set well with the hipster audience. There's a bright swing to this disk, paced by the leader's piano.



LAWRENCE WELK
Presents His Newest Dot Album
"BABY ELEPHANT WALK"
and
"Theme from the Bros. Grimm!"

Longplay Shorts

Orson Welles will use the obscure works on an Italian composer, Tommaso Albinoni, to form the background for his film, "The Trial," which will be released in the U.S. by Astor Pictures in December . . . Columbia Records will release 21 LPs in November featuring 11 pop albums highlighted by the debut recording of the Paul Winter Sextet, eight Masterworks featuring the complete opening night concert at New York's Philharmonic Hall and two packages in the Latin American series . . . Colpix is continuing its bossa nova dance push with the Fred Astaire Dance Studios via special counter cards which will be displayed in all 105 Astaire branches to tie in with the diskery's LP "New Beat Bossa Nova" by Zoot Sims.

Kenny Greengrass, manager of Steve Lawrence & Eydie Gorme, is inviting songwriters to submit new materials for duo's upcoming disk sessions at Columbia Records . . . Verve Records tieing in with Jackie Mason's tour which kicks off Nov. 4 in Cleveland and winds up Nov. 24 in Detroit . . . Capitol Records planning a special 10-day promotion on Barbara Dane's LP, "On My Way," in Chicago and Detroit exclusively . . . King Records has a special LP sales program going for November that includes a 12½% cash discount on each LP purchased with a purchase minimum requirement of 10 LPs from the combined King-Bethlehem-Audio Lab catalogs . . . Flights to key cities in the U.S. by one of the B-17's used in the filming of "The War Lover" are under way as part of the cross-promotional efforts between Colpix Records and Columbia Pictures . . . Smash Records has taken over distribution of the Angie Records single, "I'll Kiss Your Teardrops Away."

Top Singles Of The Week

(The 'Best Bets' of This Week's 100-Plus Releases)

CHUCK CLARK . . . . . THE ANNIVERSARY SONG
(United Artists) . . . . . I Love Being Loved By You
Chuck Clark's "The Anniversary Song" (Mood) is a snappy workover of this smash Al Jolson vic tune by a rocking singer with a hardhitting combo in support. Could be very big. "I Love Being Loved By You" (Rockford) is a bright slice with a catchy beat for the coke set.*

* * *

MAXINE BROWN . . . . . AM I FALLING IN LOVE
(ABC-Paramount) . . . . . Promise Me Anything
Maxine Brown's "Am I Falling In Love" (Maxine†) is a firm rhythm ballad on which this songstress impresses potently with her deep-down blues style. "Promise Me Anything" (Eden†) is a slow moving ballad with lesser chances.

* * *

MR. ACKER BILK . . . . . LIMELIGHT
(Atco) . . . . . Lonely
Mr. Acker Bilk's "Limelight" (Bourne) is a lushly melodic interpretation of the Chaplin tune which should sustain this British clarinetist's pace in the U. S. pop lists. "Lonely" (Bourne-Rank*) gets a similarly styled instrumental workover with the reed contrasted with a string orch.*

* * *

PATSY CLINE . . . . . WHY CAN'T HE BE YOU
(Decca) . . . . . Heartaches
Patsy Cline's "Why Can't He Be You" (Pamper†) is a solid slow-tempoed ballad which this country singer belts with commercial impact across the board. "Heartaches" (Leeds) is a neat reprise of this standard in a simple arrangement.*

* * *

LES PAUL-MARY FORD . . . . . PLAYING MAKE BELIEVE
(Columbia) . . . . . I Just Don't Understand
Les Paul-Mary Ford's "Playing Make Believe" (Cedarwood†) is one of those sentimental, country-flavored ballads which this team can dish up in highly attractive style. "I Just Don't Understand" (Cedarwood†) changes pace with a rhythm number also nicely handled.

* * *

ROY HAMILTON . . . . . I AM
(Epic) . . . . . Earthquake
Roy Hamilton's "I Am" (Joy) is a big ballad with a stirring religioso lyric which this singer belts very effectively. "Earthquake" (Blackwood†) reverts to a bouncing rocking groove in which Hamilton is also at home.*

* * *

AL HIRT . . . . . THEME FROM 'THE 11TH HOUR'
(RCA Victor) . . . . . Theme From 'Two For The Seesaw'
Al Hirt's "Theme From 'The 11th Hour'" (Miller) turns this network tv show theme into a rich-sounding instrumental in which the trumpet is backed by a large fiddle section. "Theme From 'Two For The Seesaw'" (United Artists*) is a fine pic tune instrumental, also with chances.*

* * *

CHRIS CERF . . . . . CHEERLEADER
(MGM) . . . . . In the Middle of the Night
Chris Cerf's "Cheerleader" (Northridge) is a rousing rocking with a clever seasonal peg and romantic lyrics which this newcomer handles in strong commercial style. "In The Middle of the Night" (Hill & Range†) is another entry with a good beat and lyrics, also well handled.*

* * *

JERRY JACKSON . . . . . SHE LIED
(Kapp) . . . . . Wide Awake In A Dream
Jerry Jackson's "She Lied" (BoBob) dishes up a rocking ballad with some stylistic vocal flourishes that will earn spins with the teenagers. "Wide Awake In A Dream" (BoBob*) is a ballad in a sweeter groove belted very effectively by this singer.*

* * *

RUSS VESTEE . . . . . A TOUCH OF VENUS
(Amy) . . . . . Good Old Days
Russ Vestee's "A Touch of Venus" (E. B. Marks†) is a sharply written teenage ballad which this singer gives plenty of pop mileage in a standout arrangement. "Good Old Days" (Amy†) is a routine rocker in a stale melodic format.

* * *

MARTIN DENNY . . . . CAST YOUR FATE TO THE WIND
(Liberty) . . . . . The Payoff
Martin Denny's "Cast Your Fate To The Wind" (Friendship†) is an arresting instrumental with a pounding rhythmic format tailormade for this pianist and combo. "The Payoff" (Leeds) is another nifty slice with a good rhythmic conception.*

* * *

LES BAXTER ORCH. . . . . THEME FROM 'MANCHURIAN CANDIDATE'
(Reprise) . . . . . Manchurian Beat
Les Baxter Orch's "Theme From 'The Manchurian Candidate'" (Savage†) shapes up as a potential pic tune winner on the strength of its offbeat melody and the film's b.o. "Manchurian Beat" (Bax†) also has some interesting instrumental angles for spinning power.

* * *

GREEN RIVER BOYS . . . . . TRUCK DRIVING MAN
(Capitol) . . . . . Kentucky Means Paradise
Green River Boys' "Truck Driving Man" (American†) is a colorful backwoods tune belted in zestful style by this blue grass combo. "Kentucky Man's Paradise" (American†) is a cute salute to the state of Kentucky, somewhat exaggerated but done with humor.

* * *

FABIAN . . . . . SHE'S STAYIN' INSIDE WITH ME
(Dot) . . . . . Break Down and Cry
Fabian's "She's Stayin' Inside With Me" (Lyle-Holloja) is a mediocre rocking ballad which he projects to the teenage audience that isn't concerned with the quality of his voice. "Break Down and Cry" (American†) is a talk-sing number which makes even less demands on his pipes.* *Herm.*

*ASCAP. †BMI.

'Victrola' Tag Stirs Lotsa Memories As Victor Revives It in British Mkt.

The "Victrola" label is making a comeback. The tag, which has been associated with the classical catalog of the Victor Talking Machine Co. as far back as 1906, has been revived in England by RCA Victor to identify the reissue of classical recordings by topflight artists originally on the RCA Victor Red Seal label.

The series, which will be issued as a lowprice line, will hit the market in Great Britain this month. The first issue of eight LPs includes symphonic performances by Toscanini, Monteux, Reiner, Kondrashin and Stokowski; ballet music conducted by Arthur Fiedler and Jean Morel; the Tchaikovsky Violin Concerto played by Milstein under the direction of Munch.

Orchestras represented are the NBC Symphony, the Royal Opera House Covent Garden Orchestra, the Boston Symphony and the Vienna Philharmonic. They will be advertised at 21 shillings, sixpence each (approximately $3), about half the cost of regular LP records in England.

"The aim of the RCA Victrola label," stated Dario Soria, division vicepresident of the international liaison department, "will be to make available at low prices the basic classical catalog to a generation of young people now starting to build a library." By the end of 1963 it is planned to have at least 50 recordings available in the DCA Victrola catalog.

The "Victrola" trademark was created and first used by Eldridge Johnson, who, with Emile Berliner, founded the Victor Talking Machine Co. Although Johnson coined the trademark primarily for the first horn-enclosed phonograph, it soon also became a famous trademark for recordings.

A letter from Johnson dated June 9, 1905, is the earliest evidence discovered in connection with the "Victrola" trademark. It reads: "For some time past I have been revolving the matter in mind of protecting a new name for Victor goods in all parts of the world. 'Victrola' is similar to nothing I

(Continued on page 42)

W. German Disk Biz in Sharp Dip

Frankfurt, Oct. 30.

The disk business in West Germany is dipping downward, with 500,000 fewer platters sold in the first six months of this year as against the same period a year ago. Total sales in the January through June, 1962, slot were down to about 21,190,000.

Sales of the 6½ inch singles rose a slim 1.9%, but LP sales dropped a heavy 14%. Interest in stereos, though, increased. They accounted for 28% of the total sales during the first six months of the year.

Of the total disks pressed during the period—about 25,470,000—only 4.3% or 4,180,000 were exported. At the same time, however, the German record buyers brought 22% of the total sales in foreign pressings, which accounted for 64,000,000 platters made in other lands. That, too, indicated more interest by the German buyers in records from other lands, since in the same time a year ago, only 51,000,000 records were imported from other countries.

Apparently the boom in record business that occurred in the '50s is past. The German disk industryites hope that the growing enthusiasm for stereo equipment here will stimulate trade.

Another possible aid to the diskeries' income may be the upped prices for singles. Because of rising production costs, the major firms recently decided to increase prices by 75 pfennigs (about 18c), which means that singles will cost $1.18 instead of the former $2 price.

Right now, it's estimated that there are about 11,600,000 platters in record shops waiting to be sold. And unless the Christmas buying season is an enormous success, it looks as if the disk business will be in for a recession in 1963.

Brit. Disk Mfrs.' Aug. Sales Hit $3,432,800, Up 23%

London, Oct. 30.

Manufacturers sales of disks in August, valued at 3,432,800, were 23% more than in August, 1961, while domestic and export sales rose 21% and 34%, respectively. Total output in the month was 33% more than a year earlier. LP production was 40% higher and 45s climbed 33% over the previous year.

In the first eight months of 1962, production of LPs was 20% higher than the similar months in 1961; in this period production of 45s was almost unchanged from a year earlier, but 78s were 10% less.

Chi AFM Local's Rump Dissidents Gain in Standing

Chicago, Oct. 30.

It appears that the Chicago Musicians for Union Democracy, the rump group of players which has been needling American Federation of Musicians Local 10 chief James C. Petrillo for the past year, is making a concerted effort to change their status from rebel raiders to loyal opposition.

In a switch from their earlier sniping tactics, the group, headed by their candidate for Local 10 prexy, Barney Richards, met amicably with Petrillo to discuss the Dec. 4 union election. The parley was described as "cordial" by the CMUD.

The meeting is the first time in the 30 years that Petrillo has maintained absolute control over the local that he has formally acknowledged opposition. The turning point came at an Oct. 9 meeting when an impressive 25% of the Local 10 members present voted along with the CMUD, or at least against the Petrillo stewardship.

The dissidents nearly succeeded in voting a salary cut for Petrillo, and it was only after an impassioned speech by the prexy that a series of "clean election" proposals by the CMUD were voted down.

One of these proposals was the prime subject of last weeks confab, and it appears that Petrillo has done a turnabout on the issue, if only provisionally. Tentative agreement was reached on a CMUD proposal which would provide that the Loyala U. School of Industrial Relations completely conduct the Dec. 4 election and certify its results. The balloting would be done on voting machines. Petrillo had ruled the same proposal "out of orded" at the last regular meeting of the local.

CAMEO-P'KWAY NETS $180,116 FOR 3D QTR.

Cameo-Parkway Records has declared its first quarterly dividend of 10c per Class A common share, payable Dec. 10 to shareholders of record Nov. 15, 1962. The diskery's unaudited figures for its third quarter ended Sept. 30 indicated a net profit of $180,116 or 30c per share outstanding compared with $65,701 or 11c a share on the same number of shares for the comparable period of 1961.

For the nine-month period ended Sept. 30, 1962, C-P's net earnings were $710,547 or $1.17 per share as against $184,119 or 30c per share for the same period last year.

Linsky to Dimension

Herb Linsky has joined the Al Nevins-Don Kirshner combine as director of sales and promotion for their newly formed Dimension label.

In the past, Linsky has been associated with RCA Victor as a district manager, with Epic as national promotion manager, and with United Artists as national promotion director.

Casals Plans USSR Trip

San Juan, P.R., Oct. 30.

Pablo Casals, returned home from a summer of concerts and travel in the States and Europe last week, revealed plans to take his "crusade for peace" to Moscow next summer for two performances. His oratorio, "El Pesebre" (The Manager), was heard last season in Carnegie Hall, N.Y.

The 85-year-old Catalonian cellist said that his projected visit to Russia, now being arranged by the U.S. State Department, will be his first since 1914.

Milwaukee Symph Yens Maj. Status

Milwaukee, Oct. 30.

Milwaukee Symphony Orchestra intends increasing number of resident musicians from 40 to 60 in 1963, according to board of directors. There's also plans of extending number of concerts from 25 to 28 weeks.

Expanded season would add $300 to $500 a season for resident musicians. Musicians now average $115 weekly.

There's a three-year plan afoot to make orchestra a major symphony.

If approved, the 1963-'64 budget would be about $354,000, as compared with $278,000 this season.

Kingston Trio's Hot 35G In 3 Keys; Det. Promoter Eyes Bossa Nova Tour

Pittsburgh, Oct. 30.

Ed Sarkesian, Detroit promoter, disclosed here that the Kingston Trio racked up a smash $35,000 gross over the Oct. 19-21 weekend. On Friday (19), the trio did $8,000 at the Veteran's Auditorium in Providence, R. I., on a 10-day promotion. On Saturday (20) at Boston's Donnelly Auditorium, there was a sellout with a $15,000 take. At Buffalo's Kleinhans Auditorium, the trio went clean again Sunday (21) with a $17,000 gross with over 1,000 turned away.

Sarkesian, meantime, is planning a November tour to feature leading exponents of the bossa nova. He had jazz concerts on the road for years, headed by his own "Jazz for Moderns" but has concentrated on the Kingston Trio during the past two years outside of a jazz festival he promoted in Detroit's Cobo Hall in September.

EPIC INVADES WESTERN FUROPE VIA EMI LINK

Epic Records will move into western Europe via a new tieup with EMI (Electric & Musical Industries). The new association follows a licensing and distribution deal set in January for EMI to handle Epic product in the United Kingdom.

The arrangement for western Europe covers Austria, Belgium, Denmark, Finland, France, Germany, Holland, Italy, Norway, Portugal, Spain, Sweden and Switzerdan. Epic's entire dimestic catalog is included, as well as all new material recorded by pop and classical artists.

In each country the local EMI affiliate will be responsible for the release of Epic product.

Britain's Int'l Disk Festival Hikes Budget to $100,000

London, Oct. 30.

Response to the first International Disk Festival—to be held in the British seaside town of Brighton next May— has been such that the initiaal $50,000 budget set to launch the fest is now expected to wind up nearer $100,000, according to the fete's organizer, Barry Langford.

Langford steered the idea of an all-national festival through the official Brighton Council channels to gain approval of not only local council officials but shonkeepers and industrialities resident in the resort.

The phonograph and allied trades fair, which will run parallel with the fest, is expected to be a £8,500,000 event featuring product of distribs around the world.

2 Trade Assns. Pledge Full Support To Fox-Abeles' Drive vs. Disklegging

The battle to halt record piracy is getting hotter. Harry Fox, music publishers' agent and trustee, and his counsel Julian T. Abeles with the latter's associate, former assistant U.S. Attorney John S. Clark, have experienced decisive reactions in their campaign to eliminate disklegging.

One significant response has been the assurance of full cooperation by Jules Malamud, exec director of the National Assn. of Record Merchandisers, and Paul Ackerman, exec secretary of the Assn. of Record Merchandisers & Distributors of America. Both groups have agreed to notify their respective jobber and distributor members concerning any unauthorized recordings brought to their attention.

The associations also agreed to obtain proof from manufacturers supplying such members that their recordings are authorized together with the indemnification. They further promised to undertake an informational program for such members, concerning their liability for sale of infringing records.

Another significant reaction has been the recent settlement of infringement suits brought by Abeles, at the instance of Fox on behalf of his music publisher prinicipals, against Treasure Productions and Fortuna Records, their officers and a number of the largest record retailers.

Jobber, Et Al. Liable

In the case of Shapiro-Bernstein and other music publishers against Sam Goody, the U.S. Court of Appeals held with Abeles that a jobber, distributor or dealer of infringing records was liable to the copyright proprietor, under the compulsory license provision of the Copyright Act, separate and apart from the liability of the manufacturer.

However, a number of actions were recently instituted in behalf of Fox, including the aforementioned suits against Treasure and others, by Abeles to further extend

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Vernon Duke's Musical, Book and Paris Ballet

Paris, Oct. 30.

Composer Vernon Duke is here with his songstress-wife, Kay, powwowing with Roland Petit on a new ballet, "Lady Blue," which he wrote for Zizi Jeanmaire.

After completing the score for "Zenda," a new legit musical which Edwin Lester and George Schaefer will produce next summer in New York, the Dukes are on a combination European holiday-business trip. He's also polishing the proofs of "Listen Here" (a study in music appreciation) which is on Ivan Obolensky's spring list.

RCA Even With Col in Orig Cast LP Sweepstakes

RCA Victor nabbed its second original Broadway cast album of the season last week with the wrapup of "The Student Gypsy Or The Prince Of Liederkranz." Victor's other cast package is "Oliver."

Victor is now running neck and neck with Columbia in the original Broadway cast almum sweepstakes. Col's two tuners are "Mr. President" and "Nowhere To Go But Up." Other entries so far this season are "Beyond The Fringe" via Capitol and "Stop The World—I Want To Get Off" on the London label.

Still in the undecided stage, but causing plenty of disk company interest are "Little Me," the Cy Coleman-Carolyn Leigh-Neil Simon musicalization of the Patrick Dennis novel and the new Alan Jay Lerner-Richard Rodgers musical, "I Picked A Daisy."

Arrangements for Rick Besoyan's "Student Gypsy" were set by Edward Padula, show's producer, and Bob Yorke and Joe Linhart for Victor. Besoyan's only other musical entry was the off-Broadway production of "Little Mary Sunshine," which was put into the groove by Capitol Records.

"The Student Gypsy" will begin a three-week engagement at Boston's Shubert Theatre Dec. 25 and will follow that with two weeks at Philadelphia's Forrest Theatre starting Jan. 14. The New York preem is scheduled for Jan. 31.

Music publishing rights to the score are owned by Tommy Valando's BMI operation, Sunbeam Music.

NEWTON BROS. PACTED BY DARIN-BLAUNER CO.

Hollywood, Oct. 30.

Bobby Darin and Steve Blauner have signed the Newton Bros., variety act currently at New York's Copacabana lounge, to an exclusive recording pact with their Ferrion Inc. company. Darin will a&r first album in recordings sessions to begin this week.

No release has been set on wax, although Darin earlier a&r'd album of Dick Behrke, "Like West Side Story," for Atco, and Danny Long Trio album for Capitol. He has also produced two Capitol singles of Jimmy Boyd and Tyler Karr doing Darin's own songs.

Previous disks were leased to record companies with which Darin was contracted. However, Newton Bros. disks are being planned for new label to be set up by Ferrion, with distribution through Capitol.

Col's Nickel Plugger

Narissa Nickel has won a permanent niche at Columbia Records' public relations department as coordinator of special programs. She's been at Col for the past couple of months on a temporary basis.

Miss Nickel will be responsible for special publicity programs involving recording artists of Columbia and its subsidiary label, Epic Records.

Victor Eyes New Promotion Media

RCA Victor is going after a bigger chunk of radio-tv time for its disk artists. According to Ben Rosner, diskery's manager of radio-tv relations and field promotion, the areas of artist promotion are being broadened to meet the demands of new sectors of sales potential that have evolved in recent months.

"More markets," Rosner stated, "mean more interest in our product; more radio and tv exposure of our artists. It is vital to our interests that these budding and blossoming new areas be accorded the attention and service they require and deserve."

Promoted in the department's expansion is Stan Pat, who formerly covered the Chicago-Milwaukee-Minneapolis territory. Pat, whose new title is manager of Coast radio & tv relations and artist promotion, will base in L.A. and be responsible for the San Francisco, Seattle, Portland and Phoenix territories. He'll report to Rosner.

Moving into Pat's former district is Augie Blume, who previously represented Victor artists in Baltimore-Washington areas, and Philadelphia and Harrisburg as well, will now be covered by Joseph DelMedico. Latter, who just joined the diskery, was formerly with Schwartz Bros. in Washington, and has been in the promotional field for years.

Also broadening their areas of artist relations and promotion in this cross-country buildup are Gordon Bossin, John Rosica and Perry Stevens, all reporting to Rosner. Bossin will now cover Erie and Buffalo while continuing to cover Detroit and Toledo.

John Rosica, currently servicing New York, Newark, Albany and Syracuse, adds Rochester to his field. Stevens' current area of coverage, encompassing Cleveland, Akron, Columbus and Cincinnati, has now been expanded to include Pittsburgh, Youngstown and Wheeling.

VARIETY

ALBUM BESTSELLERS

(A National Survey of Key Outlets)

This Wk.	Last Wk.	No. Wks. On Chart	
1	1	53	**WEST SIDE STORY** (Columbia) Soundtrack (OL 5670)
2	4	8	**NAT KING COLE** (Capitol) Ramblin' Rose (T 1793)
3	2	24	**PETER, PAUL & MARY** (WB) Peter, Paul & Mary (W 1449)
4	5	14	**TONY BENNETT** (Columbia) I Left My Heart in San Francisco (CL 1869)
5	3	10	**MUSIC MAN** (Warner Bros.) Soundtrack (W 1459)
6	6	27	**RAY CHARLES** (ABC-Par) Modern Sounds in Country & Western (ABC 410)
7	8	12	**RAY CHARLES** (ABC-Par) Ray Charles Greatest Hits (ABC 415)
8	15	5	**STAN GETZ—CHARLIE BYRD** (Verve) Jazz Samba (V 8432)
9	11	28	**ANDY WILLIAMS** (Columbia) Moon River (CL 1809)
10	9	20	**DAVID ROSE** (MGM) Stripper (E 4062)
11	7	15	**HENRY MANCINI** (Victor) Hatari (LPM 2559)
12	12	13	**BOBBY VINTON** (Epic) Roses Are Red (LN 24020)
13	10	10	**KINGSTON TRIO** (Capitol) Something Special (T 1747)
14	26	3	**JOAN BAEZ** (Vanguard) Baez in Concert (VRS 9112)
15	13	6	**MARTIN DENNY** (Liberty) A Taste of Honey (LRP 3237)
16	36	12	**HERBIE MANN** (Atlantic) Herbie Mann At The Village Gate (1380)
17	17	6	**BILLY VAUGHN** (Dot) Swingin' Safari (DLP 3458)
18	28	10	**ROBERT GOULET** (Columbia) The Two of Us (CL 1826)
19	14	18	**ELVIS PRESLEY** (Victor) Pot Luck (LPM 2523)
20	18	7	**LAWRENCE WELK** (Dot) Baby Elephant Walk (DLP 3457)
21	25	18	**MUSIC MAN** (Capitol) Original Cast (W 990)
22	35	3	**BENT FABRIC** (Atco) Alley Cat (33-148)
23	27	16	**JOHNNY TILLOTSON** (Cadence) It Keeps Right On A-Hurtin' (CLP 3058)
24	—	1	**JOHNNY MATHIS** (Columbia) Rapture (CL 1915)
25	24	45	**JOAN BAEZ** (Vanguard) Joan Baez, Vol II (VRS 9094)
26	20	20	**ROME ADVENTURE** (Warner Bros.) Soundtrack (W 1458)
27	29	18	**JOAN BAEZ** (Vanguard) Joan Baez, Vol I (VRS 9078)
28	46	2	**ALLAN SHERMAN** (Warner Bros.) My Son, the Folk Singer (W 1475)
29	39	2	**BERT KAEMPFERT** (Decca) That Happy Feeling (DL 4305)
30	33	5	**LIMELITERS** (Victor) Folk Matinee (LPM 2547)
31	30	49	**WEST SIDE STORY** (Columbia) Original Cast (OL 5230)
32	38	26	**ACKER BILK** (Atco) Stranger on the Shore (129)
33	48	2	**ANDY WILLIAMS** (Columbia) Warm and Willing (CL 1879)
34	37	6	**ROGER WILLIAMS** (Kapp) Mr. Piano (KL 1290)
35	22	6	**ROY ORBISON** (Monument) Roy Orbison's Greatest Hits (M 4409)
36	50	23	**GEORGE MAHARIS** (Epic) George Maharis Sings (LN 24001)
37	21	23	**KINGSTON TRIO** (Capitol) Best of Kingston Trio (T 1705)
38	19	93	**CAMELOT** (Columbia) Original Cast (KOL 5620)
39	31	2	**PERRY COMO** (Victor) By Request (LDM 2567)
40	—	1	**SAMMY DAVIS JR.** (Reprise) What Kind of Fool Am I (R 6051)
41	—	1	**NEW CHRISTY MINSTRELS** (Columbia) New Christy Minstrels (CL 1872)
42	23	5	**RAY CONNIFF** (Columbia) Rhapsody in Rhythm (CL 1878)
43	34	51	**HENRY MANCINI** (Victor) Breakfast at Tiffany's (LPM 2362)
44	16	8	**JUDY GARLAND** (Capitol) The Garland Touch (W 1710)
45	32	11	**RAY CHARLES** (Atlantic) The Ray Charles Story (Atlantic 2-900)
46	—	5	**EVERLY BROS.** (Warner Bros.) Golden Hits of the Everly Bros. (WW 1471)
47	—	21	**JIMMY SMITH** (Verve) Bashin' (V 8474)
48	—	1	**DAVE GARDNER** (Victor) Did You Ever (LPM 2498)
49	41	28	**NO STRINGS** (Capitol) Original Cast (O 1695)
50	43	6	**FRANK SINATRA** (Reprise) Sinatra & Swinging Brass (R 1005)



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'America's Greatest Hit Songs' a Slick Tome; Errs Only in Its Title

"America's Greatest Hit Songs (A Hit Parade Album of the Most Popular Music of Our Time)", compiled and edited by Lyle Kenyon Engel (Grosset & Dunlap; $6.95), errs only in its title. But otherwise it is a most attractive presentation of 62 memorable top pops by such songsmiths as Stanley Adams, Johnny Black, Irving Caesar, Duke Ellington, Albert Gamse, L. Wolfe Gilbert, Lorenz Hart, Ernesto Lecuona, Richard Rodgers, Al Stillman, Mel Torme, Richard A. Whiting and Victor Young.

The usage of "greatest" and "most" is fraught with danger at almost any time, no matter the category. In trade aspects, Engel perforce had to be limited to deals and terms effected with this or that group of publishers. Thus Marks, Porgie, Jefferson, Sam Fox and a couple of other independents are the copyright owners with which the editor was best able to make a deal for reproduction of the unexpurgated pinaforte copies of the 62 songs utilized.

They're a good choice and include complete words and music of standards such as "Lady of Spain," "Peanut Vendor," "Nola," "Too Young," "Breeze and I," "Wonder Who's Kissing Her Now," "Ballin' the Jack," "Ballerina," "Malaguena" and others, but of course many more Hit Paraders are omitted.

Engel would be the first to concede the limitations when negotiating such a book. It is attractively illustrated, including stills of the recording artists identified with the tunes. Jacket heralds that disks and sheet music of the 62 items sold over 100,000,000 a probably accurate summation.

Many of the arrangements include ukulele, Sonovox and the like; quite a few, also, have supplementary Spanish and French lyrics appended. Book, of course, is a good compendium for gang singing around the piano and makes a nice gift item. *Abel.*

'Victrola'

Continued from page 41

ever heard of and seems to me to have a sound suggestive of music and would in all probability be the best word to use."

The "Victrola" trademark was registered by the Victor Talking Machine Co. as early as 1906 to be used both for talking machines and for records for talking machines. Artists whose recordings have appeared on the Victrola label ranged from Patti and Tamagno to Caruso, Le Luca, Galli-Curci, Matrinelli, John McCormack, Toscanini Kreisler, Paderewski and Heifetz.

Carlton Gets Palmer

Carlton Records has set a deal with Gaity Records of Ontario for the exclusive U. S. disk services of teen disker Jerry Palmer. His first Carlton release will be "Come Along With Me," already issued in Canada by Gaiety.

VARIETY

SINGLE RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This Wk.	Last Wk.	No. Wks. On Chart		Label
1	3	6	**HE'S A REBEL** The Crystals	Phillies
2	8	5	**ALL ALONE AM I** Brenda Lee	Decca
3	1	7	**MONSTER MASH** Bobby Pickett	Garpax
4	5	8	**DO YOU LOVE ME** Contours	Gordy
5	11	6	**ONLY LOVE CAN BREAK A HEART** Gene Pitney	Musicor
6	2	10	**SHERRY** Four Seasons	Vee Jay
7	6	13	**RAMBLIN' ROSE** Nat King Cole	Capitol
8	12	6	**LIMBO ROCK** Chubby Checker	Parkway
9	4	9	**GREEN ONIONS** Booker T. & MG's	Stax
10	24	2	**BIG GIRLS DON'T CRY** Four Seasons	Vee Jay
11	7	11	**PATCHES** Dicky Lee	Smash
12	10	7	**I REMEMBER YOU** Frank Ifield	Vee Jay
13	15	6	**POPEYE** Chubby Checker	Parkway
14	9	11	**LET'S DANCE** Christ Montez	Monogram
15	20	3	**NEXT DOOR TO AN ANGEL** Neil Sedaka	Victor
16	19	4	**JAMES** Sue Thompson	Hickory
17	13	12	**ALLEY CAT** Bent Fabric	Atco
18	21	2	**DANCE WITH THE GUITAR MAN** Duane Eddy	Victor
19	14	3	**RETURN TO SENDER** Elvis Presley	Victor
20	41	3	**WORKING FOR THE MAN** Roy Orbison	Monument
21	23	10	**SURFIN' SAFARI** Beach Boys	Capitol
22	18	7	**TORTURE** Kris Jasen	Hickory
23	22	2	**NOTHING CAN CHANGE THIS LOVE** Sam Cooke	Victor
24	29	5	**GINA** Johnny Mathis	Columbia
25	32	5	**LEAH** Roy Orbison	Monument
26	25	5	**WHAT KIND OF FOOL AM I** Sammy Davis Jr.	Reprise
27	28	2	**CHA CHA CHA** Bobby Rydell	Cameo
28	26	6	**WHAT KIND OF LOVE IS THIS** Joey Dee	Roulette
29	16	6	**I LEFT MY HEART IN SAN FRANCISCO** Tony Bennett	Columbia
30	35	3	**IF A MAN ANSWERS** Bobby Darin	Capitol
31	33	2	**HE THINKS I STILL CARE** Connie Francis	MGM
32	43	2	**LOVE ME TENDER** Richard Chamberlain	MGM
33	45	4	**CLOSE TO CATHY** Mike Clifford	UA
34	34	9	**LIE TO ME** Brook Benton	Mercury
35	—	1	**BOBBY'S GIRL** Marcie Blane	Seville
36	27	4	**LITTLE BLACK BOOK** Jimmy Dean	Columbia
37	17	11	**VENUS IN BLUE JEANS** Jimmy Clanton	Ace
38	31	5	**DON'T GO NEAR THE INDIANS** Rex Allen	Mercury
39	48	2	**I WAS SUCH A FOOL** Connie Francis	MGM
40	—	1	**I'VE GOT A WOMAN** Jimmy McGriff	Sue
41	—	1	**MAMA SANG A SONG** Stan Kenton	Capitol
42	—	1	**LOVERS BY NIGHT, STRANGERS BY DAY** Fleetwoods	Bolton
43	37	2	**POP POP POPEYE** Sherrys	Guidon
44	—	1	**I'M GOING BACK TO SCHOOL** Dee Clark	Vee Jay
45	49	3	**TWISTIN WITH LINDA** Isley Bros	Wand
46	—	5	**PUNISH HER** Bobby Vee	Liberty
47	—	1	**LONELY BULL** Tijuana Brass	A & M
48	30	9	**RAIN, RAIN GO AWAY** Bobby Vinton	Epic
49	—	1	**SUZIE DARLING** Tommy Roe	ABC-Par
50	47	3	**WARMED OVER KISSES** Brian Hyland	ABC-Par

an OPEN LETTER... to all my friends in SHOW BIZ.....



Dear Sir:

I have just recorded a new comedy album called "Basse-Ackwards", which has been acclaimed by critics as a "Treat in High Infidelity" guaranteed to entertain grown-ups of all ages, and all three genders . males, females and comedians. During my career as a comedy writer for all the greats of show biz, I've accumulated an extensive library of nonsense including Songs That Never Made the Hit Parade, but no Shriner's Parade is complete without them.

As my dear friend and best client, Joe E. Lewis, once said, "Show me a man who doesn't like to laugh, and I'll show you a man whose wife is a widow." However, if you're the type who likes fun, I'm sure you'll like my album because there's a little in it for the girls, a little in it for the boys, and a lot in it for me. By the way, this is the only album on the market that has two flip sides, and I think I've flipped on both of them. To sum it up, this album is a tongue-in-cheek, expo-se' of show biz. And I might add, I bit my tongue on several occasions while recording it.

Zanily yours, Eli Basse

P.S. You don't have to be a performer to dig it, it's fashioned for everyone, in all walks of life, including the horses I play..... So let's not keep this album a secret. Go to your nearest record shop and say, "Basse-Ackwards" they'll understand. If you like it tell your friends, if you don't like it I hope you don't have any friends.



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Victor on Latino Kick in U.S., Bids for $1-Mil. Sales in Genre

With the Spanish-speaking population in the U. S. as its target, RCA Victor will incorporate Latin-American albums into its catalog and will merchandise them under regular company policies.

According to Lee Schapiro, manager of domestic sales and promotion of foreign records, the diskery anticipates an annual sales volume of $1,000,000 within two years on the Latin-American releases. Prior to the company's new program for domestic manufacture of current bestselling albums and future releases from the RCA Victor Mexicana catalog, U. S. distributors have been ordering product from Mexico on a direct import basis since 1958.

While the tapes for the releases will be produced in Mexico, Victor will manufacture the actual records in this country. "We will offer better service, and, at the same time, will assist those distributors who have no previous sales experience with Latin-American product, to stock and merchandise for the growing Spanish market," Schapiro said.

The diskery will use the same pictures, liner notes and serial numbers (MKL for monaural and MKS for stereo) as are used on the albums in Mexico. The prices will be comparable to the manufacturer's nationally advertised suggested list price for RCA Victor pop merchandise.

The initial Latin-American release includes 67 albums, 13 of which are available both in monaural and stereo, chosen from lists supplied by the eight U. S. distributors that previously imported albums from Mexico. "We had distributors submit lists of what they considered the 50 bestselling Latin-American albums in the U. S., and we broke those down into a composite listing of albums which comprises our first release," Schapiro pointed out. "Our projected aim is 150 Latin-American albums in the RCA Victor catalog by the end of 1963."

The new program will enable RCA Victor Mexicana to assure its artists that their albums will receive wide distribution in the U. S. With simultaneous release of the albums in both countries, artists will be able to take advantage of combined merchandising and publicity. Latin-American artists to be featured in the drive will be Amalia Mendoza, Miguel Aceves Mejia, Jose Alfredo Jiminez, Los Tres Ases and Marco Antonio Muniz.

Herb Homes' Cont'l Tour To Push Colpix Product

Herb Homes, director of international relations for Colpix Records, left New York last week on a tour of the label's foreign distributors. He'll visit England, France, Holland, Germany, Sweden and the Benelux nations. Jerry Raker, general manager of the diskery, is expected to join him during the trek.

Homes will discuss sales policies and future product and attempt to cement closer ties with Colpix' European distribs. Also part of the trip are meetings with parent Columbia Pictures' foreign ad-pub managers whom he'll brief on Colpix releases and joint promotional campaigns for the film company's product via the label's LPs and singles.

Victor's Red Seal Inks Pennario to Long Pact

Pianist Leonard Pennario will begin recording under the RCA Victor Red Seal banner early in 1963. The concert-recording artist was inked to a longterm deal last week by Alan Kaye, Red Seal manager of artists & repertoire.

Pennario, who has performed with virtually every major orchestra in the world, was invited to do the Franck Piano Quartette with Heifetz, Piatagorsky and Primrose at the Pilgrimage Theatre in Hollywood in August, 1961. The work is featured in the recently released RCA Victor Soria Series package, "The Heifetz-Piatagorsky Concerts" with Primrose, Pennario as guests.

CAMEO'S NEW FIELD REP

Marvin Brody has joined Cameo-Parkway Records as midwest field representative. He was recently with United Artists Records.

Brody reports to Al Cahn, national sales director of the label. He joins Lee Leseff, who reps the line on the Coast, and Clark Geartner, who works in the East.

Bans Xmas Payola

That old payola bugaboo apparently is still troubling the broadcasters. Tipoff is the "open letter" sent to the music industry last week by WABC, the American Broadcasting Co.'s New York key, concerning Christmas and its personnel.

The letter, signed by WABC program director Sam Holman, reads: "With the rapid approach of the Christmas season, I would appreciate it if you would inform your manufacturers that under no circumstances should Christmas gifts be sent to WABC disk jockies or employees.

"We would appreciate the fact that one of your suppliers or you may like to use the Holiday season to give a token of thanks, but we must draw a hard and firm line that any gifts received will be returned."

2 Trade Assns.

Continued from page 41

the separate liability of jobbers, distributors and dealers, apart from a like liability of the manufacturers, under the general damage provision of the Copyright Act for the infringment of the "exclusive right" of the copyright proprietor "to arrange or adapt it if it be a musical work."

While it has been held that the authorized manufacture of records implies the right to make an arrangement or adaptation for such purpose, it is Abeles' position that if the manufacture was unauthorized then the making and marketing of every such arrangement is an infringement of such exclusive right of the copyright proprietor.

This will be based upon the determination of the U.S. Court of Appeals, obtained by Abeles in the case of Reeve Music et al against Crest Records, in which the court held with Abeles that "infringement of a copyright is a tort, and all persons concerned therein are jointly and severally liable as joint tort feasers." This would add to the mechanical statutory royalty, of the manufacturers, jobbers, distributors and dealers, the additional liability of $1 for each composition on each infringing record.

Wins 43G Settlement

In the actions against Treasure Productions and others, it was the manufacturers' contention that their royalty obligation to the publisher principals of Fox, computed at the rate of 2c for each record manufactured, did not exceed $7,500. However, for the period from Aug. 1, 1957 through Dec. 31, 1961, the defendant-manufacturers and their respective officers agreed to pay $10,000 as the basic royalty of 2c a record, in addition to three times the amount thereof in the sum of $30,000 by the way of damages, and a further sum of $3,000 making a total of $43,000 instead of $7,500.

Said defendants further agreed that they would immediately make books and records of Treasure and Fortuna available for examination by Fox's accountants, for the purpose of determining the records manufactured since Jan. 1, 1962 and, within 30 days after a report thereof has been furnished to them, to make an additional payment to Fox.

However, Abeles has taken the position that in the other pending actions, and in future actions to be brought, on behalf of Fox and his music publisher principals, payment will be demanded of the manufacturers, jobbers, distributors and dealers of the further sum of $1 for each composition in each infringing record. Fox and Abeles are confident that such a substantial recovery, against all concerned in such infringing activities, should unquestionably be a powerful curtailing factor.

Bennett Weak 6G, Frisco

San Francisco, Oct. 30.

Tony Bennett, who has been hitting the concert trails of late, drew 1,600 patrons to the War Memorial Auditorium here last Saturday (27) for a week gross of $6,000.

Tickets were scaled to a $4.50 top at the 3,200-seater, setting the potential capacity at $11,000. Festival Productions presented the date.

Inside Stuff—Music

"Alley Cat," the Bent Fabric click on the Atco label, has won an unorthodox spinning fan in Pegeen (and Ed) Fitzgerald, the WOR (N.Y.) Mr. and Mrs. radio team. The Fitzgeralds, of course, never play records but she did it as a departure because she is "cat people," hence the rhythm and the title appealed to her. She liked the beat and as an ardent antivivisectionist, with particular affection for felines—hence the euphemism "cat people" — the title attracted her. The Fitzgeralds' departure into disk spinning caused the WOR switchboard to light up, and the station had to put on a special information girl listing the Atco label, including number, also to indicate it's since been "covered" by Riverside (with a lyric). None of the "society music" bandleaders around town heard of it but have now programmed it. Liberty Music stores reported to The Fitzgeralds that people who have never bought a single record in their lives—the LP clientele—have forced them to stock it. Mrs. Fitzgerald, in turn, is intrigued by the Atco recording artist "with the most unlikely name of 'Bent Fabric.'"

The name is derived from the artist's square handle, Bent Fabricius-Bjerre. He's a veepee-artists & repertoire exec of Metronome Records in Denmark. In addition to his recording chores he's also emcee-pianist of a popular tv show in Denmark and is compared with Perry Como because of his low-key mannerisms.

Joe Linhart, who handles the Broadway show scene for RCA Victor, went on loan to London Records for a one-shot producing deal of the original cast album of "Stop the World—I Want to Get Off." Linhart did the freelance bit for London under a request from producer David Merrick with whom he worked on preparing the original Broadway cast album "Oliver'," which is out under the Victor banner.

Norman A. Adler, exec veepee of Columbia Records, has been appointed to the National Council of the National Planning Assn. The National Council, composed of representative leaders in agriculture, business, labor and the professions, encourages and promotes cooperation among the major economic groups in the country to find workable solutions to pressing domestic and international problems confronting the U.S. Adler is also a member of the Academic Freedom Committee of the American Civil Liberties Union.

Tax Applies to Certain Stereo Phonos, Govt. Sez

Washington, Oct. 30.

Internal Revenue Service has ruled that companies making so-called stereophonic phonographs which require separate dual speakers to give them stereo capacity are subject to the manufacturers' excise tax imposed on phonographs.

The IRS ruling said the devices are known as "stereophonic fidelity phonographs" and are equipped for stereo reproduction but do not contain a built-in speaker. The device operates two separately housed speakers connected to its dual channel amplifier to produce the stereophonic effect.

Whether the device is sold with the separate speakers or without them, as is sometimes the case, the maker must pay the tax, IRS concluded.

Charles Noyer Shifts To Phil Davis Enterprises

Charles Noyer, arranger-composer-conductor-pianist, has joined Phil Davis Musical Enterprises as assistant creative director. He'll be working with Davis, E. C. Redding, Joe Rhodes, Hale Rood and Earl Paul on a variety of projects.

Noyer has long been active on the music scene, having arranged for several bands, scored and conducted for many artists and written music for film, tv and commercial use.

THEY WANT GERSHWIN

Marjorie Mitchell Repeats With RIAS on Tour

American pianist Marjorie Mitchell will hit 10 German and Swiss cities as soloist with Berlin-based RIAS (broadcast) symphony. Between Nov. 9-23 she plays Munich, Stuttgart, Dusseldorf, Aachen, Frankfurt, Bern, Zurich and Bonn. She was agented by Thea Dispeker.

Miss Mitchell is repeating the two Gershwin works, "Piano Concerto" and "Rhapsody in Blue," with which she made her European debut five years ago. They have become demand items over there.

The HIT! OF THE WEEK
CONNIE FRANCIS
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b/w
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MEMO TO: JIMMY DEAN
Dear Jimmy:
Now that your 1961-62 record sales have topped the five million mark, there is some contemplation at the wax works as to just how to commemorate the next milestone. Well, buddy, this is the plan. When your six millionth platter is bought and paid for, the powers-that-be at Columbia aren't going to give you another gold biscuit. No sir, Jimmy, they're hosting to you to a week's vacation at Fort Knox.
Your propaganda purveyors,
Gary Stevens Associates
Public Relations
P.S.: Everybody at ABC-TV and William Morris is excitedly anticipating the new Jimmy Dean video show.

Americana, N.Y.

Tony Martin with Joe Castro; Eloise Tavalo, Mary Beth Williams, Joel Weist, Ben Lutz; Lester Lanin orch and Gao Quartet; $4 cover, $10 premiere dinner; $6 cover Sat.

The Royal Box, as the new Americana's nitery is billed, drew a Las Vegas-Miami Beach-show biz turnout Monday night (29) with Tony Martin as the room's No. 2 attraction. Harry Belafonte, who preemed to a somewhat stiffer $5 and $7.50 couvert (it's now $4), was SRO, and Martin bids fair to duplicate that business.

Authoritative, urbane, showmanly and in fine voice, Martin is still a romantic troubadour of Tin Pan Alley pops and Shubert Alley showtunes, interlarded with items such as "Fascination," ultramodern lyrics to oldies such as "Whoopee," and a touch of the licorice stick for the getaway "Bye Bye Blackbird." And of course his trademarked "See You In My Dreams" signoff.

He did a solid hour and could have stayed on longer with a surefire repertoire of standards he made even more familiar in person or on platters.

Martin fittingly salutes the Main Drag with "Lullaby of Broadway" and didn't overlook a large bow for Claude C. Philippe, plus a particular salvo to columnist Louis Sobol (among other names he dropped), in between his w.k. "knee-action" barytoning. Fortified by pianist Joe Castro ("a familiar name of late"), whom he also identified as "one of the 10 best jazz pianists extant," Martin is further backed by a competent mixed quartet (listed above) of whom Eloise Tavalo gets special solo and duet opportunities. Personable soprano has a fine voice with future to match. In addition, this Hal Belfer "productioned" routine has augmented fiddles and a solid sweet-trumpeting Don Goldie plus that excellent Lester Lanin orchestra.

The rest is Martin, his mike, strawhat, cane and clarinet, mixing up surefires such as "Best Things In Life," "Shalom" & "Milk and Honey," "What Kind of a Fool Am I?" (perhaps the only ballad with "damn" in it, as part of an ultra romantic paean: an excerpt from Anthony Newley's "Stop The World" etc.), "I Believe In You," "Never Been In Love Before," "Gigi."

There's some effective small-talk about his upcoming Paramount biopic and "who will play me?"; when he dismissed Bobby Rydell, Fabian and Bobby Darin in favor of Eddie Fisher, Martin, observed, "I'd like to play *his* life."

It's a surefire act which requires but little editing. However, the reference to "my late friend Gary Cooper" became spurious when he linked "Fascination" as having been "specially written for Gary and his picture, 'Love In The Afternoon'"; the hip outfronters know this is a 30-year-old standard which just happened to become part of the strolling Parisian fiddlers' schmaltzy music and that it was not specially written for Cooper or the picture.

This is a minor captious detail that is eclipsed by Martin's slick arrangements and robust voice; he perhaps has never been in better vocal delivery before.

As for the Lanin dansapators, they sure get 'em up on the floor. Frank Milanesi is the maitre d' at the door, better known in Florida, who will have to get to know the Manhattan clientele better; this is perhaps where Philippe and Loew's Hotel publicist Jim Shanahan (or whomever the latter ultimately designates on the local level) will have to cue Frank a bit more. The $10 preem special dinner proved excellent groceries; the service likewise above par. *Abel.*

Sahara Inn, Chi

Chicago, Oct. 25.

Ella Fitzgerald, Marc London, Frank York Orch; $3.50 cover.

With rare exceptions (and Ella Fitzgerald is one of them) by the time most singers become legends they have largely substituted showmanship and sheer professionalism for rigors of musicianship. But to one who has glommed Miss Fitzgerald intermittently for a couple of decades, it would seem that she is continually setting higher standards for herself and always attaining them.

She's unmatched for both the subtlety and clarity of her phrasing, for her purity of tone, and for a style that defies imitation because it is so much a part of herself. There's a sort of musical integrity about her songery that resists time, trends and styles. And it must have been this artistic gyroscope that the late Chick Webb spotted when she was auditioning for "bread money" at the Harlem Opera House in New York in the mid-'30s.

Perhaps not too surprisingly, Miss Fitzgerald comes off very well in the flashy Club Gigi of the Sahara Inn. Although far from a hangout for jazz enthusiasts, its crowds are sophisticated enough to recognize a good thing when they hear it. She draws a great mitt with such staples as "How High The Moon," "Georgia," "Misty" and "You Made Me Love You." One jarring note, not musical, was Miss Fitzgerald's gown, which was totally unflattering.

Curtain raiser Marc London is well known to Chi cafe goers for his recent work in "Medium Rare," the revue at the Happy Medium cabaret theatre on Rush St. An extremely stagewise young man, he's capable of hitting frequent comedic high spots. But his materially is loosely cast and makes for occasional lulls in his momentum.

His humor derives mostly from the fact that he is Irish, Catholic and from Boston—a rich vein that he generally mines astutely. He also demonstrates a pleasant singing voice in an effective song-and-patter closing routine.

Miss Fitzgerald was backed by her own quintet for opening night, but owner Manny Skar decided to augment the combo with 12 men from Frank York's house orch for the remainder of her engagement.

Jack Carter and Jane Darwyn open Nov. 7 for two weeks. *Mor.*

Nugget, Sparks

Sparks, Nev., Oct. 25.

Davis & Reese, Winged Victory Chorus (10), *Dick Weston, Moro-Landis Singers and Dancers* (17), *Leighton Noble Orch* (10); *produced and staged by George Moro; $4 minimum.*

For this edition of the "International Follies," Nugget operator John Ascuaga has picked two acts (Davis & Reese, Dick Weston) that have earned good reception in prior local dates and should repeat for this stanza. Winged victory Chorus, new to the locale, could also become a good bet for Nevada bookings.

Headliners Davis & Reese have changed their routines little since the last time around, and probably for good reason: it's a sock presentation with high risible qualities evoking the anticipated tabler reaction. There's no lull in pace, material is smart although some of it is slightly dated at this point, and duo spares no energy. Continued pleasers are the punchy fighter interview, the tap routines atop drums and the "Dear Ann" lampoon of a big-name nitery singer.

The Winged Victory Chorus, 10 uniformed males under the direction of Joe Baris, offers a 20-minute concert composed mostly of hit tunes and a medley from "My Fair Lady." Titles essayed include "Everything's Coming Up Roses," "Hey Look Me Over," "Till There Was You" and "76 Trombones." Visual appeal is enhanced by militaried choreography neatly executed. Three of the group are given solo spots.

Weston, who inherited the opening slot of the edition, proves a good warmer. The talented voice-tosser works through dummies Clarence and Aunt Martha with sharp story-telling and one-liners. Mannequins, with Weston's clever voicing, take on human characteristics, particularly while adlibbing with stage siders. Exit vocal has the ventriloquist singing three parts at once for top audience endorsement.

Production numbers are holdovers from previous show, themed to a salute to George M. Cohan. David Swain handles the vocal chores with authority, and Holger & Dolores are showcased as featured mixed dance team. Two are exquisitely smooth in their display of acro-ballet talents. Little Bertha, the Nugget's performing pachyderm, continues to win heavy mitts for hard-to-believe routines under the direction of trainer Jenda Smaha.

The Foster Edwards band does the usual capable job of backstopping the entire show.

Bill changes Nov. 13. *Long.*

N.Y.'s Dansapation Yen Reflected in Little Club Plus Hotel Spots

Billy Reed's facelifted Little Club is one of the more attractive intimeries in town, a posh boite said to cost $150,000 to re-do. It has been a major job with elimination of pillars etc., making the Little Club look not so little.

Spot of course is dominantly attuned to its boniface. The ex-hoofer gone bistro host has long made his East 55th St. joint a fashionable hangout.

This season's new secret ingredient is the addition of Chauncey Grey, longtime society dansapation fave, and is attuned to the theory that since Le Club has caught on with dancing to disks then live musicians should do better. Result has been that Ted Straeter first opened The Columns of the Savoy Hilton with only straight music; then the St. Regis' Maisonette, long attuned to "Continental" and other names, brought in Peter Duchin; and now the Little Club which is not a hostelry but of cabaret genre.

The jury is still out on all fronts although Reed apparently has the minimal overhead. Straeter, for all his "society" popularity, and it is not inconsequential, has been spotty; the Arturo Arturos Trio has just been added in order to "keep the room going" with constant dance music. Duchin, with an extraordinary teeoff into the St. Regis (socialite, show biz, etc.) is likewise spotty. On another tangent, the Pierre with a show that was frankly designed to be a "budget cheater," i.e. large orch with a "pops" policy, gave the Cotillion Room one of the least distinguished semesters.

In the orbit of the Little Club, El Morocco remains a "human museum" for the gawkers and the high-fashion paraders although it is generally spoken of as "having lost something" with (a) its move to east of 2d Ave. and (b) the passing of John Perona. (Son John now carries.) Reports persist also that Restaurant Associates (of the 4 Seasons, Forum, Tower Suite etc. operations) has been ogling Morocco but this has been denied.

As part of the Gotham nitery scene, the overall impression persists that unless it's a glam show like the Latin Quarter, or the International Theatre Restaurant (current Minsky's burlesque policy there puts it more in the revue class), or names at the Copa or the posh polite aura plus names at the Waldorf, Plaza and Americana, it's tough going. The feeling also comes more and more to the fore that with "expense-account entertainment" being more carefully watched by Uncle Sam, the tariffs are just too high for the values, unless it's a real want-to-see name. In that case a $5 and $7.50 couvert (as was the case for Belafonte's boffo biz at the Americana) seemingly isn't a keeper-awayer. *Abel.*

Little Club, N.Y.

Chauncey Grey Orch (5); *$2 and $3 cover.*

hungry i, S.F.

San Francisco, Oct. 26.

Dave Astor, Phoenix, Lightstone, Don Asher Trio; $3.50 admission, no minimum.

Following the smash success of Peter, Paul & Mary almost any act would seem thin here, but it's not fair to the current show to compare them that way. This billing has been doing close to a 100 paid admissions at $3.50 each or the opening show on off-nights such as Mondays, so it can be said they're holding their own.

Dave Astor, a sharp young comic who has talent, may well shape up into a first rank performer in time. He could profit from reworking his on-stage image. It's a little too cocky right now, but he has a fast wit and some excellent one-liners as well as good timing.

It's doubtful if set political references can make it these days since everything happens too fast. The only solution is improvisation and Astor apparently works from prepared material. However, the rest of his act is strong.

The Phoenix III are a trio of folk singers, a splinter group from the Harry Belafonte Marching and Chowder Society. They run through a solid list of folk ditties and perform well. They have good voices, musically intelligent arrangements and they can sing, either as a group or in their individual solos.

What detracts from their act somewhat is the staginess of the presentation and the tempos of the songs they sing. Lyrics are relatively unintelligible, which is a losing bit.

Lightstone, a mime with a wild sense of humor, continues to be more than adequate as the opening act. He has some far out laugh getters which indicate a wonderful imagination. When he lapses from his standard act and pads it, as he did the night caught by becoming oral, it suffers somewhat. *Rafe.*

Additional Night Club Reviews On Page 53

Hotel Astor, N.Y.

Lilian Knight, Dick Harding Orch (4), *Young-Gannon Duo; $1.75 cover Mon.-Thurs.; $2.25 Friday-Saturday.*

Anthony M. Rey, veepee of the Astor, has come up with solid entertainment bet with the preem of Lilian Knight, blond singer and comparative newcomer to the New York scene. A former schoolteacher, she knows her way around a mike since the success of her own show on WICS-TV, Springfield, Ill., prompted her to make singing a career. Her appearance in this attractive Hotel Astor room indicates she's broadening her show biz horizons.

Whether warbling a ballad, blues tune or new pop song, Miss Knight delivers with ease. Comely and garbed in excellent taste, she deftly does "Together Wherever We Go," from Gypsy." "I'm Going To Get Him" showcases her voice on a swingeroo type of number while "What Kind of Fool Am I" is given an excellent buildup for exciting returns. "Got Some Living To Do" provides the finale tune with an organ background for big aud response.

The Dick Harding Orch, here since the Emerald Room was launched more than a year ago, furnishes superb show backing as well as music for some patron terping. Harding favors the baby organ in pre-show warmup, scoring with such tunes as "Can't Help Loving You" and "Anything Goes."

The Young-Gannon Duo is a strong holdover. Combo stresses piano and bass with occasional vocalizing. Pair also provides excellent terp tunes. *Wear.*

Gerde's Folk City, N. Y.

Jean Redpath, Ron Eliran, Willie Wright; $2.50 minimum.

This comfortable Greenwich Village tavern is the hangout of the folk-music hippies. Such as the Limeliters, Kingstons, et al., would most likely be stopped at the door.

While ersatz corn-cracking is out, the current bill is not without commercial application. All three performers have high vocal skills, and all three project an infectious, sophisticated and individual wit in both their music and their segue patter.

Scotch lassie Jean Redpath, doing her fourth round here, is one of the more humane sopranos in any medium. Her rich and clear vocals on a book covering 250 native folk tunes and ballads of all kinds command a remarkable audience reverence (although this is a class audience naturally bent on listening).

Between numbers, Miss Redpath slips across some educational background bits that are sweet-coated with anecdote and a marvelous Scotch burr. It amounts to more music And the singing voice is true enough for several numbers without the self-accomp on guitar.

Ron Eliran has a wide enough reach with his Israeli ballading to make the Sullivan show from time to time. He gives the currently popular milk-and-honey up tunes zesty interpretation along with a sharp, irreverent comic flair. His ape of the r&r pelvis twisters scores the genre to perfection.

Negro folk singer Willie Wright brings it all home with dramatic and earthy renditions of America's original music. He has a range that allows for everything from Sam Cooke-like sotto bits to overwhelming religioso chants and shouts. The catalog also contains a lot of hip, native humor and pathos. Proper exposure (he's with MGM disks) could take Wright all the way. *Bill.*

Riviera, Las Vegas

Las Vegas, Oct. 25.

Diana Dors, Vagabonds (4), *Damita Jo, Morty Storm, Earl Barton Dancers* (15), *Jack Cathcart Orch* (15); *presented by Ben Goffstein; stage direction, Milt Bronson, $4 minimum.*

For the next two weeks, patrons of the Riviera's main showroom may think they are in a lounge—watching a four-act variety bill. Although it's not supposed to work out that way on a variety bill, in this one the opening act gets the most applause.

Damita Jo, easily among the best chirps in the biz today, opens the show after a holdover Earl Barton production number, and she had first-nighters cheering. She socks across a righteous scat version of "After You've Gone," and includes "Together," "Be Sure It's True," "Rockabye," and "I'm Saving The Last Dance For You" in her too-brief session. She winds her turn with a wild "Nobody Till Somebody Loves You," putting animation from head to toe in the stirring stomp-off.

A very funny standup comedian new to Vegas, Morty Storm, has the difficult assignment of following Damita Jo, but he had the audience with him from his "foist" Brooklynese accented line, "How about that—the management hired an expensive act to warm you up for me!" Storm, because of his delivery, makes even familiar comedy lines sound fresh. He's a good addition to the Strip, and should become a regular.

Blond British bombshell Diana Dors closes the show, preceded by the surefire Vagabonds. Miss Dors never looked more beautiful, and she pleasantly vocalizes on such as "It Ain't Necessarily So," "Angel Eyes" and "I Love Being Here With You." She also tosses in impreshes of Eartha Kitt, Marlene Dietrich, Mae West and Lena Horne to good effect. Billy Jacobs gives fine assistance as her conductor-88er, fronting the Jack Cathcart orch (15).

The Vagabonds (4), longtime faves in Vegas, click with their musicomedy antics, and are joined in vocals by the pretty Bobbi Boyle. *Duke.*

Eddys', K.C.

Kansas City, Oct. 26.

Dorothy Shay, The Continentals (6); *$1.50-$2 cover.*

Advent of Dorothy Shay to the Eddy Bros. Restaurant marks a milestone for the spot, for she is the first Park Avenue hillbilly ever to play here. Some unusual interest attaches to her local appearance, and biz looks perky for the fortnight.

Miss Shay is a songstress with much to offer in the way of casual but penetrating chatter as well as her well-known repertory of songs. Her off-the-cuff manner with her comedy interludes is laugh-full and helps make her 45 minutes all too short.

Songs range from a bevy of standards to the mountain tunes which are Miss Shay's forte, and she leads off with a parody on "Swingin' Round the Mountain" to put the customers in the very mood they anticipate. She also warbles a medley from her USO days, and mounts a strong close with "Uncle Fud," 'Feudin', Fussin' & Fightin,' an "Efficiency" as she goes off to a great hand. *Quin.*

Dino's Lodge, L. A.

Los Angeles, Oct. 23.

Louise Vienna, with Jack Elton, Steve LaFever; no cover, no minimum.

Louise Vienna's third date at Dino's shows the shapely young singer in a new collection of songs and what appears to be an attempt at change of pace. The little girl qualities characteristic of her earlier performances have been subdued, with singer apparently trying for a more sophisticated area. At this point, she is not sufficiently aware of what she is doing, with result that she comes off with less pro sense than she has proven capable of in the past.

Miss Vienna's major problem in songs like "How Did He Look?" and "I Believe in You' is lack of communication. She rushes them, pushes for lively sounds but doesn't give them the sensitivity required for empathetic reaction. Better arrangements and a stronger individual style would help. Her voice is good, but she is not using it to best advantage. *Dale.*

Inflated Argentina, Brazil Coin A Hazard in Booking Foreign Acts

Buenos Aires, Oct. 30.

Argentine peso devaluation since March last, due to adverse balance of payments, has brought very heavy loss for concert managements, who had signed talent at 83 pesos to the dollar last year, then had to shell out at the rate of 125 to 135 or more.

In addition, they've also been hit by higher taxation on business turnover, apart from encountering diminishing receipts, even for such longtime favorites as pianist Byron Janis.

The exchange position is also rocky in Brazil, where from about 350 cruzeiros to the dollar, the currency has gone to around 700. Few Brazilian cities, outside Rio and Sao Paolo can afford to book concert names at this rate, so elimination of dates increased the all-round overhead cost of Latin-American tours.

Concert Managers are now lining up plans for 1963, hampered by inability to see which way the cat may jump, politically or economically, throughout Latin America. For this reason they are turning Europewards in search of talent, or wherever fees are not demanded in dollars.

Higher transport costs are an-

(Continued on page 48)

AGVA DELAYS CLOSING ITS OLD AGE HOME

Plans to close the Old Age Home of the American Guild of Variety Artists at So. Fallsburgh, N.Y., are being held in abeyance by the union's national board. The body is investigating a proposal to sell 50 of the 62 acres on the property as a means of financing the institution's costs.

The board was told that a $150,000 offer for the acreage, said to have been made last year, is nonexistent. Should the property sale be insufficient to provide sound financing, it's likely that the home will be closed and its inmates given a living allowance.

Coke Bar, R'n'R Format Highlight Disk Jock's New Ottawa Nitery for Teeners

Ottawa, Oct. 30.

Ottawa's newest nitery, the Teen Club, is strictly for teeners, although parents are welcome if they can tolerate the r 'n' r sounds that rock the spot from 8 p.m. to midnight on weekends.

An old dance spot, Pineland, on the city's outskirts, was transformed into the posh, smoothly-operated Teen Club by John Pozer, CJOH-TV announcer and host of the station's dance show, Club 13. With him in the venture is CJOH-TV designer Eed Ide, who produced a neat decor featuring abstracts on the walls.

Teen Club preemed (Friday (26) with Ronnie Hawkins and The Hawks (7) billtopped. Other names to follow are Johnny Tillotson, Duane Eddy, Bobby Rydell, Bo Diddley and John Johnny Crawford. With names, a $2.50 admission is charged, otherwise $1. House band, The Four Profiles, has teener Gayle Thomson canarying.

Spot runs its own coke bar, features souped-up drink titles such as "Singalong Sling" (Coke plus cherry juice, slice of lemon, cubes) but nothing alcoholic is served. Rules are relaxed, strictest being regulation demanding ties and jackets on male customers.

'CAPADES' THIN 180G, CLEVE.

Cleveland, Oct. 30.

"Ice Capades" closed a 19-performance run Sunday (28) in Cleveland's Arena to a light $180,000 at a $4.40 top.

Snowstorms and heavy rains clobbered the show at the 9,200-capacity arena which was scaled for a potential take of around $360,000.

Scot Pipers' Tall $21,600 In Winnipeg, Grand Forks

Winnipeg, Oct. 30.

Argyll and Sutherland Highlanders grossed $21,600 in Saturday and Sunday performances in Winnipeg and Grand Forks, N.D., 120 miles south of here.

Scotsmen pulled 7,260 patrons and $17,800 to the 10,000-seat Winnipeg Arena Saturday (13).

Opposing the Highlanders' Saturday Winnipeg date at the downtown Auditorium, the Obernkirchen Children's Choir drew SRO 4,160 and grossed a whopping $9,000 for Celebrity Concerts (Canada) Ltd. which booked all three events.

Kim Sisters Breached His Pact, Mgr. Claims In 15G Back Commish Suit

Chicago, Oct. 30.

Robert McMackin, manager of the Kim Sisters since the act left Korea in 1957, is suing the trio for the four-year balance of a five-year contract and for approximately $15,000 in back commissions. His attorney, Sanford (Bud) Wolff, also moved to have the sister act's salary attached during their Palmer House engagement which ended yesterday (Mon.).

Suit states that a new five-year contract, with options, was entered into last year but the girls recently notified McMackin they no longer considered him their manager. McMackin alleges that they were romanced away by someone not in show business.

(It's known that the Kim Sisters have become personally reliant on Miss Mona Matoba, co-owner and manager of Naka-No-Ya Restaurant here, for selection of their wardrobe and for certain business matters.)

According to McMackin's complaint, the Kim Sisters were earning $200 a week in Korea before he took them under management and now are getting as high as $8,000 per week. Plaintiff's original agreement with the sisters was pacted in Seoul in 1957 and was signed by the girls and their mother. Their attorney is George Bieber.

Hoteliers Find Stiffer Competition Hiking Costs in Luring Conventions

The continued importance of conventions as major impetus to show biz operations and the increasing competition for this kind of business are causing problems which hoteliers and showmen will find difficult to handle in the future. Already, it's pointed out, there are a lot of danger signs.

Some hotelmen, for example, are finding that road trips for the sales force in soliciting confabs are becoming more expensive and the returns are becoming smaller. Competition for group business not only has become national, but international with the growth of jet travel. Some organizations or business firms are finding that it pays to hold off commitments because offers are becoming more attractive.

There are, however, some compensating factors for some communities. New York, which will have two major new hotels, the Americana and the soon to be completed New York Hilton, has started writing a lot of 1964 business during World Fair time. The Americana, with the advantage of being a new and highly publicized glamor inn, is obtaining business that might not have gone to New York this year.

Las Vegas also has come in for a share of business that might not have come its way under normal circumstances. Its handling of last week's American Legion convention indicated that it will get some additional off-season trade from less wealthy organizations.

But most American cities are starting to worry increasingly about future convention business. Many have built elaborate auditoriums and halls which have become a drain on the taxpayer. Although not in the mainstream of convention business, these spots are making it difficult for the more active powwow centres. Terms are so low and attractive that they frequently present a problem to their competition.

Eddie Sereno's Deal For Hong Kong Niteries Gives Him a Far East 'Circuit'

Tokyo, Oct. 30.

Having returned to his base here after an area swing, promoter Eddie Sereno says he signed to be exclusive booker for the 700-seat nitery upstairs from Hong Kong's new City Hall, while at the same time geting preferred dates in the downstairs auditorium, allowing him to concurrently book both rooms.

In effect, this gives Sereno the nucleus of a Far East circuit. He's already the booker for this city's Golden Akasaka, which opened several months ago.

As an example of the potential of this operation, Sereno will have the Tito Puente band playing both levels of the H.K. City Hall for two weeks from Oct. 31. The orch will then move to four weeks of theatre and club dates in Manila and will open at the Golden Akasaka here in mid-December for an indefinite run.

The 13-member "Las Vegas on Ice" unit, which Sereno contracted from Buddy Hicks, just finished six weeks at the Golden Akasaka. It follows with two weeks each at the Monte Carlo and Hanabasha, both in this city, then goes into a theatre on Okinawa for 10 days before moving to the Hong Kong location for four weeks.

The promoter also has a six-member Spanish dance act called Ballet Triumph for two months of Japan dates, including two weeks at the Golden Akasaka, Yank singer Nat Wright into the G.A. for two weeks, Philippine singer Bobby Gonzalez opening there Nov. 1 and 16-year-old Filipino singer Baby Pecson also headed this year.

ATT: ED SULLIVAN, JOHNNY CARSON, GARRY MOORE, RED SKELTON, PERRY COMO, EDIE ADAMS, STEVE ALLEN AND CLUB OWNERS ACROSS THE COUNTRY



VARIETY
50 VAUDEVILLE Wednesday, October 17, 1962

15 Years to 'Discover' Bob Charles

Chicago, Oct. 18.

Of a total of 30 acts who auditioned for the nitery owners last night (Mon.) at the Associated Night Clubs of America conclave here, one hit a jackpot that led to an immediate skein of nine prime bookings. The act was Bob Charles, a 15-year vet of the cabaret boards who, when he appeared before the nitery ops, was admittedly at the nadir of his career. He confessed that he was down to one good suit to work in—and was wearing it.

An eastern comic, Charles had come to Chi only a few days ago because of what he considered a surfeit of comedians in New York.

He said he couldn't even get an audience with Chicago agents until he ran into Harry Breyn, who took him on as a client and book him into the ANCA auditions that very morning. After his sock 20-minute turn before the jaundiced trade audience, he was propositioned not only by the nitery ops but a half dozen agents, most of whom had previously ignored him in their offices.

Among the cafe owners setting dates with Charles were Enrico Banducci hungry I, Frisco), Elizabeth Neustaedter (Exodus, Denver), Jay Landesman (Crystal Palace, St. Louis), Gene Norman (Crescendo, L. A.), Bill Newkirk (Tidelands, Houston), Bill Ball (Embers, Indianapolis), John Volpe (Holiday House, Milwaukee), Harold Van Orman (Northcrest, Fort Wayne), and Oscar Marienthal (Mister Kelly's, Chi.). Auditions ran four hours at the Marienthal—owned Happy Medium, cabaret-Theatre on Rush St.

BOB CHARLES

Humor For The Intelligently Underprivileged

Happy Medium, Down Stage Room, Chicago — Nov. 5-Dec. 2
Exodus, Denver — Dec. 18-Dec. 31
Crescendo, L.A. — Jan. 16-Feb. 3
Tidelands, Houston — Feb. 18-March 3
Harrah's Lake Tahoe — Def. Spring Date to be Set
Gilded Cage, Fort Wayne — Def. Date to be Set

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COLISEUM'S BIG TALENT TEST

Little, Late & Grudged

Show biz's reaction to the grudging and belated signing by President Kennedy of $20,000 compensations to each of the three femme "soldiers in greasepaint" isn't exactly a cheering section. The trade knows best how much singer Jane Froman, accordionist Gypsy Markoff and dancer Jean Rosen suffered in that Tagus River plane crash off Lisbon, Portugal, on Feb. 23, 1943 when they were but three of hundreds of civilian entertainers who risked life, limb and at the very least considerable discomfort and professional and economic sacrifice to entertain our World War II troops on all global fronts.

The 20G to each is in "full and final settlement" of their claims against the Government. The sums were recommended by the U. S. Court of Claims which studied the case at the direction of Congress, which adopted the court's decision.

While Jean Rosen's professional pursuits have been eclipsed, most in show biz know of Miss Markoff's brave efforts to continue working with crippled fingers in her accordion specialty. As for Jane Froman, her mobility has been effected for life, and at the last recallable count she had undergone 24 operations on her legs.

April-in-Paris (in October) Brings East Side West to New Americana

By ABEL GREEN

The 11th annual April-in-Paris Ball, the second year in a row that it was held in October, was the new Americana Hotel's first real socialite-show biz splash. This is natural. Claude C. Philippe, secretary of the French-American Committee sponsoring the ball ("sec" is slang for just about this being his one-man show); he's also g.m. and exec veepee of the Americana. And last Friday (26) saw a peak turnout in the Imperial Ballroom which brought Park Ave. "west" to the new Loew's (Tisch freres) posh hostelry on 7th Ave. and 52d St. Many of that set normally only migrate "west" to "21" or to the theatre.

They came to see and be seen, and there was plenty on both scores, although when it came to seeing the show and the fashion parade—flown over by Guy LaRoche from Paris, not to mention the opening Roberto Iglesias Spanish Ballet and the headlining Eddie Fisher—the audience was at a disadvantage. A runway over the dancefloor and an elevated rostrum on the stage—it doesn't seem possible that that stage, with all its ultra new lighting and other equipment, has no escalating stage — must be the next order of things to come when comes a similar fete, be it the 1963 AIP Ball or some other ultra shindig. It's so obvious a shortcoming that its being overlooked is puzzling. (It was later explained that Paris couturier Roche did not want a runway, but he should have been overruled.)

French Hospital in New York, the American French Foundation Charities and the National Museum of Racing at Saratoga were the beneficiaries. Latter made for a new gimmick—the horsey set and an equestrian decor motif. Mrs. Stephen (Laddie) Sanford was the new general chairman, with Mrs. Winston F. C. Guest, previous chairman, now in the honorary slot. Mrs. Sanford paid particular tribute to Elsa Maxwell for her longtime dedication to the April in Paris galas. Latter was there but left early, obviously still very much below her former physical parity.

The $150-a-head tickets for the dinner-dance, with beaucoup libations pre-dinner, and with $100 raffle tickets and a "casino" (for prizes, not cash) upped this year's gross to a probable new high. Past year hit $200,000 for benefit of the combined charities.

A jackpot this year also was in the form of the take-home gift-boxes, estimated to have a conservative retail value of $100 for the femmes' corbeilles and $50 for the men's. It is truly the best "loot" to date.

Per usual Philippe had an international who's who on the sundry committees coordinating into a good sum total save for the usual status-symbol headaches that go with any and all such undertakings, namely, "ringside table," and the like.

But all present attested (1) to

(Continued on page 50)

Paris Heils Krautery

Paris, Oct. 30.

For the first time in many years a German restaurant has opened in the heart of Paris, a few doors from the Opera House. Serves all-German products, beer, sausages, kraut, etc. Menu's printed in German and waiters talk the lingo, nothing but.

An immediate click, turning biz away daily and you can look for a dozen or so of Paree's "Alsatian" eateries to repaint their shingles any day now.

Dems Lose Acts' Votes at Hot Chi Fundraising Fete

Chicago, Oct. 30.

Although variety acts appearing at the $100-a-plate Democratic fundraising dinner here a few weeks ago at which President Kennedy spoke were "requested" not to discuss what took place behind the scenes, it has been learned that the behavior of the Secret Service men and the local hosts had not endeared the acts to the Dems.

First, the performers were unceremoniously herded into dressingrooms when the Chief Executive was ushered through the backstage area to make his way to the rostrum. (One comic philosophized: "Why should they trust us? Wasn't John Wilkes Booth a performer?")

Then, apparently because the oratory ran overtime, two of the acts were cut from the show. (One had canceled a date in St. Louis and flown in especially for the dinner. Both acts were paid.) Finally, panto-comic Yonely engaged in an on-mike shouting match with a top aide of Mayor Richard J. Daley.

The functionary had told Yonely to do 15 minutes, then attempted to yank him off after five. When the comic asked for one minute to bow off, the aide screamed: "Do you know who I am? I'll have your card!" Yonely's reply, which echoed throughout the room, is unprintable.

'PRESIDENTIAL ROWS' (FRONT SEATS) AT $7.50

Minneapolis, Oct. 30.

Group, calling itself Prestige Attractions, is bringing in to the 9,000-seat municipal Auditorium on Nov. 9 Johnny Mathis and a supporting show. Front seats have been designated "Presidential Rows" and scaled at $7.50, highest price ever charged here for this sort of show.

Other reserved seats will range from $2 to $4.50, the usual prices.

A CIRCUS CLICK WILL BE BOON

If the Coliseum Christmas Circus Corp.'s venture into the N. Y. Coliseum with a three-ring circus this year-end clicks, it will open up a new show biz outlet, especially for onenighter record names, concerts, and the like. A $120,000 expenditure for portable grandstand seats (4,000 capacity) on the second floor tees off with the circus venture under Jack Tavlin's direction and with Roosevelt Raceway's George Morton Levy's bankrolling. Show itself will be the combined Clyde Beatty-Cole Bros. Circus plus supplemental acts, several from abroad making their U. S. debuts.

The three-floor circus will split up the midway, freaks and rides on the street floor; three-ring circus on second floor; and toyland, menagerie and more rides on the third floor. Top will be $4 and marks the first time a Christmas circus has ever played in New York. A Catholic Youth Organizations and highschool bands' competition ($6,000 in prizes) will be another feature. Shows will be twice daily, three on weekends.

Only other theatrical attraction ever essayed at the Coliseum was the abortive watershow.

Concert 1-Niters Lure Kate Smith

Hollywood, Oct. 30.

Kate Smith, whose show biz appearances have been confined to radio-tv for years, is going to hit the road. Chirp will do one-nighters along the concert circuit —a departure for her, as she never has gigged in the past.

However, Miss Smith is turning down Las Vegas offers, and, indeed, probably will not play any niteries. She has not appeared in any in her career.

Miss Smith and her longtime associate, Ted Collins, have signed for personal representation with management firm of Bullets Durgom and Ray Katz. Latter acknowledges that before any and all bookings are made, they first must be cleared with Collins.

Miss Smith also has signed with GAC as booking agency—first per center she has had in many years. Thursh's first gig will likely be at N.Y.'s Carnegie Hall this winter. Her last video excursion was last Sunday (21) on CBS-TV Ed Sullivan Show, on which she frequently guests.

Carmen Cavallaro Bows Japanese Trek in Tokyo

Tokyo, Oct. 30.

Swan Promotions has Carmen Cavallaro coming late this month for three weeks. He'll open a concert tour at Sankei Hall and later play the Hanabasha nitery, both in this city.

Swan also expects to bring The Platters back in February and to present the George Shearing Quintet in March.

Comedy Scripter

Laurence M. Janifer

details the evolution of

Gag-Writer — Or The Laugh's On Him

* * *

another bright Feature in the upcoming

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VARIETY

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Eddie Fisher Bowing Suburban Chi Nitery to Record $12 Per-Head Tab

Chicago, Oct. 30.

It will cost $12 to sit down at a table at the Villa Venice in north suburban Northbrook when it reactivates Nov. 9 with Eddie Fisher as the vanguard of the entire Frank Sinatra set. Cover charge at the mansion-cum-canals will be $5 plus a $7 minimum, for the biggest per-head charge in recent history (excluding New Years' parties).

Other details are coming to light despite an earlier hush-hush atmosphere. Although a localite, Leo Olsen, has been the owner of the club for four years, it's apparent that Sinatra is running the renascence through Henry Genet, an aide. Genet is known to have set all of the dates for the acts, and he planed in to hire a press-agent (Larry Leverett).

There has been much primping of the sprawling Villa Venice in the past few weeks, and it's understood that the main room is being expanded to seat 950 persons and the stage is being enlarged. In addition, the parking lot will now accommodate 1,000 cars, and four deluxe apartments are being outfitted for the performers.

Fisher is slated to open Nov. 9 for 10 days, followed by Sammy Davis Jr. Nov. 20 for five days. From Nov. 26 to Dec. 2, Sinatra, Davis and Dean Martin will take over, and it's reported that reservations for the "summit troika" are pretty well filled in. Dinah Shore comes in Dec. 3 for six days, and what happens after that is vague.

Most tradesters assume that, because of its outlying location, the club will return to its dine-dance-and-wedding-party format for the winter and go back to name talent in the spring. If so, this will mean a further showdown for top marquee lures between Manny Skar's Sahara Inn and the Villa Venice.

The Sahara previously announced tentative bookings of Fisher and Miss Shore for this fall, but the VV dates have apparently taken precedence. The increased competition for stellar names will also give a headache to the downtown Empire Room of the Palmer House, which already has seen some of its best attractions slip away to the Sahara Inn.

Whitney's Japanese Tour

Toronto, Oct. 30.

Six-week tour of top Japanese niteries has been set by Moxie Whitney, bandleader of the Royal York Hotel orch (12), who will fly his sidemen there early next June. Heading his unit will be songstress Haunani Kahalewia and the Royal Hawaiian Revue.

Whitney, who has batoned his orch at the Royal York for 15 years, has been retained by the hotel for another five years.

AGVA L.A. Unit Hits Suspension As 'Tyrannical'

Hollywood, Oct. 30.

With only two of its seven members (plus seven alternates) present at regularly weekly meeting Wednesday (24) of the exec committee of L. A. branch of American Guild of Variety Artists, the two — Bruce Yarnell and Doug Spears — declared themselves a committee-of-the-whole (membership) and sharply rebuked and rejected an order from national AGVA headquarters in N. Y. "suspending" the local exec committee.

Suspension ruling was made at national board sesh of AGVA Oct. 19, and officially delivered here last Wednesday. Yarnell and Spears nevertheless conducted a meeting, largely devoted to drafting the following resolution to be shot back to national AGVA.

"The L. A. branch executive committee deplores the act of the national board and thinks it not only illegal, but a mark of tyranny. The L. A. executive board does not intend to be intimidated by acts of the national board or by national executive secretary Bobby Faye. We intend to stand up and fight for our rights, not only as good union members, but as good Americans."

The national board's action obviously stems from recent resolution of L. A. exec committee asking "autonomy" for local branch members, seeking election of local officers (there are none presently) and for own constitution of L. A. branch. Local exec committee cites a recent U. S. Labor Dept. ruling that branches are to be construed as true labor union locals and can make decisions and take actions independent of the national office.

When the "autonomy" resolution was passed Faye was present at the meeting, and stormed out.

44 IN DRAG NAILED AT NVA'S 'EXOTIC BALL'

New York police pinched 44 males in femme attire Friday (26) at National Variety Artists shindig billed as Exotic Ball & Carnival. NVA was the yesteryear counterpart of AGVA.

All in custody were charged with disorderly conduct, and one was additionally slapped with an indecent exposure rap. Ball was at Manhattan Center, midtown aud. Coincidental affair in same building was a policemen's dansant.

Scots' Gambling Fever

Glasgow, Oct. 30.

Scotland's newest entertainment outlet, a gambling casino, teed off here with thousands clamoring to become members. The gambling fever has hit the Scots.

Casino Club, headed by former bandleader Bert Ambrose, is in the Carntyne Greyhound Stadium in city's East End. It has plush carpeting, soft music and traditional croupiers. Stakes can be as low as 30c.

San Juan Hotel Snares Lucrative Fedders Meet; 3,000 Visitors in 10 Wks.

One of the more important industrial conventions has started at El San Juan Hotel, San Juan, P.R. The Fedders airconditioning meet is set for a 10-week run there, with 3,000 dealers from the U. S. and Canada due to visit the inn for a week's stay at the expense of the manufacturer. This is one of the most sought-after confabs on the hotel industry calendar.

In the San Juan's show for the entire run are The Great Scalzo, Herbie Sells, Rita DePetris, Tommy Wonder & Don Dellair and Soler & Lorca. James Grady has booked this event for the past five years.

The Fedders firm will also hold a winter convention starting March 1 at the new Hilton Hotel, Trinidad. This will last only five weeks. Fedders customarily holds its fall confabs in Caribbean countries. It has taken its winter conventions to sundry lands which included various places in Europe. However, it has found the Caribe countries to be more convenient.

Hotels in all Caribe countries have been bidding for this dealer powwow. One of the inducements to the inns is 10 solid weeks of bookings at a time when business is normally quiet.

However, since Fedders needs minimal accommodations for 300 persons per week, not all hotels have been eligible. The dealers get the trip with all expenses paid as a premium for selling a set quota of Fedder airconditioners.

"ABSOLUTE DELIGHT"

VARIETY Oct 24, 1962

LONNIE DONEGAN (4)
Songs, Comedy
30 Mins.
Village Gate, N.Y.

Britisher Lonnie Donegan is recently familiar to U.S. ears via a couple of international disclicks ("Rock Island Line" and "Don't Stick the Chewing Gum on the Bedpost Overnight"). He deserves to be widely seen as well as heard here, as attested by his current U.S. nitery bow at Art D'Lugoff's Village Gate.

Noted as a skiffle-band jazzman and folksinger in England, Donegan besides the impressive pipes for a slight fellow has a stacatto comedy patter that's an absolute delight out of the fine, old music hall tradition. Small matter that the jokes often also are traditional, or telegraphed, or disguised for American auds by Anglo slant or cockney accenting. A great sense of timing and gusto projection carry it all off. The rubbery-faced leer and roll of the Donegan well-oiled eyeballs back any punchline that's less than fracturing.

Add to the above benefits an incredible ear which allows this versatile vaude performer to mimic U.S. hill and country talk with an accent that could fool a Mississippi deputy. And the talent carries over to his vocal phrasing on American folk songs.

Besides the self-accomp on guitar and banjo, Donegan is backed by countryman Denny Wright, who plays straight man in the chatter segs and fine slambang guitar in backing. Filling out the group excellently are two Americans, Bill Smith on drums, and Hal Gaylor, bass.

Interesting to note that Donegan's hip-cornball antics succeeds easily in really warming up the cool audience. Act could go anywhere.

Bill.

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Orient Tour an Acid Test For Sleight-of-Hand Act; 'Face' a Prime Problem

Tokyo, Oct. 30.

Bob Arno, a young Swedish sleight-of-hand artist, says that playing the Orient has been the acid test of his tricky talents. "If you can play the Orient, you can play any place," declared Arno, who is in Japan for three months as part of a global tour.

His act largely involves removing watches, ties, shorts, bracelets, belts and other items from non-suspecting and suspecting members of his audiences.

The reason for having to prove himself in the Orient, Arno explained, is based on the Asian's terror of losing face. "Once I was past Beirut, I ran into difficulties," he said. "It became more of a problem to get people on stage. I had to be more persuasive."

And once the people had been cajoled into stepping forward, they were on the defensive, Arno related. "They would not even agree that I had taken their watches," he said. "But when the lights went up, they asked immediately for the return of their timepieces.

Arno found the Chinese to be his toughest audiences. "Without a doubt, they are the most difficult to distract," he offered. "They are quite clever, but so clannish and protective. They give everything a hard look. You cannot talk them into anything they don't want to be talked into."

Having worked Tokyo's Copa, Arno rates Japanese audiences tops in the Orient. "When they are not afraid of losing face, their reaction can be very good," he said.

On his tour, Arno found that each key city in the Orient has a leading hotel with an entertainment room where an act can earn between $200 and $250 plus living quarters. In Singapore he played the Goodwood Park Hotel, in Bangkok the Erawan, in Kuala Lumpur the Merlin, in Calcutta the Grand Hotel and in Hong Kong the Ambassador, from which he was able to fatten his income by doubling at Maxim's and the Golden Phoenix niteries.

In Taipei he worked only U.S. military clubs, where the take is still higher, if you take on a heavy schedule. In Japan, where hotels are not permitted to have shows on a regular basis, Arno is working primarily in clubs and on tv. From here he goes to Okinawa for military club dates and then to Hawaii.

There are also fringe benefits. One of Arno's offstage experiences in Hong Kong proved educational. When he was being assisted into a sampan operated by a woman and her daughter of eight or nine, Arno discovered that the girl was trying to remove his ring as she gripped his hand.

"I had professional admiration," he recalled. "This gave me the method—not to pull on the ring, but to apply pressure from behind so that it will slide off. I had been wondering for a long time how to remove rings."

N.Y. Hotel's New 5-Yr. Pacts With Its Staffs

Coincident with a claim last week that New York restaurant workers with families to support cannot subsist at current wage levels, hotel employees in Gotham achieved a new five-year contract with pay benefits ranging from $2-$3.50 per week. Bargaining maneuvers in recent months produced a series of "sitdowns" by cooks, chambermaids, bellhops, etc., in lobbies of several plush midtown hostels by way of dramatizing their case.

Old pact with some 200 hotels expired last May 31. New one, which is retroactive to June 1, provides a 35-hour week for employees who previously worked a 40-hour week, and various fringe benefits. Under previous contract, weekly wages ranged from $52.25 for maids to $81.25 for maintenance workers.

Contention that restaurant wages are below subsistence levels was aired by a union official at a Manhattan hearing of the House Labor & Education committee headed by Harlem Congressman Adam Clayton Powell. The hearings could result in a proposal to extend present Federal minimum wage guarantees.

Brazil Inflaton

Continued from page 46

other snag, particularly in the case of ballet or other large groups. European attractions often have the advantage that their Governments are prepared to subsidize travel costs on cultural interchange grounds.

On a different level, the foregoing applies also to more popular attractions. TV channels abandoned grandiose plans for importing such members as Eddie Fisher, which they can no longer afford to pay.

The year's only moneymaker appears to have been "Coccinelle" France's ex-Alpine soldier, who arrived here in July—after some passport trouble—for burlesque and nitery appearances (Maipo Theatre and "Ta-Ba-Ris") champagne at the latter cost 1,500 pesos per bottle. "Miss" Coccinelle then accepted a 1,300,000 peso fee for three days shooting in "Los Viviosos" (a film with a dope smuggling background), directed by Enrique Carreras for Vicente Marco. The picture is to be released in Mar del Plata on Oct. 23, and B. Aires on the 25th. Quick cash-in on the curiosity of those who missed her on stage. Coccinelle, Jacqueline Dufresnoy, is reported to have netted around $53,846 on this Argentine trek, on which she may have had to pay 30% income tax at most.

Larry Adler-Paul Draper Reunite for GV Cafe Date

Larry Adler and Paul Draper, the former supperclub-concert tandem separately active the past decade, are being reunited for a New York nitery stand. Pair has been booked for Art D'Lugoff's downtown spot, Village Gate, Nov. 8 through New Year's Eve. Singer Nina Simone will complete the bill.

Engagement will fetch a $2.80 weekday admission per head (vice the usual $2.50) and $3 on weekends. There's no cover-minimum once inside the room.

Adler, who's been a London resident for several years, is now on the Coast in connection with a motion picture assignment. He was long absent from American niteries (as result of a politico allegation and lawsuit) until about three years ago, since then having played clubs in N.Y., Chicago, Boston and other keys. Draper has alternated between dance instruction and the concert circuit, latter under the Columbia Concerts banner.



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Vice Crackdown In Mpls. & Boston

Minneapolis, Oct. 30.

License revocations are faced by three local nightclubs. Owners of the Key Club, the Frolics and the Happy Hour have been summoned to appear before the city council license committee to show cause why such action should not be taken, which would result in permanent shuttering.

The bistros allegedly have been been hangouts for prostitutes and drug addicts. They also figured in three recent Federal Court white slavery trials.

Probe Hub B-Girls

B-girl probe is underway in Hub cafes. Dep. Supt. John J. Slattery Jr. said Tuesday (23) that his men, on orders of Police Commissioner Edmund L. McNamara, have been conducting a probe of B-girl activities here for several weeks.

Verve: Tommy Reed

Latest addition to the Verve stable is singer Tommy Reed. His debut disk under the Verve banner will be a coupling of "How Many Trees" and "I Don't Want a Dream."

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House Reviews

Apollo, N. Y.

Hank Ballard & the Midnighters (3), Bobby Lewis, Little Eva, Screaming Jay Hawkins & Pat Newborn, Lou Elliot, the Duprees (5), Gigi, Cooper & Kinfolks (5), the Parkettes (6); "The Cossacks" (6)

Hank Ballard, who is credited in some circles with having originated the Twist a year or so before it became an adult vogue, is headlining a large card at the Apollo.

Although Ballard overplays the "cool" bit somewhat and mumbles most of the lyrics of the tunes he does, he has a strong rhythmic approach that gets the audience with him. He also has the advantage of the Midnighters, a trio of sharp male terpers who provide some harmony phrasing behind his soloing. They're a slickly styled trio that helps keep Ballard's act strong.

Another asset for the singer-terper is an instrumental unit billed as Cooper & Kinfolks. They keep the beat driving and, with some rubberlegged hoofing by one of the group, inject a comedy note that scores strongly. Ballard mixes his tunes between wailing blues and growing uptempo stuff to register with the crowd.

Bobby Lewis, who emcees, also does a singing turn in which he tosses some terping. His hosting, although somewhat in the novice category, keeps the show moving. He shows a flair for showmanship in a "My Baby Just Cares For Me" routine with strawhat and kid gloves, accompanied by a bikini-clad femme billed as Mabel Lee. He also does a straight rock number in solid style.

Littlse Eva is a pert lass who sells her songs with plenty of restrained personality and sure vocal control. Essaying her clicko "Loco Motion" and another medium rocker, "Keep Your Hands Off My Baby," she scores effectively. Screaming Jay Hawkins & Pat Newborn hit a slick groove with

(Continued on page 62)



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"TWISTING 'ROUND the WORLD"

VARIETY October 24, 1962

Peppermint Lounge, N. Y.

"Plenty of activity at the Peppermint Lounge, New York, the nitery which helped put the Twist into adult orbit. Tom Roba was hired as show packager and he has instituted several changes in the club's operation that now make it more of a nitery than a hangout operation. Roba's choreography and stage direction is quickly paced and effective. He has whipped this fresh talent into a lively and imaginative Twist show called 'Twisting 'Round the World.' The Peppermint Lounge appears to be picking up momentum again with this slick show." Kali.

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Rusty Draper Kicks Off 5-Wk. Orient Tour Nov. 1

Tokyo, Oct. 30.

Rusty Draper is slated to launch a Far East tour from Nov. 1 for at least five weeks. Booked by Russ Gary, who settled here after helming an area tour by the Ink Spots early this year, Draper will open with three days in Taipei at U.S. military clubs and follow with a week of similar dates on Okinawa. In Japan, he'll work the New Latin Quarter, Copacabana and NTV in addition to military clubs.

Gary, who batoned a band in the southwest U.S. for 13 years recently formed a 19-piece all-Nipponese orch dubbed Band of Japan, which will play three months of one-nighters at American service clubs.

Coast Agencies In Merger Deal

Hollywood, Oct. 30.

Deal is being finalized for the merger of Ziegler, Hellman & Ross with Artists Agency Corp., the office headed by George Rosenberg and Bob Coryell. Also involved is Broadcast Management Inc., since it merged with AAC some time ago. BMI topper Marvin Josephson is here from N. Y. for the finalizing of the deal.

Jerry Hellman, of ZH&R, will leave the agency biz to produce theatrical films and legiters. For some time he has been partnered with George Roy Hill in Hellman-Hill Productions, which have a deal with UA, and when he exits ZH&R will go into production full-time.

Thus Evarts Ziegler and Hal Ross, who with Hellman formed ZH&R, will join with Rosenberg, Coryell and Josephson. Ziegler and Ross will move to the AAC hq on Sunset Boulevard once the final papers are signed. Mike Levee, who joined Rosenberg and Coryell when MCA's talent agency was dissolved, is the other partner in the venture.

Client list of the combined agency includes Bing Crosby, James Garner, Fred Astaire, Franklin Schaffner, James Poe, Panama-Frank, "Ben Casey" series, Nunnally Johnson. The merged agency will also be Coast reps of Curtis-Brown and Harold Ober agencies.

Vallee's Frank Autobiog Doesn't Spare Burrows, Loesser, Feuer & Martin

By ROBERT DOWNING

"My Time Is Your Time" by Rudy Vallee and Gil McKean (Obolensky; $4.95), is the purported autobiography of the former radio-crooner-turned-actor. (Vallee currently costars on Broadway with Robert Morse in "How to Succeed in Business Without Really Trying". McKean is a jazz record columnist, novelist, and recording company exec.

Since style of Vallee's book is turgid, prolix, almost unrelieved in its stiffness; and inasmuch as it is preoccupied with "first person singular," it is difficult to assess McKean's contribution. Research seems to have been limited to opening almost every chapter with a "back-to-yesterday" recap that might have been lifted almost bodily from Mark Sullivan's wonderful "Our Times" series; and to dipping into Vallee's own recollections of the many songs he made popular during his headline career as singer and leader of the celebrated Connecticut Yankees.

Tome follows Hubert Prior Vallee (his professional name came from his youthful idol, star saxophonist Rudy Wiedoeft) from his native Maine to the Main Stem, with bitter reminiscences of his unhappy marriage to Fay Webb, topped off with a text-lashing for Feuer & Martin, Abe Burrows and Frank Loesser, the brass behind Vallee's present hit. Book is crammed with gratuitous information; it seeks to instruct the "gentle reader"; and what humor it contains is heavy-handed and bromidic.

In reflecting the '20s and early '30s, golden days of broadcasting, night clubs and films, there is value to these memoirs; for Vallee played a top role in show biz of the era. The man who was famous as the bandleader who conducted for radio wearing dark glasses (no one could tell where next his irate glance might fall), defends his familiar outbursts of temper and petulance by quoting a Reader's Digest article of 1954: "It may be more dangerous to be underemotional than to be overemotional." Not in latter category, Valle admits, "I only hold a grudge a decade or so," and in these pages he elects to prove his point.

With present degree of success in the sunset years, it may seem to some a pity that The Vagabond Lover chooses to be so ungallant in his repayment of acrimony. Because his book fluctuates between the extremes of self-satisfaction and self-pity, where it might have been the warm self-portrait of an entertainment idol, one is tempted to supply the old megaphone artist with a subtitle in paraphrase of his signatory showtime greeting: "Ho-hum, everybody."

April—In—Paris

Continued from page 47

the good groceries, (2) vintages, and (3) in itself a large plus, the service. If Philippe lacked on the runway—and to this should be added an inadequate p.a. system—he certainly outdid himself on making sure that the service was impeccable. To intimates it is no secret that he has "raided" what he regards the cream of the crop of waitering manpower and, with it, he seems to have done a little "Central Casting" because they are a surprisingly personable, youngish and, in many instances, bilingual (French) corps.

This also figures as a good offset to the 1960 near-fiasco at the Hotel Astor (Philippe had just shifted over to the Zeckendorfs) which was not equipped for such a turnout, and to last year's utilization of the 7th Regiment Armory. This was good in theory but the customers couldn't go out whistling the decor—which was good. The catering was also-ran, frankly via an outside banquet catering service (Philippe's non-wellwishers opined it was more kosher than Gallic, not that there's anything wrong with the former groceries, if good). But the Americana scored on all counts—culinary, atmospheric, and authenticity in Franco-American motif. Better vantage and auditory perspectives would have made it all well nigh perfect.



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CLUB DIPLOMAT, CINCY, DROPS NAME POLICY

Cincinnati, Oct. 30.

Attempting to amend an unsuccessful start with names, the Club Diplomat, swank theatre-restaurant which opened Sept. 20 in Kemper Lane Hotel, switches to a pop revue policy Thursday (1) following the week's engagement of Paul Gilbert.

Initial low-scale lineup includes the Southern Belles (5) dance line, Leroy Reeves & Judy Monroe, dance team; singer Ann Howe, dancer Gloria Weiss and comics Marjorie Thomas and Beverly Geers. The $2-$3 cover charge will be dropped and a "small minimum" retained.

Attendance sagged after opening week's show headlined by Marty Allen & Steve Rossi. Backing was by Wally Johnson's six-piece orchestra. The backers, two businessmen new to show biz, seek to cancel scheduled contracts with stars.

Five Star Attractions
JOEY DEE
and the
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Film and Recording Headliners of Columbia Pictures
"TWO TICKETS TO PARIS"

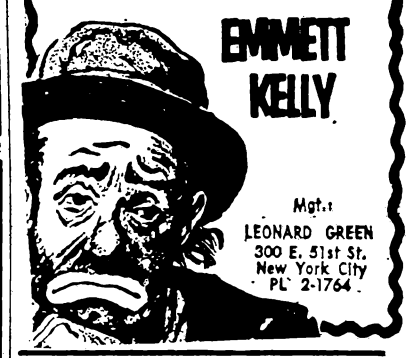
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New Acts

ETHEL MERMAN
Song
50 Mins.
Flamingo, Las Vegas

Ethel Merman's new act, concocted by Roger Edens and designed especially for bistros, presents the vet chirp in a light quite unlike her Broadway and film appearances, and if she wants to, she can easily coast along the rest of her life being a powerful nitery attraction. This marks her Vegas debut.

The star sings 23 songs, and the arrangements, by Billy May, are geared to showcasing her as the belting, lyric-conscious musical legend known as Ethel Merman. Even showgoers who were not too enthusiastic about her stylized, straight-to-the-audience-and-to-hell-with-the-leading-man technique on Broadway, will have to admit she is a blockbuster as a single. She still tosses the tunes straight to the patrons, uses a technically perfect hidden mike, and the nostalgic romp was rewarded by firstnighters with a standing ovation.

Miss Merman is being paid (though the figure is unofficial) $40,000 per week, which equals the top salary for any other single star to play the Strip, and if her opening night momentum keeps up, she will be worth it.

She sings just about every big song she has done in her colorful career (plus some new ones) including "I Got Rhythm," "Bowl Of Cherries," "You're The Top," "Anything Goes," "Small World," "Everything's Coming Up Roses," "They Say It's Wonderful," "Blow Gabriel," (with fine accompaniment on the trumpet by Buddy Childers), and of course, "No Biz Like Show Biz."

An effective gimmick is used during her medley, when a montage backdrop repping marquees from her famous shows light individually while she is singing a number from that particular musical comedy. Hugo Granata does a splendid job with the lighting.

Special credit should go to Russ Black's orch (20) for the superb backing, and to the pilots of the twin pianos—Morty Jacobs and Marty Harris—who are onstage at all times with the star.

A handsome dance team, new to Vegas, Inga & Rolf, open the bill, and are graceful as they present "dance souvenirs" from various nations. This show in until Juliet Prowse and Myron Cohen open Nov. 22. *Duke.*

JOCELYNE JOCYA
Songs
20 Mins.
ABC, Paris

Jocelyne Jocya is a statuesque blonde who knows how to step up to a mike. She has a big voice that can do well by her torch or dramatic songs as well as leavening light ditties. Only drawback is a metallic quality which sometimes jars. But when she has the right song she sings true with a good insight into the material. She looks to be on the way to emerging a fine song staple here.

The personal projection and individuality still does not demote true star quality, but she may even reach this stage after some more roadwork and a more personalized songalog. As is, she is more than promising in the lacklustre new songstress crop here of late. Yank intimers seem indicated. She is on Vogue disks. *Mosk.*

ENRICO MACIAS
Songs
25 Mins.
ABC, Paris

Enrico Macias is from Algeria and has caught on with the big expatriated population from there. This dark, personable young singer-cleffer displays a dash, voice and delivery that may have him fitting easily into the singing picture here with locals as well as nostalgic Algerians.

Accompanying himself on a guitar, he has some bright sugary numbers on love, with more heavyweight laments for his old land. But fine phrasing, musical know-how, and an ingratiating personality, voice and projection, combine to make him a promising newcomer.

He still appears too sentimental for big foreign chances but could be material for posh rooms on his good musical qualities. *Mosk.*

ROBERT GOULET
Songs
40 Mins.
Shoreham Hotel, Washington

Robert Goulet, seemingly as nervous as the Joint Chiefs of Staff, made his initial supper club appearance in Washington at the height of the Cuban crisis. If the timing was unfortunate and if his fright from stepping into a new facet of show biz added rigidly to manner and movements, what does it really matter, except as an historical note?

Goulet has class. He also has good looks, style, masculinity, charm and a fine voice. Even more, he has an act which is superbly constructed and produced. He is going to have 'em cheering wherever he goes. Next on his list is the Plaza's Persian Room in N. Y. for a month, followed by several dates before his Vegas bow at the Flamingo.

Goulet's solid click before a full house in the vast Blue Room of the Shoreham Hotel here is a payoff for the strategy of Norman Rosemont, his personal manager, who brought him into "Camelot," selected his television exposure and required 18 months of work on a nitery act before deciding it was right for the Canadian vocalist. Such mother-hen like care pays off big.

Lyn Duddy and Jerry Bresler fashioned his repertoire, including two specialty written songs and new lyrics for others. It has a pleasing change of pace between romantics and rousers, old, new and original. It's perfect for a LP album as is.

Best received was the selection he would obviously pick for his last song, "If Ever" from "Camelot." But a close runnerup was a catchy and clever original, "Concentrate on One Thing at a Time," concerning a playboy attempting to get down to business.

A "West Side Story" medley was richly orchestrated and played excellently by the Bob Cross Orch. under Jerry Bresler's baton. The full orchestra is used throughout the act, except for "Autumn Leaves," which Goulet sings in French with only a piano. He has special lyrics which are witty for both "Hooray for Love" and "You Can't Love 'Em All."

Among older songs worked into the act as "Night and Day," "Bowl of Cherries," "I'll Get By" and "World on a String."

His opener is an original, "Wake Up." He kept the big crowd awake, quiet and fascinated. *Carp.*

THREE
Songs, Comedy
46 Minutes
Le Hibou, Ottawa

Bring together three capable performers with solidly scripted material and you can't easily miss. That's what has happened with the trio logically and simply titled "Three." It's one of the slickest acts to play Le Hibou and would be clicko in any room.

Donn Francks, one of Canada's ablest performers, chants, thesps and does comedy with equal expertese; guitarist Lenny Breau works magic with his instrument both in solo and with the trio; bassist Eon Henstridge is par with the others in ability.

They race comfortably through a string of satirical items, splice in socko solo and serious bits to big mitting. There's a spoof on CBC recital shows, music hall turns get a going over, cowboy & western groups are kidded. On the serious side, Breau gives an impressive handling of a flamenco solo and the three provide a weird but exciting arrangement of "Blackbird." Throughout, the stint is structurally solid and designed for the utmost impact. While the stanza moves more freely in a coffeeroom such as Le Hibou, with minor refinements it could be nice for niteries and television.

Gorm.

SUE ROBERTS
Songs
25 Mins.
White House, Minneapolis

Pretty Sue Roberts could wow male tablesitters just standing in a spotlight and snapping her fingers. Doll-faced platinum blond is plenty easy on the orbs and exudes s.a. in a formfitting gown, strap of which tended to slip teasingly off her shoulder at preem here. Chick's visual appearance is more impressive than her vocal talent. She sings in a husky, unexceptional voice. But her looks may make many a patron less conscious of what he hears than usual.

A niece of comic Danny Thomas, 21-year-old Miss Roberts has been warbling for four years, mainly with vocal groups. She got a break two years ago when Ray Anthony hired her as one of his Book-Ends. This year she has appeared at such niteries as the Dunes in Las Vegas and Harrah's at Lake Tahoe and spent two months this spring performing at Club 21 at the Seattle World's Fair.

Thrush alternates between jazz offerings and ballads, doing a much more acceptable job on the former. Cute bit of specialty material is a number titled "I Said 'Yes.'"

She is only the second headliner White House boniface Irv Schectman has booked strictly on others' say-so in 18 months. Miss Roberts will be blending into lush trappings of this key clu-stage bar arrangement until Nov. 5. *Rees.*

TOWN PIPERS
Vocal-Instrumental
45 Mins.
The Losers, L. A.

Town Pipers have a versatile act that should hold them in good stead, particularly for recordings and steady lounge bookings. Group is primarily vocal, but fits in number of swingin' instrumentals that keep their sets lively, bright and generally richly entertaining.

Smoothest of the Pipers' work is in soft, sweet and mellow vocal blend, particularly delivered on mixed ballad and jazz arrangement of "I Wish You Love." Solo's go mostly to Joan and Tony Costa, latter also fingering nice piano and responsible for group's generally solid arrangements. Most of their stuff is straight and easy sounding, although musicianship shows in unique combinations, like "Limerick Waltz" which they do in mixture of 4/4 and 3/4 time as an instrumental. Joan comes on nicely with "Heart in S. F.," "Bill Bailey," while Tony does handsome presentation of the soliloquy "Joey," with own guitar backing, and "Georgia" with fine instrumental arrangements.

Group hits big closer with showtune medley, but one caught (from Oklahoma") was too highly arranged and pushed for comedy. Pipers are not comics and come off with class when they stick to straight musicianship.

Group includes Tom Rudeski, sax; Tom Ratzin, bass, who complete singers, with Joe Fazzi backing on drums throughout. *Dale.*

Vocal Units Specializing In B'way Legituner Hits Hypoing Mpls. Cafe Biz

Minneapolis, Oct. 30.

Supper club entertainment provided by mixed singing groups presenting portions of Broadway musical hits has become so popular and profitable here that a third spot is adopting it. The Edgewater Inn has supplemented guest dancing to Don McGrane's orchestra music with a singing and terpsichorean octet offering excerpts from Broadway shows.

In this area such entertainment pulls class patronage. It's in its 13th consecutive year at Bennie Berger's tony Schiek's restaurant-supper club here and in its fourth at the nearby Shakopee, Minn., St. Paul House. Both draw big patronage and are rated as exceedingly prosperous. Each has sextets—three gals and an equal number of men—instead of an octet, and their performances are confined almost entirely to singing.

Vocal groups' casts are largely locally recruited and the producers-directors are hometowners. Small orchestras playing the shows keep down the nut although the one at Edgewater Inn is larger and also furnishes music for dancing. Another modest expense item for these shows is costuming—it's rented.

While income soars, the total nut for the singing shows is, of course, considerably less than that of most other local niteries with floor shows, especially the Hotel Radisson Minnesota Terrace and Freddie's which regularly have name acts.

CURRENT BILLS

WEEK OF OCTOBER 31

NEW YORK CITY

MUSIC HALL—Barbados Police Band (33), Vernon & Betty, Maria Teresa Carrillo, Alan Cole, Tommy Curtin, Rockettes, Corps de Ballet, Raymond Paige Symphony Orc.

AUSTRALIA

MELBOURNE (Tivoli)—Penny Nicholls, Bob Andrews, D'Angolys, Two Pirates, Balcombes, Eddie Mendoza, Eric Whitley, Jeff Hudson, Harry Currie, Keith Leggeth, Maureen Wilson, Wendy Faulkener, Jackie Griffiths.
SYDNEY (Tivoli)—June Bronhill, Peter Graves, Rosina Raisbeck, Eric Reiman, Lola Brooks, Lorna Forbes, Barry Balmer, Halinka de Tarczynska, Gloria Mcdonall, Beryl Cheers, Tony Jenkins, Julie Day.

BRITAIN

BLACKPOOL (Tower Circus)—Charlie Cairoli & Co., Bronleys, Hugh Forgie & Co., Circus Williams' Lions, 2 Carmenas, Circus Knie's Horses, Zebras & Ponies, Diors Sisters, Four Soranis, 2 Dominicis, Willem Lenz & Chimpanzees, Tibor Alexander's Canine Revue, Desmond & Marks, Circus Knie's Elephants, Dagenham Girl Pipers, Our Sammy, Little Jimmy & Circusettes.
BIRMINGHAM (Hippodrome)—Russ Conway, Mike & Bernie Winters, Bryan Johnson, Peter Crawford Trio, Terry Kaye, Sandra Peters, Esme Browne Dancers.
BRIGHTON (Hippodrome)—Dickie Valentine, Chic Murray & Maidie, Audrey Jeans, Billy Baxter, Franklin & Doves, Hollander & Hart, Flack & Lamar.
LIVERPOOL (Empire)—Tony Hancock, Matt Monro, Johnnie Spence, Scooter Teague's Dance Ensemble.
LONDON (Palladium)—Bruce Forsyth, Morecambe & Wise, Johnson & Carr, Eve Boswell, Angela & Fred Roby, Amin Bros., Ugo Garrido, Janet Mahoney, Angela Bracewell, Johnny Shack, Jimmy Lee, Bill Shepherd Singers, George Carden Dancers.
VICTORIA (Palace)—George Mitchell Minstrels, Tony Mercer, Dai Francis, John Boulter, Leslie Crowther, Margo Henderson, George Chisholm & Jazzers, Schaller Bros. & TV Toppers, Jackpots, Mitchell Maids.

Cabaret Bills

NEW YORK CITY

AFRICAN ROOM—Kurli Benito, McMurray & Jeff, Johnny Barracuda.
BASIN ST. EAST—Peggy Lee.
BLACKJACK — T. C. Jones, Johnny Fooster Orc., Mae Barnes.
BLUE ANGEL—Vaughn Meader, Carolyn Hester, Cal Bostic.
BON SOIR—Barbra Streisand, Sammy Shore, Nat Wright, Three Flames.
CAMELOT — Con Astone Orc., The Cookies.
CHARDAS — Lily France, Jacqueline Rew, Elemer Horvath Orc.
CHATEAU MADRID—Roberto Iglesias & Co., Pupi Campo Orc., Carbia Orc.
COPACABANA—Nat King Cole, Gary Morton, Joseph Mele Orc., Frank Marti Orc.
EMBERS—Dorothy Donegan Trio, Arvel Shaw Orc.
HAWAIIAN ROOM—Angela Martin, Denis Regor, Keolu Beamer, Qai & Hulabelles.
HOTEL AMERICANA — Tony Martin, Lester Lanin Orc.
HOTEL ASTOR—Dick Harding, Debbie Kelley, Eddie Lane Orc.
HOTEL NEW YORKER — Verna Lee, Milt Saunders Orc.
HOTEL PLAZA — Georgia Gibbs, Emil Coleman Orc., Continentals.
PLAZA-9 ROOM — Julius Monk, Ceil Cabot, Jack Fletcher, Gerry Matthews, Rex Robbins, Mary Louise Wilson, William Roy, Robert Colston.
HOTEL ST. REGIS — Peter Duchin, Nancy Manning.
HOTEL ROOSEVELT—Jan Garber Orc.
HOTEL SAVOY HILTON—Ted Straeter Orc., Ray Hartley.
HOTEL WALDORF-ASTORIA—Shelley Berman, Greta Keller, Emile Pette Orc., Milt Shaw Orc.
INTERNATIONAL—"Minsky's Follies," Benson & Mann, Max & Cherie, Marion Miller, Tina Marshall, Maybin Hewes, Mike Durso Orc.
LATIN QUARTER—Carsonys, Francois Szony & Claire, Gino Donati, Barbara Heller, Jo Lombardi Orc., Irving Fields Orc.
LEFT BANK—Nikki Price, David McKay, Larry Grossman.
LITTLE CLUB — Chauncey Grey, Tito Puente Orc.
LIVING ROOM—Gene McDaniels, Kathy Barr.
NO. 1 FIFTH AVENUE—Hankinson & De Maio, Bill Elliott, Ann Benson.
ROUNDTABLE — Steve Alaimo, Davy Jones, Orchids.
SAMBRA — "The Happy Land," Leo Fuld, Louis Bannett Orc.
SQUARE EAST—"Second City," Alan Arkin, Zohra Lampero, Andrew Duncan, Eugene Troebnick, Anthony Holland.
TOWN & COUNTRY—Ritz Bros., June Valli, Lomans, Ned Harvey Orc., Rod Rodriguez Orc.
TRUDE HELLER'S — Ray Milan & Quarternotes.
UPSTAIRS & DOWNSTAIRS — Danny Carroll, Jane Connell, Sudie Bond, Myra DeGroot, Cy Young, Hal Buckley, Arthur Siegel, Larry Holofcener, Bill McCutcheon, Patty Regan, June Squibb.
VIENNESE LANTERN—Fernanda Montel, Lynn Starling, Ernest Schoen Orc.
VILLAGE BARN—Charlotte Kay, Berries, Kilt Plaids, Tex Fletcher, Lou Harold Orc.
VILLAGE GATE—Chris Connor, Ronnie Bell Trio, Woody Allen, Lonnie Donegan Orc.
VILLAGE VANGUARD — Makim & Clancy Bros.

CHICAGO

BLUE ANGEL—"Calypso Latina," Jamaica Slim, Lord Banjo, Jimmy Lara, Marion Mills, Angela Renee, Gloria Drew, Selma Smith, Tino Perez Orc.
CONRAD HILTON—"Girls, Girls, Girls," Del Ray, Bobby Clark, Manuel Del Toro, Gabriele Welders, Dennis & Darlene, Boulevar-Dears (6), Boulevar-Dons (3), Jimmy Palmer Orc.
DEL PRADO HOTEL—"Hits of Broadway," Bonnie West, Susan Cable, Ann Hilton, Blanche Schulz, Charles Abbate, Kenny Adams, Dale Van, Bobby Wolf, Scott Pearson.
DRAKE HOTEL—Myron Cohen, Jimmy Blade Orc.
EDGEWATER BEACH — "Strawhat Revue," Lucho Navarro, Henri Noel, Cheri Ann Schear, Bob Carey, Audre Deckman, Beverly Lacek, Jimmy Dybas, Eileen Sarafis, Frank Giordano, Davine Miroballi, Noel Russell, Don Davis Orc.
GATE OF HORN—Odetta, Buck Clayton Quintet.
LE BISTRO—Willie Restum & Trio.
LONDON HOUSE—Ahmad Jamal Trio, Larry Novak Trio, Jose Bethancourt Trio.
MISTER KELLY'S—Irwin Corey, Joya Sherril, John Frigo Trio.
PALMER HOUSE—Peter Lind Hayes & Mary Healy, Ben Arden Orc.
PLAYBOY — Larry Storch, Jackie Gayle, Randy Brown, The Tuckers, Will Mercer, Penie Pryor, Dusty & Sylvia, Lorez Alexandria.
PEPE'S—Gus Van & Roaring 20's Revue.
SECOND CITY — The Establishment, John Bird, Eleanor Bron, John Fortune, Jeremy Geidt, Carole Simpson.
SAHARA INN—Ella Fitzgerald, Marc London, Frank York Orc. **Lounge:** Freddie Bell, Roberta Linn & Bell Boys, Ronnie Brown Trio, Frank Fiore Four.
SHERATON - BLACKSTONE — Betty Johnson, Franz Benteler Orc.
SHERMAN HOUSE — Evelyn Knight, David Romain Orc.
SUTHERLAND LOUNGE—Al Grey-Billy Mitchell Band.

LOS ANGELES

BEN BLUE'S—Laffs & Gals, Norman Hawes Orc.
COCOANUT GROVE — Sammy Davis Jr., Freddy Martin Orc.
CRESCENDO — Jonah Jones, Tommy Noonan, Oscar Brownar.
DINO'S—Louise Vienna, Jack Elton, Steve LaFever.
INTERLUDE—Wild, Wicked World Revue, Dee Dee and Bill.
SLATE BROS.—Billy Gray, Nino Tempo & April Stevens, Herb Dell Trio.
STATLER HOTEL—"Chip Off the Old Block" (2d Edition) Revue, Skinnay Ennis Orc.
YE LITTLE CLUB — Doodles Weaver, Gloria Grey, Joe Felix Group Four.

LAS VEGAS

CALIFORNIA CLUB—Johnny Paul.
DESERT INN—Jimmy Durante, Peter Lawford, Eddie Jackson, Sonny King, Donn Arden Dancers, Carlton Hayes Rev. **Lounge:** Dave Apollon, Les Femmes, Michael Kent, Johnny Puleo, Joe Venuti, Pompoff Thedy Family.
DUNES — "Gotta Get To Vegas." Bill Reddie Orc. **Lounge:** "Vive Les Girls."
EL CORTEZ—Top Notchers.
FLAMINGO—Ethel Merman, Russ Black Orc. **Lounge:** Billy Eckstine, Red Nichols, Don Cornell, Bob Sims.
FREMONT—Frankie Brent, Jets, Johnny Rivers Six, Frantics.
GOLDEN NUGGET — Bob Luman, Hi-Lites.
HACIENDA — Four Tunes, Johnny Olenn, Keynotes, Cathy Ryan, Lynne Davis, Grover Shore Trio.
MINT—Pat Moreno's "Artists & Models of '62," Bill Bird, Gil Lamb.
NEVADA—Jay Orlando, King Henry 4.
NEW FRONTIER — "Life Begins at Minsky's," Tommy Moe Raft, Carrie Finnell, Stunning Smith, Baby Bubbles, Maureen Diaz, Frank Sorrello, Murray Briscoe, Jack Mann, Dick Rice Orc. **Lounge:** Bob Crosby's Bobcats, Clara Ward Singers.
RIVIERA — Diana Dors, Vagabonds, Damita Jo, Morty Storm. **Lounge:** Billy Williams Revue, Deedy & Bill.
SAHARA — Judy Garland, Alan King, Kitty Kallen, Moro-Landis Dancers, Louis Basil Orc. **Lounge:** Don Rickles, Characters, George Rock.
SANDS—Steve Lawrence, Eydie Gorme, Dunhills, Harry Nofal, Copa Girls, Antonio Morelli Orc. **Lounge:** Dave Burton, Danny Costello, Morry King, Ernie Tewart.
SHOWBOAT — Abby Neal, Nock-A-Bouts, Curly Isabell.
SILVER SLIPPER — Hank Henry, Sparky Kaye, Bobby Clark, Cindy Ember, Danny Jacobs, Red Marshall, Dolores Frazzini, Marge Elizarde, Slipperettes, Geo. Redman Orc. **Lounge:** Chas. Teagarden Orc., Jack Prince, Johnny LaMont.
STARDUST — "Lido de Paris," Eddie O'Neal Orc. **Lounge:** Roberta Sherwood, Bernard Bros., De Castro Sisters, Micki Lynn.
THUNDERBIRD—"Flower Drum Song," Jack Soo, Arlene Fontana, Garwood Van orc. **Lounge:** Frances Faye, Jack Ross, Rene Touzet, Donnie Brooks.
TROPICANA—"Folies Bergere of '62," Billy Maxted Jazz Band, Al De Paulis 4. **Lounge:** Mary Kaye Trio, Denis & Rogers, Al De Paulis Four, Du Bonnet Three.

RENO-TAHOE

CRYSTAL Bay (Tahoe) — Novelites, Ronnie Games Trio.
HAROLDS—Vivienne della Chiesa, Half Brothers, Don Conn Orc.
HARRAH'S (Reno)—King Sisters, Jimmy Wakely, Braman & Leonard, Sherwood and Dorne, Playboys, Red Coty.
HARRAH'S (Tahoe) — George Gobel, Louis Armstrong, George Carl, Ashton Girls, Leighton Noble Orc. **Lounge:** Harry James, Nick Lucas, Partners, Top Notchers, Cut Ups, Personalities.
HOLIDAY—Leo Diamond, Coronados, Harry "Woo Woo" Stevens, Charles Gould and Satin Strings.
MAPES — Novelites, Yacoubian Company, Joe Karnes.
NEW CHINA CLUB—Robbie Robinson Revue, Eagle Eye Shields Trio.
RIVERSIDE — Martha Raye. **Lounge:** Frank Fanelli with Ree Brunell, Hank Penny, Buddy LaPata.
SPARKS NUGGET — Davis & Reese, Winged Victory Chorus, Dick Weston, Moro-Landis Singers and Dancers, Foster Edwards Orc.
WAGON WHEEL (Tahoe) — Pavilion: Gaylords, Magic Violins of Mexico. Theatre Bar: Frank Moore Four, Roy Awbrey, Bobby Page, International IV, DeFuentes Bros. Top of the Wheel: Prince Kawohi and Islanders, Ron Rose.

MIAMI-MIAMI BEACH

AMERICANA — Jack Young, George Arnold's "Artists and Models On Ice," George DeWitt, Jinx Clark, Phil Richards, Johnny Flanagan, Wilton Clary, Mal Malkin Orc., Angelito.
CARILLON — Lou Walters "Scandeles de Paree," Mel Torme, Pepe Miller, Ralph Young, George Dorlis, Roger Stefani Ballet, Jacques Donnet Orc., Line (16).
CASTAWAYS—Preacher Rollo & Jerry Geraldi & Lesley, Ralph Font Orc., Candi Cortez, Jimmy Roma, Bill Bernardi.
DEAUVILLE — Barry Ashton's "Vive Les Girls," Arnauts, Paris & Claire, Martha King, Vespia Bros., Line, Les Rhode Orc., Mel Greene.
DIPLOMAT — Van Smith Orc., Eddie Chaven Orc., George Foster.
EDEN ROC—Devlin & Premiers, Luis Varona Orc., Monroe Kasse Orc., Art Freeman Orc., Toni Steele Twisters.
FONTAINEBLEAU—Jack Young's International Follies, Marsh & Adams, The Rivieras (Two), Napoleon Reed, Line (16), Len Dawson Orc., Larry Boyd Trio, Chero's Del Prado Orc., Frank Natale Trio, Ziggy Lane, Leonardo's Tropical Twisters, Buddy Boyer Trio, ells & Four Fays.
PLAYBOY—Dick Havilland, Enid Mosier & Alfonso, Beverly Wright, Sir Richard Drake, King & Mary, Frankie Rand.
RONEY PLAZA—Interludes.
THUNDERBIRD — Frankie Scott, Berj Vaughan Quartet, Sue Lawton.

Blue Angel, N. Y.

Carmen Torres, with Morty Joy (5), Vaughn Meader, Carolyn Hester; $3-3.50 cover, $5 minimum.

Man, forget those East-West jitters. If the Angel's fullhouse of Tuesday night (23) last week was typical, those nocturnal cats knew something the rest of the populace didn't.

In this case, they even streamed in for a show that's low-voltage on names, albeit topliner Carmen Torres, recalled for her click exposure at the old downtown Versailles, could be expected to pull in some faithful, and did. Otherwise, Vaughn Meader's comic monology, and folksinging Carolyn Hester couldn't be figured of much consequence to business.

The lineup, however, seems to reflect boniface Max Gordon's stated desire to fall back on the Angel's earlier formula as a sometime showcase for down-the-ladder talents in developmental phase.

Whether belting or subdued, Miss Torres is a consistently winning personality, a chanteuse of vigor and warmth. Her reception was ditto and merited. Her penchant is for the multi-national catalog, including a single sampling in the up-from-Brazil bossa nova beat, and a pair from the B'way tuner, "Mr. President."

Her authoritative best, however, is in the Latino and Gallic idioms (including linguistics), and her identification could stand more such seasoning. She's backed ably by a foursome topped by her 88er, Morty Joy.

Meader, who's playing a repeat here, is one of the young breed with contemporary orientation, but still in search of an image. His preoccupations, of course, are politics, films, new cars, etc., treated with a profusion of one- and two-liners that lack sharpness. He most engages with his voice carbons of President Kennedy and brother Bobby, the substance of his kidding being less resourceful.

Miss Hester, a Columbia disk pactee, is equipped with poise and fine voice that she invests with a countrified inflection, perhaps to emphasize that these are folksongs, among them, oddly, Gershwin's "Summertime." She is attractive and a smooth performer in the commercial groove, if not differentiated as a vendor of folk tunes. She packs her own guitar, and is backed by bass and guitar.

Pit.

Blackstone Hotel, Chi

Chicago, Oct. 30.

Betty Johnson, Franz Benteler Orch; $2.50 cover weekend, $1.50 weeknights.

Blackstone Hotel g.m. Doug Boone has made a practice of booking an occasional American thrush into the swank Bonaparte Room, and they have almost always provided a welcome change of fare from the spicier offerings of the Continental chirps. His choice of Betty Johnson's silken-smooth songery proves that sweet are the uses of diversity, and opening night auditors awarded her warm palm praise.

Miss Johnson, who has been singing professionally since she was six years old, is an effortless purveyor of song. Her "Thanks To You" is a zippy opener and makes for nice contrast to a nostalgic rendition of "Baubles & Bangles" which follows.

She also scores with a well-arranged medley of Bart Howard tunes, capped by a haunting version of "In Other Words." Her other offerings include a torchy offering of "I'm Through with Love," her disclick "I Dreamed I Was The Queen of Spain," and a powerful a capella rendering of "I Gave My Love A Cherry" to close her turn.

Franz Benteler's house band backs the show with care, provides an eminently danceable beat, and soothes diners between shows.

Mor.

New China Club, Reno

Reno, Oct. 25.

Robbie Robinson Revue (6), Eagle Eye Shields Trio; no cover, no minimum.

Since initiating entertainment in the new International Room at his China Club, owner Bill Fong has experimented with various types of acts to determine which best fits this intimery. For the current session he apparently has a winner, if audience reaction is any indication. Robbie Robinson (ex with the Billy Ward troupe) and his revue are packing them in during these early days of his four-week stint, and tabler response is highly rewarding.

Cast is only six strong, but offers much in the way of variety and showcases capable individual talents. With Robinson at the helm setting the pace via vocals and sax work, group mixes up the titles to fit all tastes, and to further rapport, a bit of ingalong is thrown in. Group is frenetic at times with such as "What I Say" and "Night Train." However, it subdues the decibels, for good listening on the likes of "Bye Bye Blackbird" and "San Francisco."

Lorraine Grant, the act's lone femme, has an interesting style and offers some tricky vocalistics. With much regard to lyrics, she enhances mood with an expressive—and beautiful—face. Smartly gowned and coiffed, she shows much control and authority despite her youthful appearance. Dimpled cheeks and a pouting lower lip add to the visual appeal.

Miss Grant's songalog includes "Give Myself a Party," "Fever" and "Masquerade Is Over." She knows her way around equally well on the slow pretty things or the beltier stuff.

Eddie London, who handles the male vocal chores, makes his intro from the back of the room with "Don't Worry 'Bout Me," then essays a medley including "Bye Bye Blackbird" and "All Right With Me." He displays emphatic style with rich full tones for top approval.

Long.

Frolic, Revere

Revere, Mass., Oct. 21.

Ford & Reynolds, Leslie Post, Bob Warren, Buddy Thomas Dancers (16), Cliff Natale Orch (5); $2.50 minimum.

In for four weeks, Ford & Reynolds, the zany comics who always wrap it up big for the Della Russo brothers, come on strong to break it up for a packed house opening night in this 400-seater on the Atlantic. Using a wealth of new material with updated world situation one-liners, they swing into a battle of music with Frank Ford on the drums and Gary Reynolds on sax.

Some knockabout comedy develops into a wild Twist session and a request for selections ends with their cockeyed rendition of "Misty," which they profess not to know.

Pair are excellent visual comics with expert mugging. They're also able musicians and show an aptitude for much original humor situations including a wild "Tarzan and Jane" number in three languages, which leaves the audience limp.

Buddy Thomas dancers open the show with fine production number in silver lame costumes and headdresses that rank with best Broadway style. Leslie Post, svelte blond ballerina, spins and twirls through the line to start her stint which develops into some expert ballerinaistics.

Bob Warren, tall, blond piper, takes over a spot for "It's Big Back Yard" and upbeat "I Get a Kick Out of You." Winds up with a rousing "Bill Bailey," strut and all.

In second production number, Thomas steppers are off on a white and gold ballet with music from "Seventh Heaven" while Miss Post pirouettes for boffo visual signoff. Cliff Natale cuts the show in fine style.

Guy.

Gatineau, Ottawa

Ottawa, Oct. 23.

Stan Fisher, Lynn Christie, Russ Thomas Orch (5); $2 admission.

Stan Fisher uses only one harmonica to stage a socko 36-minute stint on the floor of the Gatineau Club, and this is what amazes most harmonica buffs who resort to a number of the instruments to produce similar results. Fisher not only has socko ability as a musician but his showmanship and staging add up to a fine stint.

Leading off with selections from "Carmen," he follows with a handling of "Malaguena," sans band backing, that makes it sound like a full orchestra. Stanza also includes medley of fast-beat standards plus clicko use of title suggested by tablesitters.

Russ Thomas house band backs the show and plays for dancing. Between shows, Cedric Phillips chants and 88s in the Blue Lounge.

Gorm.

Unicorn, L. A.

Los Angeles, Oct. 22.

"The Day After Tomorrow," folk music revue starring Ernie Sheldon and Joyce James; $1 admission plus one-drink minimum.

Ernie Sheldon's collection of folk songs, presented under the title "The Day After Tomorrow," is billed as the first theatrically staged folk music revue. Actually, while songs are selected to weave through areas of life—the past, present and an insight into the future—the offering remains essentially a solid folk act.

There is continuity in the revue's choice of material and what it has to say. But its structure remains that of some dozen songs, broken only by individual solos between Sheldon and Joyce James, show's only performers, and several reprises of Dave Arkin and George Smith's title song.

Both performers deliver with assurance and polish and indicate a secure knowledge of their work. Selections include foreign entries, among them the rousing "Wake Up Dunya" and "Lo Issa Goy," latter with text from the Bible.

For the folk music minded, it is a good presentation of stirring material. Comedy interpolation is subtle, as in "When You Smoke Tobacco." Most charming is Sheldon's own "It's Hard to be Two," delivered nicely by both despite a mike deficiency on Sunday night (21).

Dale.

Inquisition, Vancouver

Vancouver, B. C., Oct. 24.

Ernestine Anderson, Al MacMillan Trio; $2.25 admission.

The boffo business of the "Cannonball" Adderley sextet at Howie Bateman's bistro makes any follow-up a tough assignment, but Seattle singer Ernestine Anderson is a jazz stylist in her own right and shapes as a solid successor.

While Miss Anderson's songbook is almost exclusively made up of standards, it is the special interpretations she brings to the lively Quincy Jones and Ernie Wilkins arrangements that excite and enthuse her devotees in the Inquisition audiences. With the natural attribute of a husky, expressive voice, she is equally at home with delicately shaded ballads and belting blues. Her style, though it makes you remember the late Bessie Smith and Billie Holiday, is unmistakably her own.

With fine backing by the Al MacMillan trio of Stan Perry on drums, Tony Clitheroe on bass, and leader MacMillan at the 88, Miss Anderson's catalog ranges from uptempo versions of such standards as "Just In Time," "Lover," "It Could Happen To You" and "You Make Me Feel So Young," to the slower, expressive, but still swinging arrangements of "I Fall In Love Too Easily," "Time After Time," "It's All Right With Me" and "Little

Al MacMillan trio, augmented by Dale Hillary's alto sax and Clyde Griffith on bongos, blows effectively between song sets.

Shaw.

Black Knight, Toronto

Toronto, Oct. 24.

Lily Cavel, Palm De Luca Quintet; no cover, no minimum.

With four 13th Century stained-glass windows imported from England and a crimson throne-room effect housing its orch, Black Knight is latest room to be opened at the Royal York Hotel, Toronto. Although there's no minimum or cover charge, customers in 120-capacity room are expected to order a meal and drinks.

Formerly the men's bar, room has had a $175,000 facelift. Models and actresses — "at liberty" — abound in conical headdresses or pageboy uniforms, with plenty of legs suitably garbed, plus lotsa armor about. Decorative motif is a Black Knight on gayly-caparisoned charger, shield and sword upraised.

Teeoff act is Lily Cavel. Continental chanteuse, who sings in six languages, and Palm De Luca with his quintet. De Luca, associated with the late Luigi Romanelli for the past 27 years at the King Edward Sheraton Hotel, Toronto, gives strong support to Miss Cavel's sophisticated warbling, plus the dance sessions. Incidentally, the orch was too loud opening night but this obviously will be corrected.

Miss Cavel, former stooge for Henny Youngman and the now-defunct Martin & Lewis, is making her first visit to Canada after a nine-year hiatus, with new arrangements by Bobby Crowe and Zoltan Zorado. She starts her 35-minute stint with a bouncy "It's a Lovely Way to Spend an Evening. Thrush follows with an Italian medley, a dramatic "Autumn Leaves," a saucy "Never on Sunday" (in Greek and English lyrics) and an Edith Piaf medley (in French), among other tunes. She was received with warmth and is an asset to any room.

McStay.

Silver Tap, Omaha

Omaha, Oct. 27.

Diana Durette, Sam Salzman, Patrick & El Barracho's (3); no cover or minimum.

One of the consistent money-making niteries in Omaha despite (or because of) its location in the more-rugged area, Sam Salzman's Silver Tap may have a gold mine in its new strip feature, Diana Durette, Blond looker, who opened this week, is booked through Nov. 23 and Salzman will undoubtedly stretch this if possible.

Miss Durette, who entered the biz at 14 in a carnie, does two routine strips, but jams the large (about 200 seats) spot for her middle show when she does a take-off on a country-bumpkin peeler.

She is a natural at acting the shy, embarrassed gal who comes on in a long dress (covering long undies), hat styled in the 1900 era, scraggly old furpiece and even boots. When she finishes her racy patter, she begins to disrobe and most of her garments, i. e. bra and girdle, are on backwards and sidewards. She calls her stint the "Dance of the Virgins."

In addition to Miss Durette, owner Salzman takes a turn at the mike with vocals and Patrick & El Barracho's trio satifies the dancers with rock 'n'roll and Twist numbers. It's a lot of entertainment packed into 45 minutes—if you dig that sort of thing. With no cover or minimum, beer at 45c a bottle and mixed drinks at 65c, it's quite a buy. Biz is SRO, natch.

Trump.

Hotel Roosevelt, N.O.

New Orleans, Oct. 26.

Monique Van Vooren, Leon Kelner Orch.

When Monique Van Vooren last played Seymour Weiss' plush Blue Room a season ago, the spot was packed. Her current preem Thursday (25) proved another triumphant one with the house again filled and audience response enthusiastic and solid.

The Belgian blonde, making her fifth appearance here, offers a diversified songbag ranging from "The Lady Is a Tramp" to "What Kind of a Fool Am I." She scores in all areas.

Miss Van Vooren is as captivating as ever as she serves up generous portions of l'amour. She makes an intimate act with her stunning gowns of lame, sables and sequin, but playing always to the males with socko results.

Leon Kelner and his musical crew background the show expertly and keep the dance floor crowded during the terp sessions. Kelner, who wins applause for his fingering of the 88's, also handles emcee chores capably.

Show runs two weeks, closing Nov. 7.

Liuz.

Gaylife Club, Dallas

Dallas, Oct. 25.

Simmy Bow, Wayne Morrill Trio; private club, no cover or minimum.

Simmy Bow is a refreshing comedian with plenty of topical one-liners and throwaways that score. But it's the polished routines that demonstrate his offbeat "class." He had opening night auditors chuckling with a Billie Sol Estes impression and quickies—"With so many doctors on tv, how come Chester still limps?"

Bow's best projection and response comes with his sharply honed monologs on Robinson Crusoe and Friday, Romeo and Juliet, and a fine routine on Greek mythology utilizing tongue-twisting names for big laughs. Between the lengthy segments he inserts surprisingly good vocal efforts, a "Bill Bailey" parody titled "Bill Friday," and a rousing closer, "April Showers." He exits after a solid 30 minutes.

Bark.

Monticello, Framingham

Framingham, Mass., Oct. 25.

Abbe Lane & Xavier Cugat, Bob DeVoye Trio (3), Jack DelRio, Johnny Archer Orch (16); $6 minimum, $1 cover weekdays; $7 minimum, $3 cover Saturday.

The Lane-Cugat package, in for 10 days at Caesar Tamagno's posh 1,400-seat Monticello on the Boston-Worcester pike, shapes fast paced and zingy with Abbe Lane's torrid terp in opening Thursday (25) to a fine three-quarter house. Cugat kicks off the show with some amusing patter re his former billing and the present setup with Miss Lane getting top billing before bringing her on. She runs through a swinging song-dance gesh with two gown changes, piping Italian songs and a sock "Hava Nagila."

Miss Lane is charged with bounce, zing and enthusiasm. Along the way, she sings in French and does "Mack the Knife," among others, with boff showmanship. Tall redhead goes into a Twist session, which brings hefty audience response. She also brings up members of the aud to Twist with her for big returns. Cugat clowns around while leading the orch.

Bob DeVoye Trio is on between Miss Lane's gown changes with fine adagio and modern rhythm terping replete with lifts and spins for big hand. Jack DelRio is slick in a bongo spot.

Guy.

Freddie's, Mpls.

Minneapolis, Oct. 23.

Jack E. Leonard, Frank Oliveri Trio; $2-$2.50 cover.

Waspish-wit Jack E. Leonard was such a success when he played the Hotel Radisson Flame Room here 14 months ago that he brought along a lot of his old lines for his current engagement at Freddie's. Since the rotund comic is hardly given to nostalgia, the repetition of tried and true gags must mean that he's satisfied with his material. Leonard probably has good reason to stay with winning stuff. He fractured tablesitters at his preem.

Leonard is better suited to the noisier atmosphere of Freddie's than he was to the Flame Room. Although he succeeded in packing the plush hotel nitery, some of that spot's carriage trade was taken aback by the comic's sniping and blasting. Here there's less likelihood of offending delicate tastes.

Aside from serving as sitting targets for the topper's barbs, Frank Oliveri Trio has little to do during the proceedings. One of the musicians appeared irked at being made the butt of Leonard's jokes at the opener, a weakness the headliner is sure to exploit at subsequent shows.

Leonard closed Saturday night (28). Instead of playing out his fortnight engagement, he departed at end of first week on his own volition because the war scare had been denting Freddie's business as well as cutting trade at other local niteries.

Leonard, who pulled capacity biz last year at the Hotel Radisson's Flame Room, said he didn't want to be a financial burden to Freddie's. Ted Willson replaced the comic as of Monday (29). Boniface Pete Karalis is bringing in the Four Saints next.

Rees.

Royal York, Toronto

Toronto, Oct. 24.

Norton & Patricia, Moxie Whitney Royal York Orch (12); $2 cover.

Jamming the customers into the 450-capacity Imperial Room of the Royal York—when caught, Norton & Patricia are doing their ballroom terping to heavy applause. Blond and diminutive Patricia, in a gossamer Grecian gown, and the stalwart Norton in black tie and dinner clothes, excel in body swirls which feature neat adagio effects.

Terp team has class, as evidenced in their 26-minute stint here. Doing story theme, the duo manipulates a music-box routine which is very stylized. They also do a "wedding scene" to accompaniment of "The Boy Next Door" and a fancy "If I Loved You."

Climaxing their act, Norton asks the customers for requests and runs through a rhapsody of rhythm that includes swing, fox trot, cha-cha, Latin-American and the Twist.

McStay.

Shows on Broadway

Tchin-Tchin

David Merrick presentation of Warner LeRoy production of comedy-drama in two acts (11 scenes), by Sidney Michaels, based on a play by Francois Billetdoux. Staged by Peter Glenville; settings and lighting, Will Steven Armstrong; costumes, Theoni V. Aldredge. Stars Anthony Quinn, Margaret Leighton. Opened Oct. 25, '62, at the Plymouth Theatre, N.Y.; 6.90 top weeknights, $7.50 Friday and Saturday nights.

Pamela Pew-Pickett ..... Margaret Leighton
Cesario Grimaldi ..... Anthony Quinn
Robert Pickett ..... Charles Grodin
Various Others ..... Jean Barker, Sandy Baron

A baffling combination of funny and sad, coarse and delicate, harsh and tender, and eloquent and obscure, "Tchin-Tchin," which opened last Thursday night (25) at the Plymouth Theatre, is a prestige item that's likely to have a limited public. It is beautiful production, superbly acted by Anthony Quinn and Margaret Leighton, and expertly staged by Peter Glenville.

"Tchin-Tchin," to begin with first things, is a Chinese expression meaning hello and goodbye. The original French play by Francois Billetdoux, adapted by Sidney Michaels, was a critical and moderate commercial success in London. Warner LeRoy acquired the American rights and had the locale changed from Paris to New York, although the sorrowful characters are still a prim English lady and an uninhibited Italian man.

The play is essentially a tragic drama about how the unhappy pair, brought together by the fact that their respective mates are having a love affair, seek mutual solace in drunkenness and finally, having reached utter degradation, find escape in fantasy. Even the sad moments have an element of laughter, and several scenes are uproariously funny.

A rather special audience is likely to find "Tchin-Tchin" a fascinating dramatic comedy, while practical-minded playgoers may shrug it off as hifalutin spinach. Even those who admire it intensely may have difficulty explaining exactly what it says, and beyond that, what it means. In general terms, it's about how loneliness and despair shatter the lives of two vulnerable people.

There is obviously significance in the fact that the woman's somewhat babied grown son, an ingrate and a conniver, has an affair with his mother's successor, his father's second wife and therefore his own stepmother. And there must be potent meaning in the final incident, in which the derelict pair rob her son, whom they find drunk and beaten unconscious on the street. The ending, incidentally, seems vague and unsatisfying.

Whatever it means, "Tchin-Tchin" has a wistful, brooding and touching quality, seasoned with occasional riotous comedy. Under Glenville's sensitive, firm direction, Quinn gives an artfully vigorous performance that somehow suggests a blend of exhuberance and heartbreak. It is probably the best thing he has yet done on Broadway, certainly superior to his portrayal two seasons ago of the king, opposite Laurence Olivier in "Becket." His clarity of speech has markedly improved in the last dozen years or so.

Miss Leighton, who bowled over Broadway last season as the pathetically courageous spinster in "The Night of the Iguana," gives a transcendently luminous performance in this much more varied and colorful part of the apparently secure lady who turns out to have always been lost and is finally overwhelmed by misfortune. Charles Grodin is excellent as the nasty son.

Will Steven Armstrong has designed a brilliantly expressive and flexible physical production, combining set pieces, panels and drops to represent various New York locales of high and low social status, and Theoni V. Aldredge has provided vividly appropriate costumes.

The show, presented by David Merrick, is billed as Warner LeRoy's production. The latter was initially the director, but stepped out in favor of Glenville, after differences with Quinn. Disregarding what may be involved personally in that switch, "Tchin-Tchin" stacks up financially as a modest success at best. It offers little for the road or stock and is dubious film material. *Hobe.*

Actress Salome Jens and actor Robert Weil plan to be married Christmas week.

Beyond the Fringe

Alexander H. Cohen, by arrangement with William Donaldson & Donald Albery, presentation of revue in two acts (23 sketches and numbers) and featuring Alan Bennett, Peter Cook, Jonathan Miller, Dudley Moore. Staged by Alexander H. Cohen; original London staging, Eleanor Fazan; setting, John Wyckham; lighting, Ralph Alswang; production associates, Andre Goulston, Gabriel Katzka. Opened Oct. 27, '62, at the John Golden Theatre, N.Y.; $7.50 top.

One of the funniest sketches to convulse a Broadway audience in many years is the Shakespeare travesty just before the finale of "Beyond the Fringe," which opened last Saturday night (27) at the John Golden Theatre. The rest of the show isn't that good, of course, but it's generally stimulating and extraordinarily entertaining.

Since this Alexander H. Cohen presentation, in partnership with London producers William Donaldson and Donald Albery, had not only recouped but repaid its investment before reaching Broadway, it's already a financial hit. It's also a cinch for critical and popular success, and should earn a substantial profit for everyone concerned. It could turn out to be an even bigger click here than originally in London.

Not everyone may be entranced by this very British revue with its cast of only four serious, cerebral young men in casual street clothes, not even a suggestion of chorus girls, regular songs or dances, or even any smutty or sexy jokes. "Beyond the Fringe," as the title suggests, may be a bit special in its appeal. But for the sizable public that relishes sharp, subtle wit, special also means rare and provocative and frequently hilarious.

The advance dope on the show was that it had not been changed more than very slightly for American audiences, and that was confirmed by first-nighters who had seen it in London. The British references and accents are retained, and are brilliant in the parodies of types and even recognizable public personages.

The Shakespeare sketch, titled "So That's the Way You Like It," can't fail to overcome audiences who've suppressed snickers at all those wide-flung capes, brandished broadswords, ranting rhetoric and enthusiastically athletic death throes in performances of the Squire of Avon's indestructable verse. Moreover, practically nothing else escapes the scathing, if good-humored, ridicule of these innocent-looking but irrevelent Englishmen.

It would be easy to assume that they're primarily ribbing the English, except that it's so evident that the real target is not any particular nation or group, but the whole fallible, foolish human race. Perhaps the most penetrating barbs are for English people and institutions and manners. But if what Americans may like to think of as British pomposity is amiably pilloried, American pretentions are also deftly harpooned.

The caricature of Prime Minister Macmillan, though unmistakably specific, could apply to any office-holding politician who may secretly think of himself as a statesman. The rigidly-erect, trance-like posture of the four featured writer-performers at the recorded playing of "God Save the Queen" is surefire for audiences who have suffered mutely through the unsingable "Star Spangled Banner."

Equally recognizable and general in appeal are the satirical potshots at sacrosanct royalty, folk songs, corrupt newspaper by-liners, sentimental war documentaries, antiquated social and economic isms, fatuous preachers, doubletalk television panels, civilian defense officialdom, academic mumbo-jumbo and an immensely funny concert parody of that insistent musical theme from "The Bridge on the River Quai."

No particular effort is made to identify the four actors, although there are a couple of passing mentions of the names of at least two. That evidently reflects the fact that this is a group project and in most if not all cases, the four are not primarily performers intent on establishing themselves as personalities for career purposes.

That may limit the success of "Beyond the Fringe" a trifle, since the public is familiar with and apparently prefers the idea of recognizable and even familiar personalities as stars. For whatever it's worth, however, Alan Bennett is the blonde, crewcut, medium-height one with the horn-rimmed glasses; Peter Cook is tall, with not closely-trimmed, straight, brown hair and a special gift for vocal and facial mimicry; Jonathan Miller is also tall, with blondish, curly hair and a talent for odd-character impersonation, and Dudley Moore is short, with a dry style of comedy, and he plays the piano.

The only music, aside from Moore's spoof of that "River Quai" song and a couple of brief accompaniments, is recorded, mostly anthems, etc. The only gesture toward costuming is the goofy prop hats used in the Shakespeare bit. The only scenery is a simple arrangement of platforms. The only asset of the show is that it's amusing and enjoyable.

Specifically, "Beyond the Fringe" should run indefinitely on Broadway and then, depending on how long these four performers care to stay with it, should be a strong bet for the road, at least for the major cities. It's a questionable bet for pictures, but is a natural for television spots, cabaret appearances and, of course, for record album sales. *Hobe.*

Night Life

Sidney Kingsley presentation of drama in two acts (three scenes), by Sidney Kingsley. Staged by the author; setting and lighting, Albert Johnson; costumes, Alice Gibson; associate producer, M. Kirshner; production manager, Jose Vega. Features Neville Brand, Carol Lawrence, Walter Abel, Carmen Mathews, Salome Jens, Jack Kelly, Murray Roman, Bobby Short. Also Beergmann, Robert Dryden, Leonardo Cimono, Robert Weil. Opened Oct. 23, '62, at the Brooks Atkinson Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Neil ..... Jack Kelly
Frenchy ..... Leonardo Cimino
Waiter ..... Raymond St. Jacques
Baron ..... Robert Dryden
Nick ..... Alan Bergmann
Red ..... Jock Livingston
Cracker ..... Victor Thorley
Cigarette Girl ..... Jessica Walter
Kizar ..... Neville Brand
Chinky ..... James Greene
Lew ..... Walter Abel
Ceil ..... Carmen Mathews
Jimmy ..... Bobby Short
Young Man ..... Mike Baseleon
Young Woman ..... Paula Wayne
Gigolo ..... Larry Farley
Woman ..... Elizabeth Moore
Sonny ..... Murray Roman
Woman ..... Kim Townsend
Boy ..... Joseph Mascolo
Woman ..... Alicia Townsend
Gia ..... Carol Lawrence
Young Man ..... Barry Newman
Girl ..... Cynthia McAdams
Anna ..... Salome Jens
Iggy ..... Robert Weil
Boy ..... Cal Bostic
Girl ..... Doris Chambers
Harry ..... Harrison Dowd
Harry's Girl ..... Marilyn Hanold

The good guys and the bad guys get a strenuous workout in "Night Life," which opened last Tuesday night (23) at the Brooks Atkinson Theatre. This new play is vintage Sidney Kinksley—not the best Sidney Kingsley, but a somewhat overripe development of his hit melodrama style of the 1930s and 40s.

As the author has been at pains to point out in several recent interviews, "Night Life" is intended as a sort of parable of our times, the product of 10 years of discussing and pondering the eternal and the new problems of the world. As such, is seems pretentious and overblown. As mere theatrical entertainment it is windy and tiresome.

This time, the author of "Men in White," "Dead End" and "Detective Story" is writing in his familiar style about a key club, a theoretically private cabaret operating after hours to a clientele of chi-chi riffraff with too much money and too little to do. There's a piano player who pounds out oldie requests and a morbid comedian with a patter of humorless jokes, and the flow of action is interrupted frequently for capsule incidents involving isolated groups or individuals, with occasional stream-of-consciousness asides.

The principals include a bigshot labor racketeer, a disillusioned lawyer, the nightclub singer with whom he's in love but who happens to be engaged to the labor boss, a bi-sexual film actress, a loquacious furniture tycoon and ex-poet, his discontented wife and a baker's dozen or so other male and female tramps. Without detailing the disjointed plot, suffice it that there's ample lurid incident and fancy-pantsy palaver.

As his own producer and director, Kingsley has apparently retained every one of his own precious words, and he has the actors acting for all they're worth. As it happens, actors traditionally love juicy dialog and in "Night Life" they give it the works.

Neville Brand is properly beefy and bellicose as the labor hoodlum, Carol Lawrence is plausible and appealing as the singer with a 14-karat heart. Walter Abel is ac-

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Dance Reviews

Bamboche

Stephen Papich (with Dorothy Gray and Ludwig Gerber) presentation. Stars Katherine Dunham. Features Vanoye Aikens, Robert Guillaume, Lucille Ellis, Ural Wilson, Dorothy Speights, Ricardo Avalos, Bessie Griffin. Staged by star; settings, costumes by John Pratt; conductor, Leslie Harnley. Opening Oct. 22, '62, at 54th St. Theatre, N. Y.; $7.50 top.

Returning to Broadway after a seven year hiatus, Katherine Dunham, the girl antropologist from Joliet, Illinois, has brought a big, frequently exciting dance and song show. Title means in Haitian Creole "a get-together to have a good time." "Bamboche" actually roams from Morocco down through West Africa, across to Haiti, Brazil, then up from Florida to the riverboat era, the cakewalk period and Kansas City of the '20s. This is an olla podrida not only of places and periods, but also of the ethnic authentico, the balletistic and the cafe floor show, with a touch of the gospel tent.

Miss Dunham and her troupe were welcomed with open arms, beaten palms and indiscriminate enthusiasm. Taken for what it claims to be: a dancing, singing revue, it has plenty of fire, stirring peaks and much pleasure for eye and ear. But in a day when audiences have been fed genuine folk entertainment from the world over and in view of Miss Dunham's build up as anthropological researcher, there are startling segues from the real into the pop, as in the admixture of the opening number, "Marrakech!" This exciting half-hour raises the hackles with frenetic drumming and guitera tootling, virtuoso Berber belly-oscillating and an amazing Guedra, danced mainly with hands and head by a large Goulimine lady on her knees, but dilutes this with obivous routined cross-overs by the American company and a Dunham song and dance which marks the star's entrance and ovation without raising the temperature.

Brazilian quadrille which followed was pale and stylistic by comparison; Miss Dunham returned for a bland flirtation and Maria Costoso and Joan Seabrook, as two Andean Indians performed an amusing number with Carlton Johnson. Good miming by the deadpan of the two girls.

Closing the first of the three acts was a Haitian Suite in which Miss Dunham sang and danced the show's title number, which she also wrote. The net result seemed to point that Miss Dunham should leave composition and lyric writing to others.

The middle act was devoted to "The Diamond Thief," diverting one-acter in seven scenes with music by Richard Markowitz and lyrics (not in English) by Le Clerc. Ricardo Avalos danced and mimed the title role. Some fine frenzy-free hoofing here but the star's "Lady in Bold" performance was anti-climactic. The Thief's dress-up costume was straight out of Al Capp and there was a brief breast-baring as one of the girls showered.

Last stanza was devoted to American Negro entertainment, opening with a strong Bessie Griffin synco-spiritual, "By and By;" then Miss Dunham's strongest number, a Florida swamp shimmy with the handsome, capable Vanoye Aikens, plus a funny panto bit by Joan Seabrook. Following came another rousing, genuinely boff scene, "Flaming Youth," with Charleston, Black Bottom, Mooch, Fishtale (or was it 'tail'?) and Snakehips (by Clifford Fears) mixed with enough story and hair-pulling to hold it together as a standout.

An almost "minstrel" songalog in "one" seemed weak programming and led into the cakewalk finale which had little of the verve and electricity of the preceding "20's" smash. In the interests of better scene-building the two might be reversed.

Production throughout was first-class. The costumes were colorful and outstanding; settings were always unstinting and eye-pleasing. Company is at the 54th Street for as much of a run as show can draw, after a six week break-in tour opening on the Pacific Coast. As straight entertainment, "Bambouche!" rates high, with only flaw, strangely and unfortunately, Miss Dunham's performance in cakewalk, "Diamond Thief," and first act finale. Conversely, her "Barrelhouse" shimmy was great dancing and miming. *Leve.*

American Dance Co.

(SHELBOURNE, DUBLIN)

Dublin, Oct. 8.

This young New York dance company made its European debut here before moving to Cambridge, England, and a six-week Continental tour. Its imaginative work, except for "Diamond Backs" which suggested some of the dance idioms of "West Side Story," is unfamiliar to Irish audiences and that, with unusual venue, probably accounted for poor attendance.

Dances range from "Portrait of a Summer Sunday," an amusing impression of romance in a town in the South on the Fourth of July, to the fantasy of "Haunted Moments" with dancers interpreting familiar sounds into dance forms. "Always Pierrot" is a play within a play about a ballet company, a rather difficult choice with which to open a program to a foreign audience.

"Diamond Backs" has a robustness and spirited style as a dance drama of New York's East Side. The company of eight has plenty of talent as dancers and makes an attractive group which should appeal more in proper setting. *Mac.*

Show Out of Town

Never Too Late

New Haven, Oct. 25.

Elliot Martin-Daniel Hollywood presentation of comedy in three acts (five scenes) by Sumner Arthur Long. Staged by George Abbott; setting and lighting, William and Jean Eckart; costumes, Florence Klotz; special music, Jerry Bock and Sheldon Harnick. John Kandor. Stars Paul Ford, Maureen O'Sullivan, Orson Bean; features John Alexander, Leona Maricle, Fran Sharon, House Jameson. Opened Oct. 24, '62, at the Shubert Theatre, New Haven; $4.80 top.

Grace Kimbrough ..... Leona Maricle
Edith Lambert ..... Maureen O'Sullivan
Dr. James Kimbrough ..... House Jameson
Harry Lambert ..... Paul Ford
Charlie ..... Orson Bean
Kate ..... Fran Sharon
Mr. Foley ..... Wallace Engelhardt
Mayor Crane ..... John Alexander
Policeman ..... Fred Burrell

"Never Too Late" has the earmarks of living up to its strawhat promise. As competently staged by Gene Lasko at Westport, Conn., last summer, it was highly amusing. As embellished by George Abbott, this Broadway-bound version is a howl. It should provide jobs for a first-rate cast for months, can make hilarious filmfare, and will probably be dished up eventually in stock.

The yarn involves a crusty, thrift-conscious, middleaged lumberdealer who is about to become a father—again. Complications involving a junior couple living with the parents add to the merriment.

The performance by Paul Ford as the bedazzled father-to-be rates among the season's standouts. His gestures, timing, and general mien are noteworthy. Maureen O'Sullivan is due for a friendly reception in this Broadway debut. She projects considerable warmth in the role of the family drudge who encounters emancipation with the news of her impending maternity.

Orson Bean completes the starring trio with a good version of a harried son-in-law who finally breaks the shackles. Leona Maricle as a family friend, Fran Sharon as an over-indulged daughter, and John Alexander as the local mayor add good support.

William and Jean Eckart have created a handsome living room. Costuming by Florence Klotz runs a drab-to-dandy scale. A title song by Jerry Bock and Sheldon Harnick, plus incidental music by John Kandor, lend a melodic tone to the preceedings. Abbott's staging is smart and achieves all possible fun.

"Never Too Late" has its inconsistencies, but audiences will be too busy laughing to pay much to them. *Bone.*

Stanley Gilkey, who co-produced the Dawson City Festival presentation of "Foxy" with **Robert Whitehead,** is managing the Robert Shaw Chorale tour of Berlin and Moscow, which the American National Theatre & Academy is handling for the State Dept.

Author's Agent Is Producing 'Never'; Other Managements Wouldn't Do It

By JESSE GROSS

For the second time in a period of four seasons, literary agent Daniel Hollywood is coproducing a client's play after unsuccessful attempts to interest established producers in doing so. In first offering the work to other managements he figures he has acted in the best interests of both his client and himself.

Whether this situation is in his best interests as a producer may be another matter. He made a respectable start in the managerial field three seasons ago as coproducer of "The Andersonville Trial" and it remains to be seen how he'll fare with his second producing venture, the Broadway-bound "Never Too Late." But unless the established producers are given first crack at a client's script, Hollywood figures that he risks placing himself in the position, when pitching other plays at them, of getting a what's-wrong-with-it reaction on the theory that he'd produce the works himself if they were sufficiently promising.

"Andersonville," written by his client, Saul Levitt, was coproduced by Hollywood, William Darrid and Eleanore Saidenberg during the 1959-60 season. The play was originally presented on television in 1957 under the title, "The Trial of Captain Wirz." After failing to stir Broadway producer interest in the drama's legit potential, Hollywood personally advanced Levitt $1,000 to develop the play.

The Levitt drama, which got favorable reviews from five of the seven daily newspaper critics in New York, had a 23-week Broadway run. The film rights were sold to Lubin-Kaufmann for $45,000 and the backers of the Broadway production have thus far been repaid $65,000 of their $90,000 investment. Hollywood is optimistic that income from amateur and stock rights will eventually put the venture in the black.

In his current managerial endeavor, Hollywood is partnered with Elliot Martin. Their production of "Late," written by Sumner Arthur Long, is currently trying out in Boston prior to a scheduled Nov. 27 bow at the Playhouse, N.Y. The agent-producer

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Schedule Chinese Group For B'way in November; Italian Co. Next Year

Broadway, which sampled Swedish-language legit last season, is scheduled to get a Chinese presentation in November and an Italian company next fall. The Oriental import, National China's Foo Hsing Theatre, is scheduled for a week's stand Nov. 12-17 at the Longacre Theatre, N. Y. The Italian group is the Companie Morelli-Stoppa of Rome which Jay K. Hoffman plans bringing to Broadway next October for a three-week run.

The Foo Hsing (Chinese for "revival") unit comprises 40 youngers who'll appear in a musical drama, "The Beautiful Bait." The Chinese troupe, formed in 1957 in Taipei by Wang Chen-Tsu, began a U. S. tour under the auspices of the Republic of China earlier this month at the Seattle World's Fair. The Companie Morelli-Stoppa, which has been in existence since 1946, is under the artistic direction of film-legit stager Luchino Visconti.

The Italian company, which has 30 plays in its repertoire, will perform two comedies by Carlo Goldoni, "La Locandiera" and "L'impresario delle Smirne," on Broadway and in Philadelphia and Boston. The troupe of 25 includes Rina Morelli, Paolo Stoppa, Marcello Mastroianni, Rossella Falk, Romolo Valli, Giorgio de Lullo and Anna Maria Guarnieri. Mastroianni, one of Italy's top film stars, has had considerable film exposure in the U. S. His wife, Flora Carabella, will also appear in the Companie Morelli-Stoppa productions.

Last season's Swedish offering on the Main Stem was a one-week presentation at the Cort Theatre, N. Y., of a repertory program by the Royal Dramatic Theatre of Sweden.

Award 12 Fellowships To Minn. Drama Studes

Minneapolis, Oct. 30.

A dozen Univ. of Minnesota graduate students have been awarded the first foundation fellowships in theatre at the institution. The fellowships were established under the will of the late William L. McKnight, of St. Paul, with the intention of aiding the legitimate stage by raising the standards of talent. They will be continued annually, at least through 1964.

During the ensuing year the initial 12 winners will carry on graduate studies at the university, with time out to work at the forthcoming new Tyrone Guthrie repertory theatre here as apprentices, understudies and observers. Each will receive from the McKnight Foundation amounts up to $3,000. The fellowships are in acting, directing, playwriting, business management, costuming and scenic designing.

Britain Now 10th Among Countries Supporting Arts

London, Oct. 30.

Apart from a separate grant of $1,400,000 for Covent Garden, to cover provincial tours for opera and ballet, just over $1,000,000 of the Arts Council's $5,000,000 income was devoted to London. Around $2,500,000 was spent in the provinces, Scotland and Wales.

During the 1962-63 season, Arts Council-supported projects received about five-eighths of their income from the boxoffice, about a quarter from the Council and the balance from foundations and local authorities. Of the London budget, about three-eighths was devoted to drama and one-fifth to music. One-third of the administrative overhead was spent in London.

The income of the Arts Council for the current year, 1962-63, is to go up by about $1,300,000 to an all-time record of almost $6,000,000. In its annual report, issued last week, the Council comments on the "paltry" support from local authorities. A survey of national and civic expenditure on theatres and opera houses, conducted in 14 European countries, placed Britain 10th on the list.

HUROK SADLY REMARKS FRISCO HALL FAMINE

San Francisco, Oct. 30.

Longhair importer-manager Sol Hurok joined the city's fight to save the Fox Theatre—verbally. Here ahead of the Bolshoi Ballet he moaned that the town needs another big-stage hall.

Opera House is booked with Civic Light Opera's "Camelot" next June, smack in the middle of Hurok's tour of London's Royal Ballet (ex-Sadler's Wells). Latter may have to pass up Frisco in consequence. Huge Civic Auditorium will still be shut down for extensive overhaul.

With the Alcazar's foldo at end of 1961, only two major legit houses —Curran and Geary—remain.

With 4,651 seats, Fox, built in the 1920 era of film palaces, is scheduled to come down any day. It has been used, besides a film house, as an opera house and a convention center.

Vassar, Princeton, Yale Parties at 'The Affair'

Bus parties for students from outlying colleges and universities are being organized for weeknight performances of the Broadway production of "The Affair." The set-up involves free transportation and refreshments are provided with the purchase of an orchestra seat at the regular $6.90 top.

Morton Gottlieb, general manager for the presentation, has thus far arranged parties from Princeton, Yale and Vassar.

'Black & White Minstrel' A Click in Melbourne

Melbourne, Oct. 30.

"Black and White Minstrel Show," which opened Oct. 6 at the Tivoli Theatre here, looms as a hot Aussie entry. The revue which originated in England as a BBC-TV series, was put together for its local outing by many of the individuals connected with the five-month-old production at the Victoria Palace, London.

George Inns, who devised and staged the British offering, repeated the stints for the Aussie version, which Tivoli Circuit and Aztec Services is presenting by arrangement with London producer Robert Luff. The cast here includes Penny Nichols, Bob Andrews, The D'Angolys, The Balcombes, The Pirates, Eddie Mendoza, Harry Curie, Jeff Hudson and Eric Whitley.

Rodgers-Lerner's 'Picked a Daisy'

The musical which Richard Rodgers and Alan Jay Lerner are writing for Broadway is titled "I Picked a Daisy," and deals with the subject of extrasensory perception. Rodgers and Lerner, who are collaborating for the first time on the tuner, which theyre also producing, revealed the title and theme of the show after keeping mum on the matter for months.

Rodgers, who took on the dual assignment of composer-lyricist for "No Strings" following the death of his longtime partner, Oscar Hammerstein 2d, is writing music only for the new show. Lerner, whose prior collaborator was Frederick Loewe, is authoring the book and lyrics. The musical, in which Robert Horton and Barbara Harris will have the lead roles, is scheduled to go into rehearsal in January under the overall direction of Gower Champion.

The presentation, which will be modern in setting, will begin a pre-Broadway tryout Feb. 4 at the Fisher Theatre, Detroit. It moves Feb. 26 to the O'Keefe Centre, Toronto, and March 12 to the Shubert Theatre, Boston. A Broadway theatre hasn't been set, but the preem is listed for April 4.

OSCAR BROWN JR. HAS LEGITER 'SLAVE STORY'

Oscar Brown Jr. has come up with a new legit musical. It's called "Slave Story," for which the singer-composer-lyricist has written the lyrics and script outline.

Unlike his first Broadway attempt, "Kicks & Co.," Brown hasn't done the music for this show. Lonnie Levister has written the score and the book writer has yet to be set. E. B. Marks Music, which published the "Kicks" score, is also handling "Slave Story," which has a romantic plot dealing with Negro life in the 1830's.

Producer auditions of the score and outline are presently under way and the show is being prepped with an eye toward presentation next fall.

Brown is also busy on other fronts. He's currently working with Steve Allen on a series of jazz shows for tv. Brown, who'll emcee many of the segs, has been taping some of the sessions. On Nov. 3 he'll do a concert at the Kauffman Auditorium, N. Y., and he has recently had his third Columbia LP issued.

Novelist & Playwright

Ray Russell

makes merriment with the newest "nasty little game" being played by some opera lovers, which he calls

One Operamanship

* * *

another of the many Editorial Features in the upcoming

57th Anniversary Number

of

VARIETY

Plus other statistical and data-filled charts and articles

'Hostage' and 'Playboy' Road Flops Reversed Their Clicks Off-B'way

To Publish Dialogs By Isherwood and Lawrence

Los Angeles, Oct. 30.

Arrangements have been made to publish the tandem novelist-playwright discussion between Christopher Isherwood and Jerome Lawrence at UCLA's Schoenberg Hall last Sunday (28).

Sponsored by the University of California, the Isherwood-Lawrence presentation is one of three in the series, "Images and Image Makers." The duo will compare the different approach of novelist and dramatist, speaking on "The Artist's Image of Our Society."

Isherwood's latest novel (Simon & Schuster) is "Down There on a Visit." Lawrence (of Lawrence & Lee) has a forthcoming drama, "The Diamond Orchid," under the Alfred de Liagre Jr.-Gilbert Miller banner. Sunday's dialogue is already a sellout at UCLA.

N.Y. Legit Plans TV, Radio Spots In Press Strike

The League of N. Y. Theatres has made preparations for member producers to use television and radio facilities for advertising current and incoming Broadway productions in the event of a newspaper strike in New York. Contracts between the N. Y. Newspaper Guild and the city's seven major dailies expire at midnight (Wed.) and the Guild has threatened to strike at that time if a new agreement has not been reached.

The League has notified members of the N. Y. Pressagents Chapter of the Assn. of Theatrical Pressagents & Managers that it intends having a radio and television program to advertise the shows on the boards and those coming in. The organization of Broadway producers and theatre owners also plans securing television and radio spots for the discussion of shows in a step similar to that taken during the 1958 newspaper strike.

Willard Keefe, pressagent for the League, has requested that the legit publicists provide him with items for the proposed tv-radio program.

K.C. STARLIGHT SEASON MADE $57,245 PROFIT

Kansas City, Oct. 30.

R. Carter Tucker, lawyer and civic leader, has been elected president of the Starlight Theatre Assn., succeeding Maurice S. Breyer, who served for two terms. Tucker was a member of the Kansas City Park Board when the Starlight Theatre opened in the city's big Swope Park.

Figures given by William M. Symon, business manager, show the theatre had 57,245 profit for the 1962 season. Income was $824,628 from eight productions of the 11-week season, and expenses were $767,383. It was the fourth straight year in the black, and there is now a balance of 186,000. That is best position for the venture since its opening in 1950. Over its 12 years of operation, the outdoor musical theatre has had eight successful seasons and four that lost money.

Tucker is the tenth president of the organization. He serced as vice-president last year.

Slate Peerce and Gorin For M'waukee 'Rigolletto'

Milwaukee, Oct. 30.

"Rigoletto" will be locally mounted at Milwaukee Auditorium Nov. 7, with John Anello directing for the Florentine Opera Co. Robert Simpson is stage director.

Cast is headed by Jan Peerce, tenor of Metropolitan Opera Igor Gorin, baritone of Chicago Lyric and Soprano Raquel Montalvo.

Supporting are Charles Koehn, John Balestrieri, Mary Ellen Regan, Arthur McManus, Lois Gentile, Sam Kashou, Joseph Budziszewski, Judith Serr and Bonnie Fugarino.

What's good for off-Broadway isn't necessarily good for the country. That's been demonstrated again this season by the quick collapse of two touring versions of successful off-Broadway productions. The casualties were "The Hostage," which folded Oct. 13 in Cleveland, and "Playboy of the Western World," which called it quits last Saturday (2) in Toronto.

Last season, a touring production of "Threepenny Opera," which had a record run of more than six years off-Broadway, closed after the first two weeks of a contemplated 35-week cross-country trek. Several months earlier another edition of the Marc Blitzstein adaptation of the Bertolt Brech-Kurt Weill musical flopped on the Coast.

"Hostage," an off-Boadway hit now in its 11th month at the One Sheridan Square Theatre, N. Y., was duplicated for the road by Perry Bruskin and Joseph H. Schaeffer. The touring venture was financed at $35,000, almost double the $18,000 capitalization for the off-Broadway production, which is sponsored by Norma Francis, Robert Margulies and Bell Productions, in which Bruskin is presumably involved, since he's a general partner with Miss Francis and Margulies.

Bruskin, who staged both the off-Broadway and touring productions of the Brendan Behan play, was responsible for investments of $1,260 in the off-Broadway offering and $11,750 in the road presentation, according to the published terms of the partnership. It's not specified whether he put up the money independently or as nominal head of a syndicate of backers.

The $23,250 balance of capitalization for "The Hostage" touring venture was brought in by attorney Bruce Becker, producer at the Tappan Zee Playhouse, Nyack, N.Y. Becker has also produced on Broadway and is operator of the off-Broadway Bouwerie Lane Theatre. The road production had been out for only three weeks when it

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Rossellini's Feud With Frankfurt City Stage Akin to a 'Comic Opera'

Frankfurt, Oct. 30.

The row with Italian film director, Roberto Rossellini, has reached such proportion here that folks are dubbing his should-be would-be production "the NATO Opera."

Rossellini, earlier this year, was all over the front pages signing a contract with the Frankfurt City Stage to stage the first German presentation of his brother Renzo Rossellini's opera, "View From the Bridge."

The opera, based on the Arthur Miller drama, is due to open Nov. 7 at the City Stage's Grosses Haus, with great demand for tickets to this stand-out event. Rossellini, under the terms of the contract, was due to show up Oct. 15 to start rehearsals. But it was one week and many angry phone calls and telegrams later when he arrived. Then, he explained, he had been delayed by illness and his stay was also shortened because he has meanwhile been pacted to direct a film in Thailand. He explained that he would try to stick around for a week of rehearsals and that he would then turn the direction over to his nephew Franco, the son of composer Renzo Rossellini, who had also assisted at the opera's initial performances in Rome.

Roberto Rossellini explained to a startled cast, and to the outraged City Stage general manager Harry Buckwitz, that he could set up the opera in a hurry because he had done it before. But, countered city officials, he had never done it before in Germany, and never with an international cast. The lingo problem has complicated matters. Rossellini speaks no German, and two of the cast members, Caesare Curzi and Leonardo Wolovsky (who are both American but under contract to Frankfurt Opera) are Americans who can understand some Italian. One of the leading female singers is American Sylvia Stahlman, who has to answer the director's Italian comments in English. Several of the other cast members converse with him in

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Shows Abroad

Rock-a-Bye, Sailor!

London, Oct. 17.

Toby Rowland (in association with Pertpic Ltd.) presentation of a farcical comedy in three acts (four scenes) by Philip King and Falkland Cary. Staged by Dennis Main Wilson; decor, Ken Calder. Stars Renee Houston, Cyril Smith. Opened Oct. 16, '62, at the Phoenix Theatre, London; $2.80 top.

Edie Hornett ..... Patricia Hayes
Emma Hornett ..... Renee Houston
Henry Hornett ..... Cyril Smith
Mrs. Lack ..... Margaret St. Barbe West
Albert Tufnell ..... Ian Curry
Shirley Tufnell ..... Janet Butlin
Daphne Bligh ..... Wanda Ventham
Carnoustie ..... Ian Macnaughton
Robin Stebbington ..... John Warner

As its predecessors, "Sailor Beware" and "Watch It Sailor," were substantial commercial hits, Philip King and Falkland Cary presumably figure they are working a successful boxoffice formula in this new farce, "Rock-a-Bye, Sailor!" They have dished up the mixture as before, with just a few minor alterations in the ingredients. There's an element of doubt, however, whether their latest effort will also hit the jackpot.

As with the others, the comedy depends for much of its humor on its central character, the loud-mouthed and domineering wife and mother, Emma Hornett, this time played by Renee Houston. The novelty is wearing off, however, and the gimmick is becoming wearisome. The entertainment, such as it is, derives from personality, and hardly at all from the negligible plot values.

Apart from the central femme, all the stock characters from the previous shows have been retained. There is the meek and mild husband, again portrayed by Cyril Smith, the dithering sister-in-law (Patricia Hayes), the next door neighbor (Margaret St. Barbe West), daughter and sailor son-in-law (Janet Butlin and Ian Curry), and their two friends (Wanda Ventham and Ian Macnaughton). The one new character is a private secretary to the personal secretary to a princess (John Warner).

The story has been carried on in the style of a radio serial. By now the Hornetts have become grandparents, and the daughter and son-in-law arrive, with the infant child, for the christening. Ma Hornett stars her usual tantrums, and threatens to leave home, the sister-in-law is still bemoaning her great sorrow (she was left standing at the altar some 20 years previously), and Henry Hornett is still more actively concerned about the welfare of his ferrets, which he keeps in his back yard.

The infant apparently was the first child to be born in a hospital opened by a princess, and that explains the one new character in the story. He has come to present the lucky couple with a silver christening mug, with the compliments of the royal personage.

It was the role of Emma Hornett that made Peggy Mount a local star, and Renee Houston plays it in just the same earsplitting key. Cyril Smith has no difficulty in sustaining the part of the henpecked husband, and Patricia Hayes dithers effectively throughout the show. The others seem to enjoy the romp.

Dennis Main Wilson's staging is satisfactory, and Ken Calder has designed a set which suitably depicts the Hornett's modest living room. *Myro.*

End of Day

London, Oct. 18.

Oscar Lewenstein & Michael Cordon presentation of a program from the works of Samuel Beckett. Staged by Donald McWhinnie. Stars Jack MacGowran. Opened Oct. 16, '62, at the New Arts Theatre Club, London; $1.75 top.

The policy of the new management at the New Arts club theatre is to provide late-night dramatic entertainment, starting at 10:30 p.m., after the main evening show. The initial offering is a one-man performance of excerpts from Samuel Beckett's plays and novels, by Irish actor Jack MacGowran. The program runs about 90 minutes, with one interval, and during that time MacGowran fascinates, giving the full flavor to Beckett's precise, but enigmatic prose.

Clad as a tattered clown, with bowler hat, he is aided solely by a tree as setting and conveys through his own variety of mood and pace the comedy and despair that make up the Beckett mixture. The author suits this kind of presentation, and the works ransacked include "Waiting for Godot," as well as the less familiar "End Game" and "Krapp's Last Tape."

MacGowran includes the verbal bits within the framework of Beckett's mime play, "Act Without Words," which shows a tramp-like figure aspiring for a drink beyond his reach, or trying to hang himself on a tree, the branch of which is whisked away as soon as he gets the rope around it. This sets the atmosphere of poetic futility, and the extracts illustrate it. Least effective is the "Godot" nonsense monolog, delivered by Lucky in the play. It is lost without its context.

But the pathetic reminiscence from "An Abandoned Work" and the comic anecdote from "Molloy" are memorable achievements for MacGowran, and for director Donald McWhinnie, long familiar with Beckett as a radio producer. The main trouble is perhaps the timing of the show. Night-hawks are hardly the right audience for this type of thing. They would probably prefer a sophisticated revue, without any soul-probing. *Otta.*

An Evening with Anna Russell

London, Oct. 17.

Jack Waller Ltd. presentation of a comedy recital. Stars Anna Russell; features Robert Sutherland. Opened Oct. 16, '62, at the St. Martin's Theatre, London; $2.95 top.

After announcing the abandonment of her one-woman act in favor of a legit career, Anna Russell has returned for an engagement of 13 performances. The reason is that "Spoof," in which she toured recently, was a flop.

Typically, the comedienne uses this piece of misfortune to provide material for her current offering. With no holds barred, she recounts the tribulations of the tour in a parody of a Wagnerian opera. It is amusing but, like much of the material of this expert, polished witty musical parodist, it needs a fairly hefty knowledge of classical music for full appreciation.

When she is joshing German lieder singers, pop singers, Gilbert and Sullivan and so on, she is on closer terms with her audience. Her tag, "the funniest woman in the world," is a heavy buildup to justify, but there is no doubt that Miss Russell is unique in her own line. The act is drilled to the final grimace and verbal expression, but over a period of two hours the evening becomes an occasional strain.

Backing the skill of this cultured comedienne is her self-effacing deadpan accompanist, Robert Sutherland, who makes accompanying her look easy. *Rich.*

Troilus and Cressida

London, Oct. 16.

Royal Shakespeare Co. presentation of a two-act drama by William Shakespeare. Staged by Peter Hall, assisted by John Barton and Jerome Brehony; designer, Leslie Hurry; music, Humphrey Searle; fights arranged by John Barton; music recorded by the Royal Shakespeare Theatre Wind Band, leader Alec Whittaker; music director, Brian Priestman; deputy music director, Guy Woolfenden. Features Dorothy Tutin, Max Adrian, Derek Godfrey, Ian Holm, Michael Hordern, Roy Dotrice, Patrick Allen, Gordon Gostelow, Maxine Audleey. Opened Oct. 15, '62, at the Aldwych Theatre, London; $3.50 top.

Prolog ..... Trevor Martin
Priam ..... Donald Layne-Smith
Hector ..... Derek Godfrey
Troilus ..... Ian Holm
Paris ..... John Ronane
Delphobus ..... Shaun Curry
Helenus ..... Roger Croucher
Margarelon ..... Mark Moss
Aeneas ..... Brian Smith
Antenor ..... Edward Argent
Calchas ..... John Hussey
Cressida ..... Dorothy Tutin
Pandarus ..... Max Adrian
Cassandra ..... Sonia Fraser
Andromache ..... Cherry Morris
Alexander ..... Roger Croucher
Servant ..... Paul Dawkins
Page ..... Ian Ricketts
Agememnon ..... John Nettleton
Menelaus ..... Trevor Martin
Ulysses ..... Michael Hordern
Ajax ..... Roy Dotrice
Achilles ..... Patrick Allen
Nestor ..... Ken Wynne
Patroclus ..... Peter McEnery
Diomedes ..... David Buck
Thersites ..... Gordon Gostelow
Helen ..... Maxine Audley

Soldiers and attendants: Marian Diamond, Caroline Maud, Margareta Bourdin, Imogen Hassall, Caroline Hunt, Robert Jennings, Darryl Kavann, Roy Marsden, Ian Ricketts, Leslie Southwick, Henry Knowles, Stuart Richman, Terence Greenidge, Kenneth Ratcliffe.

Already seen at Stratford-on-Avon and the Edinburgh Festival, the Royal Shakespeare Co. presentation of "Troilus and Cressida" is a notable addition to the Aldwych Theatre repertory. It's a superbly mounted production performed by a front ranking cast, and deserves a longer run than its limited booking permits.

The one obvious note of criticism of Peter Hall's version is in the use of octagonal sandpit as his primary setting. Possibly there is some symbolic justification, but that is by no means apparent.

That apart, however, it's difficult to fault the production, and particularly the boldness in some of the casting. Max Adrian, for example, may not be everyone's idea of a great Shakespearean actor, but his performance as Pandarus, the scheming uncle of Cressida, is excellent. There is an essence of revue in his playing, but that is neatly controlled by subtle direction, and never gets out of hand.

There's also Dorothy Tutin's voluptuous performance as the wanton Cressida, the daughter of a traitor priest, who had left the Trojans and joined the Greeks. Not a nuance is missed in her portrayal. She's lively, vivacious and incorrigible. When she's sacrificed to the enemy she leaves her lover with great reluctance, but soon relaxes contentedly in the arms of a handsome Greek.

Derek Godfrey's powerful Hector and Patrick Allen's virile Achilles are well matched opponents, but for sheer intensity it would be hard to top Michael Hordern's brilliant and consistently moving interpretation of Ulysses. It's another highspot in the production.

Ian Holm's Troilus is also authoritative, but the role lacks some of the magic of the other parts. Other notable contributions are made by Roy Dotrice, Maxine Audley, Gordon Gostelow and John Ronane.

Although running for a full three hours, the production maintains a vigorous pace, and Hall's staging gives full play to the Bard's eloquent writing, as well as taking the best possible advantage of the action sequences provided by the Trojan war background. The duels, arranged by John Barton, merit special commendation. *Myro.*

La Brigitta
(The Motorbike)

Paris, Oct. 2.

Theatre Vivant presentation of two-act comedy by Jacques Audiberti. Staged by Francois Maistre; sets and costumes, Andre Acquart; music, Georges Delerue. Stars Francoise Spira; features Anne-Marie Coffinet, Francois Maistre, Pierre Tabard, Yvette Etievant. Opened Sept. 24, '62, at Theatre Athenee, Paris; $3 top.

Pilar ..... Francoise Spira
Boisbois ..... Francois Maistre
Raoul ..... Pierre Tabard
Concourt ..... Tailla Chelton
Gisele ..... Anne-Marie Coffinet
Fanny ..... Yvette Etievant

Offbeat playwright Jacques Audiberti has one hit to his name already this season, "Pomme, Pomme, Pomme" ("Apple, Apple, Apple") at the Theatre La Bruyere, but his second misses. Even avant garde buffs will have trouble understanding, or caring about this verbose symbolic opus.

The author's usual command of language, puns, metaphor and wit desert him in this one. It seems to be about a crippled urchin, who has only a motorbike to her name, but through surgery, drugs and high fashion becomes a film star and a South American heiress.

There is film projection and singing while this goes on. The acting is in different styles, which also confuses. The sets are stylistic.

Eastward Ho!

London, Oct. 18.

Mermaid Theatre Trust presentation of a comedy in two acts by Ben Jonson, George Chapman and John Marston. Staged by Josephine Wilson and Denys Palmer; decor and costumes, David Myerscough Jones; music arranged by Bridget Fry and Fritz Spiegl. Features Sydney Bromley, Brian Wright, Sheila Reid, Cardew Robinson, Aubrey Morris, Mary Denison. Opened Oct. 17, '62, at the Mermaid Theatre, London; $1.75 top.

Master Touchstone ..... Sydney Bromley
Quicksilver ..... Stephen Moore
Golding ..... Brian Wright
Page ..... Ken Robson
Girtred ..... Sheila Reid
Mildred ..... Venetia Maxwell
Poldavie ..... Clive Elliott
Sir Petronel Flash ..... Cardew Robinson
Mistress Touchstone ..... Margot Lister
Securitie ..... Aubrey Morris
Mistress Syndefie ..... Lynne Barton
Winnifrede ..... Mary Denison
Bramble ..... Clive Elliott
Seagull ..... Michael Miller
Scapethrift ..... Stuart Campbell
Coachman ..... Richard Dennis
Mistress Fond ..... Angela Morant
Mistress Gazer ..... Susan Brinley
A Drawer ..... Jean Pickles
Slitgut ..... Cal McCord
Gentlemen ..... Clive Elliott, Juan Moreno
Constable ..... Ronald Herdman
Woolfe ..... Michael Miller
Holdfast ..... Stuart Campbell

Officers, Prisoners and Musicians: Richard Dennis, Ronald Herdman, Juan Moreno, Keen Robson, Marvlin Wailes, Venetia Maxwell, Guy Oldham, Jeremy Montagu.

Ben Jonson, George Chapman and John Marston, the three authors of "Eastward Ho!," were hauled off to jail when this farcical romp was first presented in England at the beginning of the 17th century. A snide remark about "bought knighthoods" offended James the First, but by present

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Molly Picon: Yiddish-Flavor Biog

Molly Picon, the elfin Yiddish comedienne who finally "made" Broadway after 50 years and clicked big in "Milk and Honey"—so big, in fact, that Frank Sinatra paged her for a film—has put into book form some affectionate reminiscenses about her grandparents. Titled "So Laugh a Little" (Messner; $3), it is of the genre of Harry Golden's "You're Entitle'," and also bears resemblances to Dore Schary's memoirs of the kosher-catering Schary Manor in Newark, N.J., into which he was reared before he became stage-struck.

Eth Clifford Rosenberg is the "as told to" collaborator but it is obvious from Miss Picon's homespun humor that it is authentic Picon albeit pungently put down and edited.

Against the panorama of life with grandmother, who seems to dominate, is the saga of Miss Picon's global appeal, for her Yiddish following ranged considerably overseas from her home-base on New York's Second Ave., the Broadway of Yiddish legit. Withal an affectionate and most readable book. *Abel.*

Legit Bits

"Bajour," an adaptation by **Ernest Kinoy** of **Joseph Mitchell's** New Yorker mag stories about gypsy operations in New York, with music and lyrics by **Walter Marks**, is planned for Broadway production in 1963 by **Edward Padula.**

Lou Gilbert, Harold Gary, Robert Pastene and **Nancy R. Pollock** are in the cast of "In the Counting House."

Howard Morrow, formerly real estate manager for Shubert Theatrical Enterprises, has formed his own realty brokerage firm in N.Y.

Gordon Davidson, in Israel as production stage manager for the Martha Graham Dance Co. overseas tour, will withdraw from that assignment in mid-November to return to the U.S. to join the Dallas Civic Opera in the same capacity. His job with the terp troupe will be taken over by **Ann Sullivan.**

Ray Reinhardt has joined the Arena Stage acting company in Washington.

A double-bill of "Trial by Jury" and "Pinafore" has been added to the Gilbert & Sullivan repertory to be presented by the D'Oyly Carte Opera Co. during its four-week run at the N.Y. City Center beginning Nov. 13. Also scheduled are "The Mikado," "The Gondoliers," "The Pirates of Penzance" and "Iolanthe."

The Dallas Theatre Center, which presented "The Women" and "The Rivals" last season, will repeat the two plays in the repertory for the new semester which begins this month.

Ronald Millar's dramatization of **C. P. Snow's** "The Affair" is to be published next December by Charles Scribner's Sons.

John Scully Jr., who was house manager for the American Shakespeare Festival, Stratford, Conn., is handling the same assignment for the winter season of the Paper Mill Playhouse, Millburn, N.J.

Donald Stewart, who's appearing as Sir Dinidan in "Camelot," is also understudy to **Robert Peterson**, who's now appearing in the role originated by **Robert Goulet**, whom he understudied.

Eugene Stuckman is production stage manager for the off-Broadway revival of "The Cherry Orchard," for which **Tex Ballou** is costume designer.

Karen Black has the ingenue lead role in the upcoming off-Broadway production of "We're Civilized."

Michael A. Brandman, formerly of Mackey's Ticket Office in New York, is treasurer for the Phoenix Theatre, N.Y.

Windsor Lewis is producing and directing an off-Broadway revival of "The Living Room" for a Nov. 21 opening at the Gramercy Arts Theatre. **Boyd Dumrose** is designing the sets, costumes and lighting for the presentation, in which Martyn Green will star.

Beverlee McKinsey will appear in the off-Broadway Writers Stage Theatre productions of "P.S. 193" and "Love Nest."

John Dutra is in the cast of the touring production of "Far Country."

The staff for "Never Too Late" includes **C. Edwin Knill**, general manager; **Helen Richards**, company manager; **Wally Peterson**, production stage manager, and **Wallace Engelhardt**, assistant stage manager.

Arlene Dahl will star in a comedy, "The Camel Bell," by **Ivan Goff** and **Ben Roberts**, which **Curtis Roberts** is producing. It will have a three-week pre-Broadway tryout at the Drury Lane, Chicago, starting next Jan. 9, and is intended to open on Broadway in the spring.

Michele Lee, who was featured in "Bravo Giovanni," has joined the cast of "How to Succeed in Business Without Really Trying" as successor to **Lois Leary** in the lead femme role originated by **Bonnie Scott.**

Joe Layton will stage **Herman Levin's** planned production for next season of a musical version of **Terrence Rattigan's** comedy, "The Sleeping Prince," with book by **Harry Kurnitz** and music and lyrics by **Noel Coward.**

A Dec. 5 opening date for an undesignated Broadway theatre has been set by **Lorin E. Price** for his production of **Seyril Schochen's** "The Moon Besieged," which is slated to begin an out-of-town tryout Nov. 15 at the Shubert Theatre, New Haven.

Ira Bernstein is company manager for "How to Succeed in Business Without Really Trying" now that **Marshall Young** is busy with the Broadway-bound "Little Me."

A Dec. 16 opening at an undesignated theatre is scheduled for **Norman Twain's** production of the **Lucienne Hill** adaptation of **Jean Anouilh's** "Traveler Without Luggage."

John Scott, former stage and business manager for legit, concert and ballet, is new assistant manager of the Philharmonic Auditorium at Lincoln Center, N. Y.

"Gussy, the 3-String Guitar," a musical for children with book and lyrics by **Wendy Levine**, music by **Ted Auletta** and choreography by **Carol Walter**, who'll also direct, is scheduled by producer **Marcia Brill** for weekend presentations beginning Dec. 1 at an undesignated off-Broadway theatre.

Constance Bennett is starring in "Yes, My Darling Daughter," at the Drury Lane, Chicago, through Dec. 23.

Noel B. Willman, who'll direct "The Beauty Part" on Broadway, and producer **Anna Deere Wiman** are in New York from England.

Amos H. Brubaker, a commercial artist from Wilmington, was the $500 prize-winner in the national poster contest for the design best depicting the spirit of the living theatre. The contest was sponsored by the Theatre Guild-American Theatre Society and The Council of the Living Theatre.

Rolf Forsberg, writer of the "Light Time" television series, is the author of "A Tenth of an Inch Makes the Difference," the overall title for two one-acters and a prolog based on Zen stories of China, India and Japan, which **Richard Bacharach** and **Kent Lane** plan presenting at the East End Theatre, N. Y., beginning Nov. 12.

Richard Blofson is production stage manager and **Otis Young** stage manager for "In the Counting House" for which **Ruth Morley** is costume designer.

Off-Broadway Shows

(Figures denote opening dates)

Anvil, Maidman (10-30-62).
Anything Goes, Orpheum (5-15-62).
B. Fensternaker, Sher. Sq. (9-17-62).
Blacks, St. Marks (5-4-61).
Brecht on Brecht, de Lys (1-3-62).
Fantasticks, Sullivan St. (5-3-60).
Hanley plays, Cherry Lane (10-1-62).
Hostage, One Sheridan Sq. (12-12-61).
Man Is Man, Living Theatre (9-18-62).
Man's a Man, Masque (9-19-62).
O Say, Provincetown (10-8-62).
Oh Dad, Poor Dad, Phoenix (2-26-62).
P.S. 193, Fourth Street (10-30-62).
Portrait-Monks, Martinique (5-28-62).
Premise, Premise (11-22-60).
Whisper God's Ear, Cricket (10-11-62).
Wilder Plays, Circle in Sq (1-11-62).

CLOSED LAST WEEK

Digging Apples, Wash. Sq. (9-27-62); closed last Sunday (28) after 28 performances.
Love of Two Hours, Actors (10-26-62); closed last Sunday (28) after five performances.

SCHEDULED OPENINGS

Intimate Relations, Merm'd (11-1-62).
We're Civilized, Jan Hus (11-8-62).
Tenth of An Inch, East End (11-12-62).
Cherry Orchard, Theatre 4 (11-14-62).
Living Room, Gramercy Arts (11-21-62).
Desire Under Elms, Circle (11-24-62).
Coach 6 Insides, Village So. (11-26-62).
Night Is Black, Cricket (12-4-62).

B'way Off, But 'Prez' Wow $74,273, 'Tchin' $31,180 (7), 'Woolf' $41,314 (7) 'Fringe $18,845 (5), 'Life' $25,000 (7)

Business was still good for most Broadway shows last week despite a general decline. The Cuban crisis is figured to have contributed to the boxoffice sag, but it had little affect on several shows, of which five hit capacity. The sellouts were "A Funny Thing Happened on the Way to the Forum," "How to Succeed in Business Without Really Trying," "Mr. President," "No Strings" and "Stop the World—I Want to Get Off."

The "Mr. President" take represented a house record for the St. James Theatre. Of the five shows that debuted last week, two closed Saturday (27). They were "Fun Couple" and "Perfect Setup."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep. (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% repealed City tax (diverted to an industry-wide pension and welfare fund), but grosses are net: i.e., exclusive of taxes.

Grosses have been reduced by commissions where theatre parties are mentioned.

Asterisk denotes show had cut-rate tickets in circulation.

Affair, Miller (D) (6th wk; 44 p) ($6.90-$7.50; 840; $33,500). Previous week, $23,139.

Last week, $17,866.

Beyond the Fringe, Golden (R) (1st wk; 1 p) ($7.50; 773; $34,073).

Opened last Saturday night (27) to five raves (Chapman, News; Kerr, Herald Tribune; Nadel, World-Telegram; Taubman, Times; Watts, Post), one favorable notice (McClain, Journal-American) and one qualified approval (Coleman, Mirror).

Last week, $18,845 for opening performance and four previews.

Camelot, Majestic (MC) (99th wk; 793 p) ($9.40; 1,626; $84,000) (Kathryn Grayson, William Squire, Arthur Treacher). Previous week, $64,546 with Janet Pavek in the role taken over by Miss Grayson.

Last week, $59,090.

***Carnival,** Imperial (MC) (81st wk; 644 p) ($8.60; 1,428; $68,299). Previous week, $43,075. Carla Alberghetti takes over the lead femme assignment Nov. 19 from Susan Watson.

Last week, $37,392.

Come on Strong, Morosco (D) (4th wk; 28 p) ($6.90-$7.50; 999; $41,960) (Carroll Baker, Van Johnson). Previous week, $19,823.

Last week, $16,272.

Funny Thing Happened on the Way to the Forum, Alvin (MC) (25th wk; 199 p) ($8.60-$9.40; 1,334; $65,096) (Zero Mostel). Previous week, $65,779.

Last week, $65,800.

How to Succeed in Business Without Really Trying, 46th St. (MC) (55th wk; 433 p) ($9.60; 1,342; $66,615). Previous week, $67,473.

Last week, $67,474.

***I Can Get It For You Wholesale,** Broadway (MC) (32d wk; 252 p) ($8.60; 1,900; $73,000) (Lillian Roth). Previous week, $44,023.

Last week, $36,287.

Man For All Seasons, ANTA (D) (49th wk; 389 p) ($6.90-$7.50; 1,214; $49,600) (Emlyn Williams, Thomas Gomez, George Rose). Previous week, $41,277.

Last week, $42,838. Gomez returned from a fortnight's vacation Monday (29).

Mary, Mary, Hayes (C) (86th wk; 684 p) ($6.90-$7.50; 1,139; $43,380) (Barbara Bel Geddes, Barry Nelson, Edward Mulhare). Previous week, $42,557.

Last week, $42,572. Tom Poston succeeds Nelson next Monday (5).

***Milk and Honey,** Beck (MC) (55th wk; 439 p) ($8.60-$9.60; 1,280; $62,805) (Robert Weede, Mimi Benzell, Hermione Gingold). Previous week, $46,877.

Last week, $40,274.

Mr. President, St. James (MC) (2d wk; 9 p) ($9.60; 1,615; $77,339) (Robert Ryan, Nanette Fabray). Previous week, $47,026 for opening performance and four previews.

Last week, $74,273, a house record.

Night Life, Atkinson (D) (1st wk; 7 p) ($6.90-$7.50; 1,090; $45,000).

Opened Oct. 23 to unanimously negative notices (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watt, News; Watts, Post).

Last week, under $25,000 for seven performances.

No Strings, Broadhurst (MC) (33d wk; 260 p) ($9.20; 1,214; $62,037). Previous week, $62,522.

Last week, $62,405.

Seidman and Son, Belasco (C) (2d wk; 16 p) ($6.90-$7.50; 967; $40,108) (Sam Levene). Previous week, $27,913.

Last week, $30,366.

***Sound of Music,** Lunt-Fontanne (MD) (148th wk; 1,180 p) ($9.60; 1,407; $75,000) (Nancy Dussault). Previous week, $55,274. Moves next Tuesday (6) to the Hellinger Theatre.

Last week, $54,064.

Stop the World—I Want to Get Off, Shubert (MC) (4th wk; 29 p) ($8.60; 1,461; $60,000) (Anthony Newley). Previous week, $60,543.

Last week, $60,236.

Take Her, She's Mine, Biltmore (C) (45th wk; 356 p) ($6.90-$7.50; 936; $40,180) (Art Carney). Previous week, $36,337. Exits Dec. 8 to tour with Tom Ewell succeeding Carney as star.

Last week, $33,780.

Tchin-Tchin, Plymouth (CD) (1st wk; 4 p) ($6.90-$7.50; 999; $45,900) (Anthony Quinn, Margaret Leighton).

Opened last Thursday night (25) to four endorsements (Chapman, News; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times), one yes-no review (Watts, Post) and two unfavorable notices (Coleman, Mirror; Kerr, Herald Tribune).

Last week, $31,180 for four performances and three previews.

Thousand Clowns, O'Neill (C) (30th wk; 236 p) ($6.90-$7.50; 1,076; $44,730) (Jason Robards, Jr.). Previous week, $38,064.

Last week, $36,500.

Who's Afraid of Virginia Woolf? Rose (D) (3d wk; 14 p) $6.90-$7.50; 1,162; $46,845) (Uta Hagen, Arthur Hill, George Grizzard). Previous week, $34,200 on a potential capacity gross of $37,518 for six evening performances only (the parenthetically designated potential capacity gross is for a regular eight-performance week).

Last week, $41,314 on a potential capacity gross of $42,484 for six evening performances and a Saturday (27) matinee, the first played by a separate company which will perform Wednesday and Saturday afternoons only. The matinee company, in which Kate Reid and Shepperd Strudwick are costarred, took in $4,130 on a potential capacity of $4,966 as its share of last week's gross.

Closed Last Week

Fun Couple, Lyceum (C) (1st wk; 3 p) ($6.90-$7.50; 995; $37,638) (Jane Fonda, Bradford Dillman).

Opened last Friday night (26) to unanimous pans (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $7,391 for three performances and one preview. Closed Saturday night (27) at an estimated loss of its entire $115,000 investment.

Perfect Setup, Cort (C) (1st wk; 5 p) ($6.90-$7.50; 1,155; $43,323) (Gene Barry, Angie Dickinson, Jan Sterling).

Opened last Wednesday night (24) to a unanimous thumb-down (Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Nadel, World-Telegram; Taubman, Times; Watts, Post).

Last week, $8,320 for five performances. Closed Saturday night (27) at an estimated loss of its entire $110,000 investment.

Opening This Week

Calculated Risk, Ambassador (D) ($6.90-$7.50; 1,155; $44,730) (Joseph Cotten).

Howard Erskine, Roger L. Stevens and Joseph Hayes presentation, by arrangement with Peter Bridge, of Hayes' adapation of the London play, "Any Other Business," by George Ross and Campbell Singer. Capitalized at $120,000, with provision for 25% overcall, opens tonight (Wed.) at a cost of about $92,000 and can break even at around $23,000 weekly.

Other Theatres

Barrymore, Booth, 54th St., Hellinger, Longacre, Music Box, Playhouse, Royale, Winter Garden, Ziegfeld.

Legit Followup

A Program for Two Players

(FISHER THEATRE, DETROIT)

Detroit, Oct. 16.

The meaningful words of Shakespeare, given fresh significance by the artful intonations of Helen Hayes and Maurice Evans, launched what should be a popular and prosperous tour of "A Program for Two Players" before a capacity audience last night (Mon.) at the Fisher Theatre.

The Shakespearean excerpts range from comedies to tragedies and back again, with no attempt at continuity of theme. There is a rhythm to the order of the selected excerpts, however, which pulses from the words themselves and from the care and the rich life Miss Hayes and Evans give to them.

The program begins with the curtain up on a stage terraced in the center but bare of scenery in the wings. On the center platform are a bench and two stools, with a vertical board behind the bench serving as a backdrop. Miss Hayes changes from a green to a black gown between the two acts. She uses scarfs skillfully to accentuate her costumes or to cover her hair. Evans appears in a tux throughout.

Miss Hayes is superb as the French-speaking Katherine in the proposal scene from "Henry V," while Evans reaches a highpoint as Hamlet. Together they are best in scenes from "Macbeth" and "The Taming of the Shrew."

There is not time, of course, to include all of the memorable scenes and speeches Shakespeare created in this first program for two players. It is evident from the audience enthusiasm that these same two players would be welcome to return again and again with more of these programs in the coming seasons. *Tow.*

OPERA BIG AT O'KEEFE

Canadian Repertory Gathers Substantial Grosses

Toronto, Oct. 30.

Canadian Opera Co. grossed a huge $96,489 last week in its second stanza at the 3,211-seat O'Keefe Centre here. The potential capacity gross at a $6 top was $106,956.

The program for the week was split between "Die Walkure," "Rigoletto" and "Hansel and Gretal."

Foo Hsing's $17,500

San Francisco, Oct. 30.

The Foo Hsing Theatre touring the U. S. under the auspices of The Republic of China, grossed a modest $17,500 last week in six performances at the Masonic Temple Auditorium here.

The house, which seats around 3,500, was scaled to a $4.50 top for a potential gross capacity of $45,000.

Troupe will play one week in Manhattan.

The staff for the Broadway production of "The Beauty Part," for which **William Pitkin** is designing the sets and **Alvin Colt** the costumes, includes **Elias Goldin,** general manager; **Leonard A. Mulhern,** company manager, and **Bruce Laffey,** stage manager.

Road: 'Me' Record $70,229 in Philly; 'Late' $23,260, N.H.; 'Pengo' 40G, Det.; 'Horn, $24,676, S.F.; 'Shot' $14,265, Pitt.

The Broadway-bound "Little Me" topped itself in Philadelphia last week by beating the house record it set the previous stanza at the Erlanger Theatre there. The sellout take tralied the frame's top-grosser, the Civic Light Opera production of "Kismet" in Los Angeles.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also prices on touring shows include 10% Federal tax and local tax, if any, but as on Broadway grosses are net; i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

Where subscription is mentioned the gross is the net after the deduction of commissions. Grosses for split weeks are projected when shows play guaranteed dates.

CHICAGO

Mary, Mary, Blackstone (C-RS) (8th wk) ($4.95-$5.50; 1,447; $41,000) (Julia Meade, Scott McKay, Tom Helmore). Previous week, $35,543.

Last week, $36,303.

Sound of Music, Shubert (MD-RS) (50th wk) ($5.95-$6.50; 2,100; $72,000) (Barbara Meister, John Myhers). Previous week, $42,493.

Last week, $50,808.

DETROIT

Lord Pengo, Fisher (D-T) (1st wk) ($5.95-$6.50; 1,606; $50,000) (Charles Boyer). Previous week, $30,137, Locust, Philadelphia.

Opened here Oct. 22 to one yes-no review (Mossman, News) and one unfavorable notice (Cook, Free Press).

Last week, $40,005.

LOS ANGELES

Caretaker, Biltmore (D-RS) (1st wk) ($5.50; 1,636). Previous week, $3,842 for seven performances, Sombrero, Phoenix.

Last week, $5,321 for five performances.

Kismet, Philharmonic (MD-RS) (5th wk) ($5.90-$6.75; 2,670; $83,400) (Alfred Drake). Previous week, about $81,300 with CLO subscription.

Last week, about $80,600 with CLO subscription.

MILWAUKEE

My Fair Lady, Pabst (MC-RS) (1st wk) ($6.20-$6.70; 1,623; $58,000) (Ronald Drake, Caroline Dixon). Previous week, $45,617 for seven performances, Orpheum, Madison, Wis.

Opened here Oct. 23 to two favorable reviews (Boyd, Sentinel; Drew, Journal).

Last week, $31,190 for seven performances.

NEW HAVEN

Never Too Late, Shubert (C-T) ($4.80; 1,650; $27,800) (Paul Ford, Maureen O'Sullivan, Orson Bean).

Opened tryout tour here Wednesday night (24).

Last week, $23,260 for five performances.

PHILADELPHIA

Calculated Risk, Walnut (D-T) (2d wk) ($4.50-$5.40; 1,394; $40,800) (Joseph Cotten). Previous week, $11,390.

Last week, $13,390.

Little Me, Erlanger (MC-T) (3d wk) ($6.60-$7.50; 1,894; $69,000) (Sid Caesar). Previous week, $68,794 with Theatre Guild-American Theatre Society subscription, a house record.

Last week, $70,229, another house record.

Nowhere to Go But Up, Shubert (MC-T) (4th wk) ($6.60-$7.50; 1,907; $72,674). Previous week, $31,019.

Last week, $23,508.

PITTSBURGH

Shot in the Dark, Nixon (C-RS) ($5-$5.50; 1,760; $51,000) (Elizabeth Seal). Previous week, $16,198 for five performances with TG-ATS subscription, Playhouse, Wilmington.

Opened here Oct. 22 to two raves (Fanning, Post-Gazette; Monahan, Press).

Last week, $14,265 with TG-ATS subscription.

SAN FRANCISCO

Come Blow Your Horn, Geary (C-RS) (2d wk) ($5.40-$5.95; 1,483; $41,000) (Hal March). Previous week, $22,812 with TG-ATS subscription.

Last week, $24,676 with TG-ATS subscription.

Oliver, Curran (MD-T) (5th wk) ($6.25-$6.50; 1,758; $65,000) (Clive Revill, Georgia Brown). Previous week, $63,176 with CLO subscription.

Last week, $63,558 with CLO subscription.

ST. LOUIS

Carnival American (MC-RS). (Carla Alberghetti, Ed Ames). Previous week, $74,476, State Fair Music Hall, Dallas, with Anna Maria Alberghetti; starred.

Last week, $56,755 for seven performances here with TG-ATS subscription and one performance Sunday (21) in Dallas.

TORONTO

Playboy of the Western World, Royal Alexandra (C-RS) ($4.50; 1,525; $23,273). Previous week, unreported.

Last week, $10,508 for five performances. Folded here Saturday (27).

WASHINGTON

D'Oyly Carte Opera Co. National (OP-Rep-RS) (2d wk) ($4.95-$5.75; 1,673; $51,725). Previous week, $32,935.

Last week, $31,844 for seven performances.

WILMINGTON

A Far Country, Playhouse (D-RS) ($5.50; 1,251; $24,500) (Viveca Lindfors). Opened tour here Wednesday night (24).

Last week, $13,276 for five performances with TG-ATS subscription.

SPLIT WEEKS

Carnival (bus-truck) (MC-RS) (Elaine Malbin, David Daniels). Previous week, $20,273 for three performances and one preview, Bushnell, Hartford.

Last week, $36,698 for six performances: Paramount, Springfield, Me., Monday (22), one; Palace, Danbury, Tuesday (23), one; Palace, Albany, Wednesday (24), one; Stanley Warner, Utica, Thursday (25), one; Kleinhans, Buffalo, Friday-Saturday (26-27), two.

Mary, Mary (bus-truck) (C-RS) (Lee Bowman). Previous week, $22,847 with TG-ATS subscription, Hartman, Columbus.

Last week, $21,519 for seven performances: Rivoli, Toldeo, Monday-Tuesday (22-23), two; Ohio Theatre, Mansfield, Wednesday (24), one; Ohio Theatre, Lima, Thursday (25), one; Memorial, Dayton, Friday-Saturday (26-27), three.

Program for Two Players (DR-RS) (Helen Hayes, Maurice Evans). Previous week, $35,067 with TG-ATS subscription, Fisher, Detroit.

Last week, $34,909 for seven performances: Paramount, Anderson, Ind., Monday (22), two; U. of Indiana, Bloomington, Tuesday (23), one; Eastern Illinois U., Charleston, Wednesday (24), one; U. of Illinois, Urbana, Thursday (25), one; Purdue U., Lafayette, Ind., Friday-Saturday (26-27), two.

Shot in the Dark (bus-truck) (C-RS) (Annie Farge). Previous week, $13,925, five-performance split.

Last week, $18,250 for six guaranteed performances: Central High School, Springfield, Mo., Monday (22), one; Darby Junior High School, Fort Smith, Ark., Tuesday (23), one; Municipal, Tulsa, Wednesday (24), one; Memorial, Wichita Falls, Thursday (25), one; Auditorium, Dallas, Friday-Saturday (26-27), two.

Sound of Music (bus-truck) (MD-RS) (Jeannie Carson). Previous week, $43,778, seven-performance split.

Last week, $47,468 for seven performances, including guaranteed dates: Keith-Albee, Huntington, W. Va., Monday-Tuesday (22-23), two; Civic, Charleston, W. Va., Wednesday-Thursday (24-25), two; Capitol, Wheeling, W. Va., Friday (26), one; Jaffa Mosque, Altoona, Pa., Saturday (27), two.

Shows Abroad

Continued from page 56

Eastward Ho!

standards it's a non-political, slightly bawdy comedy, without much pretension. It makes an interesting revival for the Mermaid, but that's all.

For all the intrigue, debauchery and faithlessness by husbands and wives, this is really a very moral piece. The rambling plot goes off at several tangents, but it's all neatly and cosily wrapped up at the end.

Cardew Robinson, best known for his vaude characterization of "Cardew the Cad," is cast as the worthless knight, Sir Petronel Flash, who cheats his bride out of part of her dowry, runs off with the wife of a usurer, gets shipwrecked in the Thames, and ends in jail. There are a host of side issues, all in the same genre, all involving the knight's improper adventures.

The comedy is broad and obvious, and Josephine Wilson and Denys Palmer have staged the two-acter with considerable energy, though the device of having the cast double as scene shifters becomes irritating. The acting matches the mood and spirit of the production, with pleasant contributions by Robinson, Sydney Bromley, Sheila Reid, Mary Denison and others. Apart from the shipwreck scene, the decor is unexceptional, although the costumes are mainly attractive. *Myro.*

Gelaschrankballade

(Strong-Box Ballad)

Berlin, Oct. 18.

Berlin Festival presentation of musical in two acts and prolog, with book by Heinz Wunderlich, music by Lotar Olias, lyrics by Max Colpet. Staged by Ilo von Janko; settings and costumes, Werner Viktor Toeffling; musical direction, Wolfgang Schmidt; choreography, Erwin Bredow. Opened Oct. 6, '62, at the Hebbel-Theatre, West Berlin, $3.50 top.

Papa	Walter Gross
Mama	Edith Schollwer
Schorschi	Harald Dietl
Kalle	Rainer Bertram
Martha	Regina Lutz
Loevgren	Alexander Ponto
Ingrid Berg	Eva Schuch
Policeman	Gerry Bretscher
Boehna	Nina Westen
Bank Client	Otto Hecht

About a year ago, Heinz Wunderlich and Lotar Olias arrived in Berlin with their musical, "Prairie Saloon," a remarkable success and one of the surprise hits of W-Berlin's 1961-'62 legit season.

Wunderlich, the author, and Olias, the composer, got together again for a second musical, "Strong-Box Ballad." They had Ilo von Janko as stager again, but the new piece is a disappointment if not an embarrassment.

"Strong-Box Ballad" is tough to review. It has such lovable comics as Werner Gross and Edith Schollwer, and they really try to be funny. But although von Janko is a capable director, not even a genius would be able to make a fairly amusing offering of the material. It lacks such requisites as wit, charm, pace and imagination, with merely corny if not silly gags and situations instead.

The plot concerns a prominent Swedish family. Daddy dreams of a career of a professional safe cracker. The family sets out to crack a bank safe. Naturally, they don't succeed in what they're aiming at. It all ends with the "ill got ill spent" phrase.

The songs are mere routine. One, sung over and over again, is "Slowly Falls the Snow," an old German Christmas lied. But it doesn't make the whole thing funnier.

"Strong-Bax Ballad" is probably the dullest and most dilettantish and also most disappointing offering within the 1962 Berlin Cultural Festival. *Hans.*

So War Herr Brummell

(So Was Mr. Brummell)

Berlin, Oct. 16.

Berlin Festival presentation of drama by Ernst Penzoldt. Staged by Walter Henn; settings and costumes, H. W. Leneweit; music, Herbert Baumann. Stars Rolf Henninger; features Eduard Wandrey, Else Ehser, Peter Kuiper, Klaus Miedel, Edith Schneider. At Schlosspark Theatre, Berlin; $3.50 top.

King George III	Eduard Wandrey
Queen Charlotte	Else Ehser
Prince of Wales	Peter Kuiper
George Bryan Brummell	Rolf Henninger
His Butler	Klaus Miedel
Duchess of York	Edith Schneider
Princess Auguste	Monika Peitsch
Prince William	Wolfgang Condrus
Little Edward	Herbert Gruenmann
Lady Fitzherbert	Karin Remsing

"Brummell," which the late German poet Ernst Penzoldt wrote nearly three decades ago (first performance at Viennese Burgtheater in 1934), can be divided into two parts—an amusing first and a rather dull second part. Penzoldt, who would have observed his 70th birthday this year, was regarded as one of the most amiable German poets, a lovable teller of humorous tales and the possessor of what they called "a wonderful heart."

This play, which is more like a biographical picture — books supplied with scenic gags and witty remarks, is actually just a nice portrait of a nice but tiresome character.

George Bryan Brummell, or "Beau Brummell," who lived in England 1778-1840, was the legendary first English dandy, the alleged inventor of the tails and many other fashionable things. Penzoldt had a predilection for scurrilous types and "Beau Brummell," the likeable snob, was certainly one.

The remarkable thing about this Berlin Festival production is its generous setup, including 33 parts, of which most are played by locally prominent names. Rolf Henniger, a firstclass actor, tries to make the most of his title role. And Walter Henn, a firstclass stage director, has done his best as stager. But the play is too thin. *Hans.*

Babilonia

(Babylon)

Rome, Oct. 15.

Carlo Dapporto presentation of revue in two acts, by Ruggero Maccari, with music by Mario Bertolazzi. Staged by Daniele D'Anza; dances, Ralph Beaumont; settings, Giorgio Veccia; costumes, Maurizio Monteverde. Stars Carlo Dapporto; features Marisa Merlini, Paolo Carlini, Dana Ghia, Vera Nikitish, Alfredo Rizzo, Genny Folchi, Heidi Stroh, Doll Twins, Bluebell Line (12), Jacqueline Mille, Mario Lal, Gianni Bui. Opened Oct. 12, '62, at the Teatro Sistina, Rome; $6 top.

"Babylon" represents a disappointing return by vet comedian Carlo Dapporto to the recently abandoned straight revue. Though carried by his immense knowhow and personal appeal, Rugerro Maccari's new show is weak in all departments, and it is difficult to see how even extensive doctoring can raise it to success.

"Babylon" attempts to spoof various current foibles of the Italian and international scene, but only occasionally hits its mark. One such is its take-off of Sophia Loren's "Boccaccio '70" episode, with Dapporto the object of the girls' raffle. This bit also contains choreographer Ralph Beaumont's most vivid and effective dances.

Other spoofs are aimed against other films, film stars, and video shows, but the humor mostly overreaches for blue touches and there are several unnecessary lapses in taste. Also out of key, though effectively rendered, is a song-and-dance number inspired by the Berlin wall, hardly the subject for fun.

Dapporto does his best to keep show afloat, validly aided by actors Paolo Carlini and Marisa Merlini, both wasted here and the latter appearing only briefly in second half. Other assists are provided by Jacqueline Mille, an able acro terper little used otherwise; Dana Ghia, a sophisticated looker with little to do, and several newcomers to the Italian stage, notably including Genny Folchi.

Mario Bertolazzi's songs are unmemorable though functional, while sets, costumes, and remaining credits, even allowing for opening night confusion, are routine. *Hawk.*

Methusalem

(Methuselah)

Berlin, Oct. 3.

Berlin Festival presentation of Frankfurt Staedtische Buehnen (Municipal Theatre) production of satirical drama by Yvan Goll. Staged by Heinrich Koch and Guenter Ballhausen; settings and costumes, Klaus Arnemann. At Hebbel Theatre, Berlin, $3.50 top.

Methuselah	Albert Hoerrmann
Amalie	Else Knott
Felix	Hans Korte
Ida	Marianne Lochert
Mirror-Methuselah	Christian Schmieder
Student	Hans Stetter

The well noted Staedtische Buehnen of Frankfurt came to Berlin with an interesting revival, "Methuselah," which brought back memories of the glorified 1920s. Written by the late Yvan Goll, a German-French avant garde playwright, this 75-minute (no intermission) satirical piece was first performed in Berlin in 1924 and has, within the years, seemingly lost nothing of its wit and sharpness.

The presentation emerges as an intellectual treat. Its satirical expressionism, especially its ironical poster-like texts and the cabaret-type characters show that the late Goll was a forerunner of today's avant garde playwrights notably Eugene Ionesco.

Goll pokes fun at the German bourgeoisie. His leading character here, Methusaleh, is a wealthy shoe manufacturer and the sketchy episodes reveal his criminal background, his money-madness, the banality of his relatives, etc. The satirical piece teems with provocative jokes and gags.

Heinrich Koch and Guenter Ballhausen have obviously enjoyed staging "Methusaleh" and found the right grotesque style for their presentation. The cast is headed by Albert Hoerrmann who turned in memorable performance in the title role. As his talkative arrogant wife and silly daughter, Else Knott and Marianne Lochert, rate mention. *Hans.*

Publishing Stocks

(As of Oct. 30, closing)

Allyn & Bacon (OC)	23¼	— ¼
American Book (AS)	45	—1
American Heritage (OC)	6¼	— ½
Book of Month (N.Y.)	21	— ¼
Conde Nast (N.Y.)	8⅝	+ ¾
Cowles Mfg. Co.	10	— ⅛
Crowell Collier (N.Y.)	20¼	+2½
Curtis Pub. Co. (N.Y.)	6⅜	+ ⅜
Ginn & Co. (N.Y.)	23	+ ¾
Grolier (OC)	31	+ ¾
Grosset & Dunlap (OC)	9½	—1
Harcourt Brace (N.Y.)	27¾	+1½
Hayden Pub. (OC)	4	
Hearst (OC)	24½	
Holt, R&W (N.Y.)	26	+1¾
L.A. Times-Mirror (OC)	24	—4
Macfadden Bartell (AS)	1⅝	
McCall (N.Y.)	17½	+1⅜
McGraw-Hill (N.Y.)	22¾	+1¾
Meredith Pub. Co. (OC)	19½	— ½
Nat'l Per. Pub. (OC)	7¾	
New Yorker (OC)	79	—1
Pocket Books (OC)	5¾	— ¼
Prentice Hall (AS)	30½	+ ¾
Ran'm House (N.Y.)	9¼	+ ½
Scott Foresman (OC)	17	—1
H. W. Sams (OC)	25½	—2
Time Inc. (OC)	58½	
Western Pub. (OC)	20	
World Pub.	9½	— ⅝

OC—Over the Counter.
NY—N.Y. Stock Exchange.
AS—American Stock Exchange.
(Supplied by Bache & Co.)

Scheduled B'way Preems

Calculated Risk, Ambass. (10-31-62).
Nowhere to Go, Winter Gard. (11-10-62)
Foo Hsing Theatre, Longacre (11-12-62).
D'Oyly Carte, Center (11-13-62).
Little Me, Lunt-Fontanne (11-17-62).
Lord Pengo, Royale (11-19-62).
Never Too Late, Playhouse (11-27-62).
Moby Dick, Barrymore (11-28-62).
Harold, Longacre (11-29-62).
What's Cooking, Booth (12-8-62).
Counting House, Biltmore (12-13-62).
Oliver, Imperial (12-27-62).
Marcel Marceau, City Center (1-1-63).
School Scandal, Majestic (1-24-63).
Tovarich, Broadway (3-7-63).
Hot Spot, Shubert (3-21-63).

London Shows

(Figures denote opening dates)

Beyond Fringe, Fortune (5-10-61).
Blitz, Adelphi (5-8-62).
Blow Horn, Prince Wales (2-27-62).
Boeing-Boeing, Apollo (2-20-62).
Breaking Point, Lyric (9-5-62).
Chips With, Vaudeville (4-27-62).
Doctors of Philosophy, Arts (10-2-62); early evening performances.
Eastward Ho!, Mermaid (10-17-62).
End of Day, Arts (10-16-62); late night performances.
Every Night, Palladium (6-1-62).
Fiorello, Piccadilly (10-8-62).
Gentlemen Prefer, Princes (8-20-62).
Kill 2 Birds, St. Martin's (10-25-62).
Lock Daughters, Her Majesty's (5-17-62).
Minstrels, Vic. Palace (5-25-62).
Miss Pell, Criterion (9-12-62).
Mousetrap, Ambassador (11-25-52).
Mrs. Puffin, Duchess (7-18-61).
My Fair Lady, Drury Lane (4-30-58).
New Men, Strand (9-6-62).
Oliver, New (6-30-60).
One For the Pot, Whitehall (8-2-61)
Period Adjustment, Wynd. (6-13-62).
Photo Finish, Saville (4-25-62).
Premise, Comedy (7-26-62).
Private; Public, Globe (5-10-62).
Rattle of Man, Garrick (9-19-62).
Repertory, Aldywich (12-15-60).
Rock-A-Bye, Phoenix (10-16-62).
Sail Away, Savoy (6-21-62).
Signpost, Cambridge (2-9-62).
School for Scandal, Haymarket (4-5-62)
Sound of Music, Palace (3-18-61).
Stop the World, Queens (7-20-61).
Talking to You, Duke York's (10-3-62).

CLOSED

Brecht on Brecht, Royal Ct. (9-11-62); closed last Saturday (27) after limited engagement of 55 performances.
Do Something, Royal E. (9-13-62); closed Oct. 6 after 25 performances.
Escape Eden, Lyric, H'smith (10-3-62); closed last Saturday (27) after 30 performances.
Music Midnight, Westm'r. (5-4-62); closed September 1 after 140 performances.

SCHEDULED OPENINGS

What a Crazy World, Royal E. (10-30-62).
Happy Days, Royal Court (11-1-62).
Policy Murder, Duke York's (11-7-62).
Cheap Bunch Flowers, Arts (11-12-62).
Witch of Edmonton, Mermaid (11-21-62).
Semi-Detached, Saville (12-5-62).
Rule of Three, Duchess (12-20-62).

Literati

N. Y. Times' Earnings Up

The N. Y. Times Co.'s consolidated net income was $1,552,000 for the nine months ended Sept. 30, 1962, against $978,000 for the first nine months of 1961. This is equivalent to $14.07 per share of common stock in 1962 as compared with $6.95 per share in 1961. The 1961 result included a net gain on the sale of Times Tower of $377,000, or $4.63 per share.

Net income from operations in the first nine months of 1962 was $618,000 compared with a loss of $271,000 in the same period of 1961.

Principal factors for the favorable comparison with the 1961 volume continue to be increased advertising volume, higher advertising rates and circulation prices, and improvements in operating efficiency.

Schickel's 'The Stars'

Films may have lost much of their glamor and loyal legions of fans but their memories linger on in song and story, and kingsize books such as "The Stars" (Dial; $10 pre-Xmas, and $12.50 thereafter). It's a handsome gift book by Richard Schickel, who has been a Show and Look senior editor, and designed by Allen Hurlburt, art director and a member of the Look editorial board. Schickel authored "The World of Carnegie Hall" but "The Stars," with its broader panorama, gives him a more sweeping canvas.

Book is well organized into decades from the '20s through the '50s, and with other subdivisions such as Comedians (Chaplin, Lloyd, Keaton, Marxes, Fields, Langdon and Mickey Mouse), 5 Heroes (Cooper, Bogart, Gable, Tracy and Stewart).

"The Stars" is both a good reference book and an attractive nostalgic harkback to when Hollywood truly was king. *Abel.*

Prolific Quondam P.A.

Victor Alexandrov, quondam film flack, has placed his two latest books, written in French, with British and American publishers. "A Thousand Years of the Kremlin's History," done originally by Fayard of Paris, will be brought out in London by Allen & Unwin and in the States by St. Martin's Press.

"The Tuckachevsky Case," Alexandrov's 17th published book, will receive simultaneous publication by MacDonald of London and Prentice-Hall in this country. Book appeared in Paris under imprimature of Lafond.

'Rescue In Denmark'

Simon & Schuster will bring out Harold Flender's "Rescue In Denmark" next spring an elaboration of the CBS-TV series he did on the Danish heroes who saved the entire Jewish population of Denmark from the Nazis.

On Nov. 4 NBC-TV's "The Eternal Light" will present a half-hour dramatization from another chapter in the book, called "The Bookseller."

M'w'kee 'Reporter's' Liabilities

Midwest Publishing Corp., publisher of the Milwaukee Reporter, a weekly (with daily aspirations), filed a bankruptcy schedule listed $73,038 in liabilities, with assets of $42,563.

Some 110 creditors were listed in this involuntary bankruptcy. Jerome F. Borkoski was indicated as president & sole owner of Midwest Pub., as well as the sole stockholder of the firm. Borkoski stated business was terminated Oct. 1. As of Oct. 1, the firm admitted insolvency and was then declared bankrupt by Federal Judge Robert E. Tehan.

Kingsize Ref. Book

"The Quest of the Golden Boy," by Richard Whittington-Egan and Geoffrey Smerdon (Barre; $9), is a biography, with letters, of Richard Le Gallienne (1866-1947), author of "The Quest of the Golden Girl," among other books, and father of actress Eva Le Gallienne.

Book is monumental in its totality, though the inclusion of vast correspondence often makes for heavy reading. Victorian background merges with Edwardian days, Paris years, and the time when brownstones were New York's best homes. Dozens of theatrical names abound here: Shaw, Wilde, Bernhardt and Langtry, from Le Gallienne's "golden" years, 1891-1900. Authors express special thanks to Eva and Gwen Le Gallienne, to the massive London theatre collection of Mander & Mitchenson, and to the Enthoven Theatre Collection in the Victoria & Albert Museum, London. A valuable, beautifully-published reference work. *Rodo.*

Kandel's 3d Gag Tome

Howard Kandel has written a third humor book, "BEDlam," to be published in mid-November by Kanrom. Again it's a compilation of drawings under which he's supplied risible captions. In 1960 Kandel, a Dallas Times Herald adman, teamed with Don Safran, Dallas Times Herald show biz columnist, on "Nudeniks, or Art Appreciation for the Layman."

Last fall the pair authored "Stoned Like a Statue," also published by Kanrom.

Morris L. Ernst's Doubleheader

Attorney-author Morris L. Ernst has two books due within the month.

One is titled "Untitled," published by Robert Luce Inc., and is a sequel to "Touch Wood," his last year's book of personal memoirs; and the other is via Macmillan. This is in collaboration with Alan U. Schwartz, a partner in the Greenbaum, Wolff & Ernst lawfirm, and tees off a series of books on law for nonlawyers. The first volume of the series is titled "Privacy or the Right to Be Let Alone."

CHATTER

American Heritage and Harper & Row will collaborate in the creation and distribution of history textbooks and other educational material.

Ralph J. Gleason, who pioneered daily jazz columning in Frisco Chronicle, now has a bigger showcase. Paper set up a Daily Datebook section with much space for legits, one-nighters, little theatres etc., and two full cols for Gleason.

Touring Shows

(Figures cover Oct. 28-Nov. 11)

Caretaker—Biltmore, L.A. (Oct. 29-Nov. 10).
Carnival (2d Co.)—Orpheum, Mpls. (Oct. 29-Nov. 3); Auditorium, St. P. (Nov. 5-10).
Carnival (bus-truck)—Mostly one-niters (Oct. 29-Nov. 10).
Come Blow Your Horn—Geary, S.F. (Oct. 29-Nov. 10).
D'Oyly Carte Opera Co.—Shubert, Boston (Oct. 29-Nov. 10).
Far Country—Locust, Philly (Oct. 29-Nov. 10).
Harold (tryout)—Shubert, New Haven (Oct. 31-Nov. 3); National, Wash. (Nov. 5-10).
I Can Get It for You Wholesale (2d Co.)—Auditorium, Rochester (Nov. 1-3); Shubert, Cincy (Nov. 5-10).
In the Counting House (tryout)—Walnut, Philly (Nov. 8-10).
Kismet—Philharmonic, L.A. (Oct. 29-Nov. 10).
Little Me (tryout)—Erlanger, Philly (Oct. 29-Nov. 10).
Lord Pengo (tryout)—Fisher, Det. (Oct. 29-Nov. 10).
Mary, Mary (2d Co.)—Blackstone, Chi (Oct. 29-Nov. 10).
Mary, Mary (bus-truck)—Nixon, Pitt. (Oct. 29-Nov. 3); mostly one-niters (Nov. 5-10).
Moby Dick (tryout)—Royal Alexandra, Toronto (Nov. 1-10).
My Fair Lady—Pabst, Milwaukee (Oct. 29-Nov. 3); Veterans Auditorium, Columbus (Nov. 5-10).
Never Too Late (tryout)—Wilbur, Boston (Oct. 29-Nov. 10).
Nowhere to Go But Up (tryout)—Shubert, Philly (Oct. 29-Nov. 3, moves to N.Y.).
Oliver (tryout)—Curran, S.F. (Oct. 29-Nov. 10).
Program for Two Players—American, St. L. (Oct. 19-Nov. 3); mostly one-niters (Nov. 5-10).
Shot in the Dark—Shubert, Cincy (Oct. 20-Nov. 3); Hanna, Cleve. (Nov. 5-10).
Shot in the Dark (bus-truck)—Mostly one-niters (Oct. 29-Nov. 10).
Sound of Music (2d Co.)—Shubert, Chi (Oct. 29-Nov. 10).
Sound of Music (bus-truck)—Split-week stands (Oct. 29-Nov. 3); mostly one-niters (Nov. 5-10).

Australian Shows

(Week Ended Oct. 27)

(Figures denote opening dates)

ADELAIDE

Cousin From Fiji, Union (10-11-62).

MELBOURNE

Carnival, Her Majesty's (10-19-62).
Death Salesman, Emerald (9-12-62).
Majority One, St. Martins (10-25-62).
Minstrels, Tivoli (10-5-62).
Orpheus, Princess (9-27-62).
Pirates Penzance, Comedy (10-16-62).
Season Sarsaparilla, Union (10-16-62).

PERTH

My Fair Lady, Her Majesty's (9-8-62).

SYDNEY

Beyond the Fringe, Phillip (9-8-62).
Billy Liar, Ensemble (7-10-62).
Romanoff & Juliet, Indep't (9-12-62).
Sound of Music, Tivoli (9-28-62).
Yum-Yum Tree, Royal (10-17-62).
Write Me a Murder, Palace (10-27-62).

Judith Anderson in Reading Tour To Replace Cancelled 'Menagerie'

Judith Anderson in a program of scenes from "Macbeth" and a condensation of "Medea" will be part of the Broadway Theatre League subscription series in a number of cities this season. The presentation, titled "Dame Judith Anderson and Company," is being booked for BTL dates by National Performing Arts Inc., in lieu of a previously - announced production of "The Glass Menagerie."

The vehicle starring Miss Anderson completes the regular series of four productions NPA is routing on the BTL circuit. The other three are the bus-and-truck productions of "Carnival," "Mary, Mary" and "Shot in the Dark." NPA is also handling the tour of the motorized edition of "The Sound of Music," but it is too heavy a production for short local bookings.

Thomas Brock and Robert Carson are the producers of the Anderson presentation, in which William Roerick, Lilyan Chauvin and Fred Forsman are also appearing. The production began a college-university tour early in October with Miss Anderson's agent, Bob Gaus, booking the dates. The move into BTL time, which NPA is handling, begins in November. Scenes from "Macbeth," with Miss Anderson as Lady Macbeth, make up the first act of the presentation and another two acts are devoted to the abbreviated version of "Medea."

The cancelled production of "Menagerie" was to have been produced by the National Repertory Theatre, of which Michael Dewell and Frances Ann Hersey are coproducers. Although NPA had signed contracts for the presentation of "Menagerie," it notified BTL, "It is our understanding that the author, Tennessee Williams, for personal reasons which are not entirely clear to us or to the producer, decided at the last minute to withdraw all production rights to 'The Glass Menagerie' throughout the world for an indefinite period of time."

The National Repertory outfit had intended replacing "Menagerie" with Eva LeGallienne's adaptation of Ibsen's "Hedda Gabler," starring Signe Hasso, but that venture has apparently been scrapped. An upcoming television presentation of the Ibsen play with Ingrid Bergman in the title role is believed to have been a principal negating factor.

Miss Hasso, incidentally, gave a tip-off that the project might not come off when she succeeded Leueen MacGrath in "The Cherry Orchard" during rehearsals for its scheduled Nov. 14 opening at the new Theatre Four, N. Y. She has since withdrawn from "Orchard" and the role has been taken over by Marian Winters.

Dewell and Mrs. Hersey, who toured a repertory of "Mary Stuart" and "Elizabeth the Queen" last season under the National Repertory Theatre Banner, were the producers the previous semester of two "Once Upon a Mattress" road companies which represented a loss of about double the combined investment, including 10% overcall, of $132,000 for the double enterprise.

Bits of London

London, Oct. 30.

Cardew Robinson, a comedian, is making his debut in a classic legit play in **Ben Jonson's** "Eastward Ho," at the Mermaid.

Lom Artistes Ltd. has changed its title and is now known as Leading Players, Ltd.

The London Coliseum is to resume as a live theatre next year, when **Bernard Delfont** will present **Harry Secombe** in "Pickwick."

John Hurt has taken over for **Colin Campbell** in "Chips with Everything."

Totti Truman Taylor has returned to the cast of "Gentlemen Prefer Blondes." After an absence due to injuries received from falling scenery.

Pete Murray takes over Nov. 12 as male lead in "Come Blow Your Horn," at the Prince of Wales, while **Bob Monkhouse** vacations.

Jerome Whyte is here to prepare the **Leland Hayward** production of "A Shot In The Dark," next spring. **Judy Dench** and **George Baker** will costar.

Van Lennep Memorial

A memorial has been established at Harvard Univ. for Dr. William Bird Van Lennep, who was curator of the collection there from 1949 until his retirement in 1960. Dr. Van Lennep died last Aug. 20 in Bay Head, N.J., at the age of 56.

He taught drama at Harvard, Northeastern Univ., the New England Conservatory of Music and Emerson College, and wrote numerous articles on the theatre.

Sheree North on Coast In Child Custody Case; Not Back to 'Wholesale'

Hollywood, Oct. 30.

Sheree North, who came here to the Coast recently on a two-day leave from "I Can Get it for You Wholesale" on Broadway, has no immediate intention of returning east. The dancer explained she is here in connection with a child custody action, preceding her divorce suit against Dr. Gerhart Sommer.

"I was granted custody of the girl, three-year-old Erica, but I cannot go back to New York because the court won't allow me to leave California with her, and I am not willing to give her up. I am in violation of my contract with David Merrick producer of "Wholesale," and my attorney, Donald Leon, is now discussing a settlement with him," Miss North added.

The dancer said she was booked to appear on Red Skelton's CBS-TV show, but Merrick prevented it on grounds she was under contract to him. She did an "The Untouchables" spot, but it was just one day's work, and the producer did not intercede. Her role in the Broadway musical is being played by her understudy, Wilma Curly.

The court has not set a date on the divorce action.

MOREHOUSE BREAKS HIP, MISSES 'FRINGE' NOTICE

Ward Morehouse, drama critic for the Newhouse newspaper chain and the North American Newspaper Alliance, underwent surgery yesterday (Tues.) in Lenox Hill Hospital, N.Y., for a fractured hip. The veteran reviewer-columnist incurred the injury in a fall in his New York home last Saturday night (27) following his attendance at the Broadway opening of "Beyond the Fringe."

Because of the accident, Morehouse was unable to write a notice on "Fringe" and the Newhouse papers substituted Jack Gaver's United Press syndicate review.

To Do O'Casey's 'Curtains' At Rochester (N.Y.) Univ.

The world preem of Sean O'Casey's "Behind the Green Curtains" and the first American presentation of Paul Vincent Carroll's "The Devil Came from Dublin" will highlight a Modern Irish Drama Festival to be held Dec. 3-8 at Rochester (N.Y.) Univ. A total of five plays are to be presented, including "The Dreaming Dust," by Denis Johnston, who'll lecture during the festival.

"Curtains" will be directed by Dr. Robert Hogan, visiting professor of English and author of two books on O'Casey and his works.

Herb Kramer Will Open Dinner Theater, Houston

Herbert Kramer, former producer-director at the Playhouse Theatre, Houston, will resume his legit activities with the establishment of the Herbert Kramer Dinner-Theatre there. The operation, slated to open in mid-November, will be located in the building formerly occupied by the Cescendo Club.

Kramer, partnered in the new setup with James Parmer and George Ballas, will be in charge of the kitchen and service, as well as the entertainment.

Railroads Also Boost B.O. Asserts Ticket Broker

New York.

Editor, VARIETY:

Your article on theatre tours failed to take into consideration the railroads—which have been pioneers in these promotions. I hesitate to make any total estimate of their ticket sales, because many of them conduct their own operations. However, in my instance, I would revise your figures upwards of at least 12,000 tickets.

In the last two weeks we were responsible for approximately 1,500 tickets, comprising two large tours. The chief beneficiaries were shows like "Milk and Honey" and "Take Her, She's Mine." These figures can very readily be checked with the respective theatres. Beginning this week and next, we have alreday sold at least 900 tickets through out-of-town group promotions, principally with the railroads.

Charles Bloomfield.

(The writer is president of National Theatre Tickets Inc., a ticket agency.—Ed.)

Agent Produces 'Never'

Continued from page 55

first became associated with the comedy as Long's representative on just the one play. The author's regular agent is the William Morris Agency.

"Late" is a new title for the play which was first tried out in 1959 at the Bucks County Playhouse, New Hope, Pa., under the label, "Cradle and All." Hollywood subsequently became agent for the work and again, after failing to line up a Broadway producer, decided to undertake sponsorship himself. His original aim was to present it in New York last season, but that didn't pan out.

He then altered his plans and arranged with Martin, a summer theatre packager who's also connected with the Theatre Guild, to send out a strawhat touring company last summer. The presentation, in which Paul Ford and Maureen O'Sullivan costarred, was directed by Gene Lasko and played eight weeks on the stock circuit under its original "Cradle" tag. It was the intention of Hollywood and Martin to solicit about $50,000-$60,000 for the financing of a post-stock stab at Broadway, probably as an interim booking.

However, the project took on a new complexion when veteran director George Abbott offered to stage a Main Stem production after seeing the stock version at the Westport (Conn.) Country Playhouse. Abbott was one of many connected with the Broadway theatre who were invited by Hollywood and Martin to see the show at Westport.

With Abbott in the picture, difficulties previously connected with getting a Broadway production of the play underway vanished. According to Hollywood, it was a cinch to raise backing for the show, the capitalization of which was set at $125,000, with provision for 20% overcall. Booking a theatre, he indicated was also a snap. Ford and Miss O'Sullivan were retained for the new production, in which Orson Bean also costars in the role played in 1959 by Dick Van Dyke. Loring Smith and Una Merkel costarred with Van Dyke in that production, which Henry Denker staged.

In addition to the Long play, Hollywood is also the agent for several authors involved in legit and film projects. They include Nina Farewell, a nom de plume for Mae Cooper and her sister, Grace Klein; Jerome Coopersmith and Ted Berkman. The Nina Farewell book, "Every Girl Is Entitled to a Husband," is being converted into a musical for Carol Burnett; Coopersmith has written the book for "Baker Street," a musical based on Sherlock Holmes stories, and Berkman's book, "Cast a Giant Shadow," has been sold to an undisclosed film company.

The musical version of "Every Girl," tagged "The Unfair Sex," is being authored by Ketti Frings with lyrics by Bob Merrill and music by Jule Styne, who also intends coproducing it with Lester Osterman under their firm banner, On Stage Productions. The Nina Farewell team, on the other hand, will do a film adaptation of "Mother Wore a Beard," an original story by Styne.

"Baker Street," which Alexander H. Cohen intends producing, will have music by Alan Freedman and lyrics by Dennis Marks.

Plan Paris English-Language Legit; Sponsors Here to Dig for Dough

The growth of an English-speaking population in Europe is cueing the spread of English-language legit on the continent. The latest of these English-spoken-here theatrical operations—already in existence in such places as Rome, Amsterdam and Frankfurt — is earmarked for Paris.

The Parisian project is being undertaken by the English-Speaking Cultural Theatre Assn., a nonprofit French organization formed in Paris last April as the Assn. Pour Le Theatre de Langue Anglaise. The association intends establishing a permanent professional English-speaking theatre in the French capital, the first since the English Players operated a repertory company in Paris from 1922 until the outbreak of World War II in 1939.

Backing for the Paris enterprise, which will derive its support from voluntary contributions, subscription plans and boxoffice sales, is being solicited both in Europe and in this country. Frawley Becker, an American who's been directing English-speaking plays in Paris for the U.S. government the last five years, will be managing director of the operation. He's also a member of the association's board of directors, as is Paola de Rohan-Chabot, treasurer of the venture.

Becker and Mme Rohan-Chabot were in New York last week to negotiate for plays and to seek backing for the project, capitalized at $200,000. The claim more than half has already been pledged. The initial season, scheduled to begin next January or February with "Golden Boy," is to encompass six presentations, each running six weeks.

Other productions slated for the getaway semester include "The Children's Hour," "The Millionairess," a double-bill of "The Zoo Story" and "The Death of Bessie Smith" and "Look Homeward, Angel." A company of around 30 is to be recruited for the first season, of which about 15 will constitute a permanent core of actors. Plans also call for the employment of stars and name directors from both Europe and the U.S.

The association, currently negotiating for a theatre, also plans touring productions throughout Europe, Africa and the Middle East. It likewise contemplates serving as a counsel for American and British theatrical groups making European tours. The association figures its productions will draw from the English-speaking resident colony of over 100,000 persons in Paris and the large body of international students in the French capital, as well as tourists.

Besides Frawley and Mme. Rohan-Chabot, the association's board of directors, includes American set designer Donald Cardwell, French legit stager Maurice Guillaud, French set designer Roger Harth (secretary of the association), French writers Colette de Jouvenel (president of the association) and Jean Paris, French actress Francoise Spira and Jean Ruadd, former secretary-general of the Comedie Francaise, and now secretary-general of the Jean-Louis Barrault Co.

Bolshoi, Frisco, $250,000

San Francisco, Oct. 30.

Bolshoi Ballet from Moscow playing eight performances here in the Fox, doomed-to-be-razed film house of 4,651 seats, grossed $250,000, per the Hurok management. Local scale was $8.75 to $12.50, contrasting with $15 top at the Metropolitan Opera House in N. Y.

Critical and public comment on the Russians was mixed.

Atlanta Season Offers 3 Subscription Series Of Legit and Concerts

Atlanta, Oct. 30.

The touring company of "The Sound of Music," starring Jeannie Carson and Hollander John van Dreelin, opened the local stage season last week with a four-performance stand at the 5,500-seat Municipal Auditorium.

The Atlanta Music Club's All Star Concert Series, now in its 30th season, has thus far presented the Rodgers and Hammerstein musical and the Orfeon Chorus, Coimbra, Portugal, and its schedule includes Leonie Rysanek, accompanied by Atlanta Symphony Orchestra, with Edwin McArthur as guest conductor, Nov. 20; the National Ballet of Canada, Jan. 9; Arthur Rubinstein, Jan. 14; the Detroit Symphony Orchestra, Werner Torkanowsky, guest conductor, Augustin Anievas, piano soloist, Feb. 9; Erica Morini, April 2, and the Hague Philharmonic, William van Otterloo conducting, April 26.

Showtime Series will offer the Royal Scots Greys and Argyll and Sutherland Highlanders, Thursday night (1); the touring company of musical "Carnival," Nov. 28. "A Leonard Bernstein Gala," starring singer Robert Rounseville and Claire Alexander, with soloists and full orchestra and the American Ballet Theatre production of Jerome Robbins' "Fancy Free," March 30.

All these shows will be presented at the Auditorium, the only remaining place in Atlanta where flesh shows can be presented since the Tower, the city's sole legit showcase, has been converted into a Cinerama theatre operated by Martin circuit.

Ralph Bridges, president of Famous Artist Series, is presenting a series including "Festival '62," with Atlanta Symphony Orchestra and featuring Jim Backus as narrator "The Sorcerer's Apprentice," plus Peter Nero and the American Folk Trio, last Sunday (28); Liberace, Dec. 6; duo-pianists Ferrante and Teicher, Feb. 17, and Fred Waring and the Pennsylcanians, March 19.

'Blondes' of London To Replace 'The Men'

London, Oct. 30.

With the scheduled fold next Saturday (3) of "The New Men" at the Strand, the theatre will be taken over Nov. 7 by "Gentlemen Prefer Blondes," moving over from the Princes. The management and cast of the musical are understood sharing the estimated $8,400 cost of the transfer.

The Princes is to be reconstructed before reopening early in 1963 with the London production of "How to Succeed in Business without Really Trying." The house will be renamed the Shaftesbury.

Set 'Horn,' Evans-Hayes' '2 Players' for Denver

Denver, Oct. 30.

Andrews-Garner Attractions Inc., which recently opened its 1962-63 season with the Victor Borge show, "Comedy in Music," at the Auditorium Theatre have booked four more events.

Skedded for December is Hal March in "Come Blow Your Horn" to be followed in January with Maurice Evans and Helen Hayes in "A Program for Two Players." Set for February are Leonard Bernstein's "Gala" and guitarist Andres Segovia. Negotiations are under way for several other shows and concerts.

'Eight' for USO Tour

"Eight . . . on the Go," a revue produced by M. J. Boyer, will embark Nov. 12 on a three-month USO tour of U. S. military installations in the Mediterranean area. The revue, using musical numbers from Broadway productions, was a USO entry last year in Guantanamo Bay, Cuba, and Berlin.

The title reflects the number of people involved in the presentation. There are six performers on stage, four femmes and two males, and musical accompaniment by a pianist and drummer. The troupe, including Miss Boyer, was organized in Chicago. Spain, Saudi Arabia, Crete, Italy, Greece, Iran, Turkey and Ethiopia will be covered on the approaching tour, which marks the seventh time Miss Boyer has been involved in a USO overseas presentation as producer-director.

Also appearing in the revue will be David Evans, Mary Ann Rose, Anita Gordon and Henry and Al Valor. Working the piano and drums, respectively, will be Andy Anderson and Bill Schwartz.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY *Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).*

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from responsible parties. The intention is to service performers with leads provided by the managements of the shows involved rather than to run a wild goose marathon. **This information is published without charge.**

Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading, (DB) Double Bill.

Legit

BROADWAY

"Hotspot" (MC). Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N. Y., EL 5-1181). Auditions next Monday (5) for Equity singers: base baritones, 10 a.m.; tenors, 11 30 a.m.; mezzos and altos, 2 p.m.; sopranos, 3 p.m. Open calls for singers next Tuesday (6) with same time schedule as Equity. Equity dancers Nov. 8, men at 10 a.m. and femmes at 2 p.m. All auditions at the Ethel Barrymore Theatre (243 W. 47th St., N. Y.).

"How to Succeed in Business Without Really Trying" (C). Producers, Cy Feuer & Ernest Martin (205 W. 46th St. N. Y. 36; JU 6-5555). All parts available for the National and London productions. Casting director Larry Kasha is now (Nov. 1) at the Beverly Hilton Hotel, Los Angeles for ten days to cast principals. Mail photos and resumes to him c/o producers or have agent phone him for appointment.

"Poet" (MC). Producer, Jon R. Hicken (Rolnick Enterprises: 1650 Broadway, N. Y.; LT 1-6168). Available parts: leading man, 38, over six feet tall, roguish in appearance, well-built baritone, women and whisky minded; femme, 29, about five feet, nine inches tall, attractive, soprano, well spoken; man, 40, milk toast type Columbia professor; femme, 21, beatnik, attractive, soprano, well spoken; man, 40, ex-wrestler from lower east side, tenor, comic relief, owns posh catering house and village bar; short, fat, bald; man, 24, Spanish gypsy, baritone, plays guitar, roguish looking; man, 24, singer-dancer; femme, early 20s, brash blonde; three newspaper reporters; femme, 25, flamenco dancer; chorus of 15 to 20 male and femme singers, dancers and assorted types. For audition appointment mail photos and resumes to casting director, Louis J. Bolton c/o above address.

"Student Gypsy or Prince of Liederkranz" (MC). Producer, Edward Padula (Padula Productions: 1501 Broadway, N. Y., Suite 2405; OX 5-8170). Available parts: man, middle age comedian, European accent, sings; femme, exotic, saucy, young and pretty soubrette, singer-actress; man, early 20s, tall, handsome, legit baritone, typical operetta hero; man, early 20s, dancer, young villain; femme, middle age, legit contralto, tyrant, heavy build; man, singer-actor, shy and retiring officer; man, middle age, European accent, regal, sings; nine femmes, ensemble, young, attractive, dancing secondary; nine men, ensemble, tall, handsome, legit voices, dancing secondary. Mail photos and resumes to Robert Fagan c/o producer at above address. Auditions set after receiving applications. Do not phone or visit.

"Tovarich" (MC). Producers, Abel Farbman (101 W. 57th St., N. Y.; CI 6-1500) & Sylvia Harris. Auditions next Monday (5) for Equity dancers: men, 10 a.m.; femmes, 2 p.m.; open call next Tuesday (6), same time schedule as Equity; Equity singers Nov. 7 and open call for singers Nov. 8 with same time schedule as dancers. All auditions at the Broadway Theatre (Broadway at 53d St., N. Y.).

"Traveler Without Luggage" (D). Producer, Norman Twain (40 E. 72d St., N.Y.) Available parts: femme, 40-50, character, noble, elegant; man, lead, about 35, romantic, handsome, strong physically; femme, 50-60, French upper-class mother; man, early 30's, businessman; femme, romantic lead, attractive, French upper-class; character man, tries to please everyone; character man, butler; man, young valet, violent, jealous husband; femme, maid, earthy; man, lawyer; boy, 7-10, precocious, upper-class; femme cook; chauffeur, understudy leading man. All must seem French and of appropiate class. Contact casting consultant, Michael Shurtleff, c/o producer through agents only.

OFF-BROADWAY

"Hazel Flagg" (MC). Producer, Peter Cereghetti (c/o Joseph Bailey, 400 Madison Ave., N. Y.; PL 8-0810). Part available for leading lady, early 20s, energetic, too much vitality. Interviews next Tuesday (6), at 10 a.m.-12 noon, at the Davis-Levin-Wheeler Studios (115 W. 54th St., N. Y.). Bring photos and resumes.

"Oh, The Brave Men" (D). Producer, Showcase Theatre (425 W. 57th St., N.Y.; CO 5-0538). Production will be Equity with smaller parts non-Equity. Available parts: femme, 27, attractive, soft, a little plump; femme, late 30s, bitter, shopworn, dry sense of humor; femme, early 60s, warm, good-natured, shrewd; femme, 18, attractive, voluptuous, blonde or redhead, exhuberant and confident personality; man, 22, handsome, energetic; man, early 50s, Burl Ives type; man, 50-60, tall, heavy-set, politician type; man, late 40s, short, stocky, down to earth; man, 26, intense, emotional, some singing, plays drums; man, 35-45, handsome, weak, intellectual; man, tall, handsome, sophisticated; man, middle 40s, salesman type; man, middle 40s, stolid, hardworking; man, 30, detective; man, late 30s, rugged, outdoor type; man, 19, boyish, eager. For appointment-interview phone, Sylvia Leigh or Mark Justin at above number from 11 a.m.-7 p.m., Monday through Friday.

OUT OF TOWN

LONDON

"On the Town" (D). Producers, Roger L. Stevens (745 Fifth Ave., N.Y.; PL 1-1290) & Oliver Smith. Available parts for dancers who sing, for the three leading roles; ballerina, young, attractive, excellent dancer; comedienne - singer; comedian, 25-35, baritone. Mail photos and resumes to Casting Consultants (975 Second Ave., N.Y.) or contact Michael Shurtleff through agents.

TOURING

"Camelot" (MC). Producers, Alan Jay Lerner, Fredreick Loewe & Moss Hart (120 E. 56th St., N. Y.; PL 3-6773). Chorus call for singers and dancers for this national touring company. Men singers and dancers should be at least six feet tall. Auditions for Equity singers Nov. 15: men, 10 a.m.; femmes, 2 p.m.; open calls Nov. 16, same time schedule as Equity; Equity dancers and tumblers Nov. 19 and open calls Nov. 20 with same time schedule as singers. All auditions at the Majestic Theatre (245 W. 44th St., N. Y.).

"Seven At A Blow" (C). Producers, Equity Library Theatre For Children (226 W. 47th St., N.Y.; PL 7-1710). Paid employment project. Two complete shows are set to tour the New York area, primarily on weekends, during the spring, fall and winter of 1962-63. Only AEA members are eligible and must bring membership cards to auditions. Available parts: two femmes to play twin Queens; five feet to five feet, five inches tall, fluttery, sweet, must dance; two comedians to play giants, six feet tall or over; leading juvenile character comedian, five feet, four inches to five feet, seven inches tall, must dance; leading comedienne, five feet, two inches to five feet, five inches tall, young, attractive, must dance. Auditions Nov. 5 & 7, 11 a.m.-4 p.m. and Nov. 8, 7-10 p.m. at the ELT Rehearsal Studios (Master Institute, 103d St. & Riverside Drive, N.Y.).

Cabaret

LAS VEGAS

Tropicana. (c/o Ray Evans Agency, 119 W. 57th St., N.Y.; CI 6-2230). Spot available for showgirl, attractive, semi-nude, feature dancer; male, six feet or taller, well built, capable of lifts. For auditions call Florine Franks at above number. Rehearsals in late November.

NEW YORK

Strollers Theatre Club. Producer, John Krimsky (154 E. 54th St., N.Y.; PL 2-4711). Parts available for experienced and authentic French music hall performers for a new French revue to open before Xmas. Mail photos and resumes to Ivor D. Balding, c/o above address.

Films

"All The Way Home" (D). Producer, Talent Associates - Paramount (444 Madison Ave., N.Y.; PL 3-1030). Seeking stand-in for Aline MacMahon; femme, must be five feet, ten and half inches, 170 pounds, and have gray hair. Mail photos and resumes to Michael Shurtleff, Casting Consultant, c/o Producers. Mark envelope, "MacMahon standin." c/o producers.

'Hostage' and 'Playboy'

Continued from page 55

closed in Cleveland, following dates in Montreal and then Toronto.

A Broadway production of the comedy had a 16-week run during the 1960-61 season and subsequently toured, playing both Montreal and Toronto last year. Geoff Garland, Paddy Croft and James Cahill, who had left the off-Broadway production to appear in the touring version of the play, are now back with the New York company.

"Playboy," which had scored off-Broadway in 1958 when revived by the Irish Players, put in a week in Baltimore, a week in Montreal, plus two one-niters prior to closing in Toronto after playing five performances there. The Irish Players also appeared in the touring production capitalized at $25,000.

The John Millington Synge play was presented on the road by National Tours Ltd., a subsidiary of Continental Concerts Corp., the booker for the "Playboy" and "Hostage" tours. However, the Independent Booking Office, which sets dates for most touring productions, worked with Continental on lining up the prime time engagements played by the two productions.

It's figured that most or all of the coin invested in the two productions has been lost. Last season's touring presentation of "Threepenny" was capitalized at $35,000 with provision for 20% overcall, and the loss on the venture is believed to have exceeded the investment. The production of "Threepenny," which folded on the Coast, represented an estimated loss of around $135,000.

Shows on Broadway

Continued from page 54

Night Life

ceptable as the garrulous former poet, Carmen Mathews is excellent in the unreal part of the silly wife, Jack Kelly is passable as the mixed-up lawyer and Salome Jens is believably colorful in the exaggerated role of the decadent actress.

Albert Johnson has designed a properly gaudy cabaret interior on several levels, and Alice Gibson has provided the striking costumes. It's hard to imagine Broadway taking to this period piece, but it might be picture material if skillfully adapted, and it would be a natural for one of those hokus television dreams like "The Roaring Twenties."

Of course, that's hardly what Kingsley presumably had in mind.

Hobe.

The Fun Couple

Jay Julien presentation of comedy in two acts (six scenes), by Neil Jansen and John Haase, adapted from the latter's novel. Staged by Andreas Voutsinas; settings and lighting, Eldon Elder; costumes, Ray Diffen; music, Albert Hague; associate producers, Andre Goulston, Eldon Elder. Stars Jane Fonda, Bradford Dillman; features Daivd Hurst, Dyan Cannon, Ivor Francis, Ben Piazza. Opened Oct. 26, '62, at the Lyceum Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Gill Stanford ..... Bradford Dillman
Tish Stanford ..... Jane Fonda
El Cobarde ..... Daniel Ades
Doc ..... David Hurst
Kathy ..... Dyan Cannon
Leopold ..... Ben Piazza
Richard Dexter Wade Sr. ..Ivor Francis
Truck Driver ..... Delos V. Smith Jr.
Meter Maid ..... Mary Mercier

Is "The Fun Couple," which opened last Friday night (26) at the Lyceum Theatre, the worst play of all time? Perhaps not. Now let's see. There was—but never mind. Just say this one is terrible.

For the record, then, "The Fun Couple" is an adaptation by Neil Jansen and John Haase of a novel by the latter. Jansen, it should be noted, is the pseudonym of Jay Julien, a lawyer by profession, a producer by vocation and, unfortunately, a playwright by insistence. In this instance he's a double culprit, being not only co-adaptor but producer.

The concoction is about a newlywed pair who try to preserve that initial romantic rapture by making a playful, make-believe routine of marriage. After less than one act the effort palls on hubby, and before the second and final act is over, even wacky wifey is fed up. Judging only by the number of walkouts, the first-nighters were ahead of both of them.

Jane Fonda and Bradford Dillman are costarred, with David Hurst, Dyan Cannon, Ivor Francis and Ben Piazza featured. Andreas Voutsinas directed (and there oughta be a law). Eldon Elder designed the turntable setting and Ray Diffen did the castumes, what there was of them. A final note—not even the decorative physiques of the Misses Fonda and Cannon, extensively revealed in the skimpiest of outfits, weren't enough to overcome the opening night lethargy out front.

Hobe.

(Closed last Saturday night (27) after three performances.)

The Perfect Setup

Martin Melcher presentation of comedy in three acts (six scenes), by Jack Sher. Staged by Lamont Johnson; settings, Jack McCullagh; costumes, Frank Thompson; lighting, Charles Elson; associate producer, Selma Tamber. Stars Gene Barry, Angie Dickinson, Jan Sterling. Opened Oct. 24, '62, at the Cort Theatre, N.Y.; $6.90 top weeknights, $7.50 Friday and Saturday nights.

Janet ..... Angie Dickinson
Paul ..... Gene Barry
Ann ..... Jan Sterling

There are two captivating actresses but not much play in "The Perfect Setup," which opened last Wednesday night (24) at the Cort Theatre. The combination is skimpy for Broadway, but perhaps could have been a popular item for the road if it had been given an extensive preliminary tour. It should be a natural for stock (particularly if the two-set presentation can be simplified), but seems slight for pictures.

The fetching actresses in this three-character comedy by Jack Sher are Angie Dickinson and Jan Sterling, and they're also winning players. Also notably on hand as the Lothario both ladies are supposed to be mad for is Gene Barry, whose rep as the television personification of Bat Masterson may help at the boxoffice. He appears to be a competent actor, if no virtuoso as a light comedian.

As the author of this minor triangle whimsy, Sher has presumably been influenced by the spectacular success of such small-cast romantic comedies as "Mary, Mary" and "Two for the Seesaw" in particular, and several dozen lesser money-makers in general. In this wife-in-every port variation of the old triangle situation the scene alternates, once in each of the three acts, between the cozy Manhattan apartment where the publicity executive hero spends two evenings a week with his career girl mistress and the handsome Scarsdale home where he's a husband and father at other times.

Somehow, Sher has failed to make "The Perfect Setup" funny enough to register as farce or sufficiently meaningful to hold audience interest as romantic comedy. It's not difficult to see how Paul would be attracted and held by two such beguiling women as Janet and Ann. But Paul is not so much a heel as an incurable bungler, and he forfeits concern not as a two-timer but as a goof. Maybe he'd be better and the play stronger if Barry were an expert farceur. But that's just speculation.

Lamont Johnson has staged the piece with routine skill, Jack McCullagh has designed believable and becoming sets for the New York apartment living room and the Scarsdale mansion bedroom, Frank Thompson has supplied good looking costumes, including a couple of scanty outfits for the ladies to wear at bedtime, and Charles Elson has devised lighting that varies in intensity with the mood of the action.

In short, Martin Melcher has provided a professional and tasteful production for an inadequate play.

Hobe.

(Closed last Saturday night (27) after five performances.)

'Becket' in Chicago

Chicago, Oct. 30.

A production of "Becket," costarring Tod Andrews as King Henry II and Donald Davis in the title role, opened Friday night (26) at the Goodman Memorial Theatre here.

It will run through Nov. 14.

Rossellini's Feud

Continued from page 55

French. But when the topic turns to German, and the terms of the contract, Rossellini does not understand the language.

After a week's rehearsal, the opera is being put together at the moment by the conductor Alexander Paulmueller. Rossellini explained that he had taken a very low salary to assist his brother, and it is at the moment uncertain as to whether he will fulfill the terms of the contract which call for him to remain until the Nov. 7 premiere.

Meanwhile, the incident has become a comic opera in the eyes of the German public as the papers are full of the gossip about the production.

B

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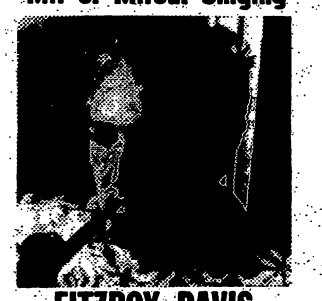
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Broadway

Barry Kobrin has shifted from Don Simmons to John Roney Associates, both p.r. outfits.

Sherman Epstein, show biz accountant, will marry Phyllis Hartman on Thanksgiving Day (22).

Howard M. Teichmann's new play, "A Rainy Day In Newark," will be produced by Roger Stevens.

Nancy A. Loffmin engaged to Paul M. Tannen, music publishing exec. An April 21 wedding is planned.

Comedian Alan King the "fashionplate of the month" personality according to Gentlemen's Quarterly, the male Harper's Bazaar.

Peggy and Louis Sobol "poured" for the BevHills' Harry B. (Dorothy) Jamesons at the White Horse Cellar in the Seagram Bldg.

Jim Shanahan is now a veepee of Loew's Hotels, upped by prez Bob Tisch, to the title of vice-president in charge of public relations.

United Press Movietonews' national news editor, John Eugene Kelly, engaged to Diane Miller of Previews Inc. A March wedding planned.

Gloria LeRoy, Yank stripper who was booked into Andre's Golden Key Club, Sydney, following Lenny Bruce's cancellation, just back from Down Under.

Looks like ex-N. Y. Herald-Trib editor John Denton will assume the top editorship of the L. A. Herald-Examiner after his Hearst homeoffice indoctrination.

Linda Christian, in New York to ballyhoo her autobiog, "Linda" (Crown), returns to Rome to meet hubby Edmund Purdom and thence to Syria location for a film.

Alexander H. Cohen did the Rolls Royce pickup bit for personal VIP invitees to his "Beyond The Fringe" preem at the Golden, figuring that Sat nite taxis could be a transportation problem.

Maestro Allen Roth, long with Milton Berle and on other radio-tv shows, now shuttling among WAZL, Hazelton; WHOL, Allentown, and WHLM, Bloomsburg, all Pennsy, with his transcriptions.

Castro's conniptions, such as bombing the Venezuelan oilfields (U.S. Socony control), is not helping Florida reservations; in fact, some earlybirds have cancelled out until the Cuban crisis simmers down.

Samuel I. Newhouse Jr., associated with his father's newspaper and magazine empire, engaged to Mrs. Rachel Crespin, fashion editor of Junior Bazaar. This is a second marriage-to-be for both.

Mrs. Benn (Babette) Hall carrying on the Benn Hall Associates Inc. business; in fact it was only recently incorporated by the publicist, a cardiac victim, who planned ahead with an eye to the immediate future.

Cast of "The Affair" (at the Henry Miller) guests of honor at a tea next Friday (2) hosted by the Episcopal Actors' Guild of America in its headquarters in the Guild Hall of the Church of the Transfiguration (Little Church Around the Corner).

Comedian Shelley Berman and/or his manager Harry Bell and/or his p.a. Curt Weinberg (probably the latter) did some good p.r. with RSVPs to press-radio-tv critics who caught his current Waldorf stint, with thankyous and acknowledgements, even if the comment was captious, as in the case of the VARIETY review.

Renewed status symbol for the stagestruck socialite set is hosting those after-theatre get-togethers for Broadway opening casts, firstnighters and other VIPs. When the show looks "nervous" these post-premiere soirees can be a li'l uncomfortable, and when the early reviews confirm the suspicions it assumes still another coloration.

Little, Brown and Henri Soule didn't count on Election Day coinciding with the Nov. 6 publication date set for Joseph Wechsberg's book, "Dining at the Pavillon," due out next week, with result that the gala literary lunchfest will be "dry" by local option. Incidentally, Life has been doing a round-the-clock photo layout on the famed restaurateur, keyed to the book.

Algonquin Hotel boniface Ben B. Bodne will fly back from Florida to host Gaby and Armando Armanni when they check in Nov. 10 at his hotel for 10 days. Latter is the w.k. boss of Rome's Excelsior Hotel. Bodne plans a VIP cocktailery for the Via Veneto visitor. Attorney-author Louis Nizer (also both their wives) accompanied Bodne to the Florida spa for some weight-reducing.

Annual Byline ball under auspices of the N.Y. Reporters Assn. Nov. 3 at the Astor Hotel will feature a roster of top talent including Eddie Fisher, Jack Carter, Roberto Iglesias & Ballet Espanol, Dinah Washington, Michele Lee, Vaughn Meader, Gillian Grey and Afro-Caribbeans. Emceeing will be Frank Farrell and Harry Hershfield. Ball benefits the Damon Runyon Fund and N.Y. Cardiac Center.

4½ Hrs. From B'way

By Walter Winchell
(Formerly of Lindy's)

Jackie, insiders suspect, broke up JFK's romance with That Sinful Set.

The Hilltop is one of the very few joynts getting a good "play." Mainly from hip-set and showfolk.

Talk about oasis-in-deserts, Palm Springs main stem has several dellys ulzo, blintzes, lox & bagels, and red horseradish. Solomon's for-instance.

Strange sight at 9 p.m. in prosperous Palm Springs (Cal.) — Nearly all shops keep lights on— very few cars in sight — fewer pedestrians, meaning 2 or 3.

Billy Daniels looking younger than when we first heard him do "Black Magic" over 30 years ago en route to Vancouver to "turn-awn-dee-lights-and-cawl-dee-lawr!"

Ruby's Dunes (opp. the Chi-Chi, only major night club in Palm Springs) is where Sinatra and Van Heusen and their shadows dine. It's Lindy's-Reubens-Chasen's-Romanoff's-Stone Crab Joe's, etc.

The Racquet Club is still chief'd by former movie star Charlie Farrell. The famed spot became a capital-gains-deal sometime ago.

Prez's speech reporting blockade got yawns here where the livin' is eezee.

Two years ago the golf caps at Indian Wells featured a naked Indian Maid — her long black braids covering the bra dept. Somebody's wife apparently had that changed. Pocahontas now wears a Muu-Muu.

Desi Arnaz now owns all points in Indian Wells, swank combo hotel-country club at Palm Desert, about dozen miles from Ray Ryanville. Started with 18 rooms. Now has 118. Dez has come a long way from his first job on Spicty Second St. At La Conga.

People don't discuss it out here, but the fact is that Sinatra sizzled for 6 months over Jayeffkay living at Repub Bing Crosby's shack, a few streets from Frank's. Blamed it all on one of his best chums, songhit writer Jimmy Van Heusen, the only one in the Clan really close to the White House.

Rome

By Robert F. Hawkins
(Stampa Estera; Tel. 675906)

Gordon Scott cast in "Zorro and the Three Musketeers" (Jonia).

Van Heflin here briefly, Beirut-to-New York. Merle Oberon to Nice.

Gina Lollobrigida back from Paris dubbing stint on "Ippolita."

Irina Demich here for preem of "Longest Day" (20th).

Samuel Bronston poured to mark formation of Italo company; announced he'll shoot some of "Fall of Roman Empire" here.

Leo Hochstetter, Mediterranean MPEA topper, running special advance screening of "West Side Story" for U.S. Ambassador Fredrick Reinhart.

Dino DeLaurentiis back from States after month's absence. Secured technical equipment for his new studio, and is announcing production of "The Dark Angel," directed by Richard Fleischer; Luchino Visconti's "The Stranger," and a film on the life of Mussolini.

Rome finally has its Spanish restaurant-nitery, opening in November courtesy of Alfonso Chiscano Gutierrez, with imported waiters, wine, fish and implements plus Hispano dancing group.

In-and-out: Cyd Charisse due for pic; Jayne Mansfield to Beirut; Kurt Kazsnar here from Madrid; Yul Brynner in town; Igor Stravinski here for concerts; John Saxon wound Venice locations for "Agostino"; Channing Pollock in to shoot "Rocambole"; James E. Perkins and John B. Nathan in on Par biz; Lea Padovani to Hungary for role in French pic, "Germinal"; Rank's John Davis in on biz; and Roberto Rossellini to Frankfurt to direct "View from Bridge" stage version, penned by brother Renzo.

London

(HYDe Park 4561/2/3)

EMI tossed a press conference for Bobby Vee yesterday (Tues.).

Dame Sybil Thorndike celebrated her 80th birthday last Wednesday (24).

Johnny Mathis due in next month for a concert tour, which will also star the Ted Heath orch.

Actor Melville Cooper, who appeared in "My Fair Lady," returned to England on the Queen Mary last week.

Oldrich Vaclavek head of Commonwealth Film Production, in from Vancouver for meetings with William Gell on their first British coproduction.

Jonas Rosenfield Jr. in last week for publicity confabs with Columbia's pub toppers from Europe. He hopped to Dublin for a day to see the "Running Man" unit.

Peter Katz returned to N. Y. yesterday (Tues.), after extended talks with Peter Bridge on joint legit projects. Bridge left for Manhattan the previous day.

Big showbiz contingent in town includes Alfred Lunt and his wife Lynn Fontanne, Mo Rothman, David Mervick, Eartha Kitt, Gracie Fields, Robert Cohn and Stuart Rosenberg.

Associated British-Seven Arts unit filming "Tamahine," starring Nancy Kwan and Dennis Price, heads for Bora Bora, the tropical island off Tahiti, over the weekend for extended locations.

Pat Boone did a personal on the stage at the Plaza for the world preem of Seven Arts' "The Main Attraction" (MGM) last Thursday (25). It was a charity show in aid of the British Council for the Welfare of Spastics.

The Israeli government, together with the Central British Fund for Jewish Relief and Rehabilitation and the Assn. for Jewish Refugees, invited Charles Coward, the real-life hero of Metro's "Password is Courage," to visit Israel next week. The invite is in appreciation of his rescue work while a prisoner of war at Auschwitz.

San Francisco

By Jim Estes

Victor Weston leaving S. F. Symphony as press agent, to musical press job in New York.

A group of veterans of the Second City troupe is in town and will open a Second City-type cabaret on Broadway.

Tony Buttitta, long-time press agent for S. F. Civic Light Opera, off on a year's leave to live in Italy and work on two novels.

Swinging Vince Guaraldi Trio finished a holdover engagement at the Blackhawk; Cal Tjader Quintet opened Monday (29).

Ailing Benny Goodman canceled out on Thursday's (24) opening of the Oakland Symphony; pianist Seymour Lipkin subbed.

S.F. Opera closed Thursday (25) with city's pro premiere of Stravinsky's "The Rake's Progress," is off for three weeks in L.A.

Cuban blockade of Russ ships, didn't hurt Bolshoi b.o. or reception: Company did brisk business through closing Thurs. (25), and audiences were enthusiastic.

George Liberace and his Society Orchestra now playing at new Churchill's restaurant in Claremont Hotel, Berkeley-Oakland (it straddles the line).

Mario del Monaco, operatic tenor here for S. F. Opera's "Pagliacci," got a bonus: His wife learned she has an inheritance in Italy variously estimated at $250,000 to $500,000.

Slow advance sales sales in recent weeks (even before the big storm) caused cancellation of numerous one-nighters. Included: a Bud and Travis concert, Hank Mancini appearance in Berkeley.

Pare Lorentz of the documentaries, "The River" and "The Plow That Broke the Plains," will judge a 16m competition in this year's Frisco Film Festival. He has been living in the Monterey Peninsula for several years.

Local race fans are upset with the three Frisco daily papers — Chronicle, Examiner and New-Call Bulletin — all of which dropped out-of-town entries and track results. No reason given — presumably economizing on space.

Scratch one first-nighter: E. Pym Jones, familiar figure at Frisco openings for years, shot himself to death — on opening of the Bolshoi Ballet Reese State was after him to explain some $96,000 shortages in his insurance brokerage business.

Joan Robel, up from little theatre to supporting roles in Sheraton-Palace Garden Court Dinner-Theatre (they'll have to shorten that soon), is reported being romanced by handsome Russell Arms, who played lead in "Can-Can" there recently.

Novelist Nelson ("Walk on the Wild Side") Algren arrived here a week ago from a round-the-world trip on a freighter, began a lecture tour at S. F. State College—then went to the races at Golden Gate Fields in the last day of that 4.2-inch rainstorm.

Paris

By Gene Moskowitz
(66 *Ave. Breteuil*; *SUF* 59-20)

Raves loud and long for "Longest Day" (20th), opening to sock biz.

Songstress Dalida into a non-singing role in Jacques Poitrenaud action pic, "La Rebelle De Hong Kong."

Actress Anne Carrere working in a chansonnier to get money for her young legit company putting on afternoon classics at the Theatre Ambigu.

Jean Mejean has taken over programming the vauder ABC and next has fado singer Amalia Rodriguez as topper surrounded by Hispano and Portuguese acts.

Film director Jean-Pierre Mocky looking for a French Mickey Rooney type for his next pic, "The Virgins." This character, he specifies, will not be included in the title.

Tele news essay show, "Faire Face" (Face It), on Communism in France, of Igor Barrere and Etienne Lalou, held up till after November elections so as not to favor any political party.

French film critic Louis Marcorelles back after a four-month grant studying in the U.S., and visiting Hollywood and N.Y. He is doing a series of articles on Yank films and pix conditions.

Jacques Deval, who has one play on "La Venus De Milo," and a hit adaptation of the Hecht-MacArthur "The Front Page," may have two more legiters this season with an adaptation of the British play, "Waters of the Moon" and an original, "Porto Mamba."

Claude Dauphin, Jean Servais and Jacques Dacqmine play opposite Ingrid Bergman for her return to the boards here in a French legit version of Hendrik Ibsen's, "Hedda Gabler." Raymond Rouleau stages. It's due at the Theatre Montparnasse at the end of year.

New legit rep company, Theatre Vivant, dropping two of its recent entries to keep only one, Marguerite Duras's and James Lord's "Beast in the Jungle," to add last year's hit, "Miracle En Alabama" (The Miracle Worker) to their rep. Floppos were a reprise of Frank Wedekind's "Lulu" and Jacques Audiberti's "La Brigitta."

Mpls.-St. Paul

By Bob Rees
(2208 *Kenwood Parkway*; 374-4015)

Johnny Mathis inked for one-nighter at Minneapolis Auditorium Nov. 9.

Comic Jack E. Leonard winds up fortnight stand at Freddie's this frame.

Edyth Bush Theatre preems fourweek run of "Oblong Circle" on Thursday.

Dennis Day set for Ancient Order of Hibernians benefit at Minneapolis Armory, Nov. 8.

University of Minnesota Theatre raises curtain on 32d season Thursday (1), with "Rose Tattoo."

Old Log Theatre, Equity stock company at suburban Lake Minnetonka, preeming fall season with "Janus."

Gordon and Sheila MacRae bow out at Flame Room tomorrow (31) with thrush Carmel Quinn opening the following night.

Country music show at Minneapolis Auditorium Saturday (27) featured Grand Ole Opry stars Ray Price, Tex Ritter and Homer & Jethro.

Gower Champion slated to visit St. Paul next week to give "Carnival," the onceover before its Chicago engagement. Musical is playing Minneapolis Orpheum this stanza and will open St. Paul's Theatre Guild season at St. Paul Auditorium next week.

Hollywood

Abby Mann off to Mexico.

Milton R. Rackmil in from Gotham.

Glynnis Johns making Hollywood her legal residence.

Rory Calhoun appointed honorary mayor of Ojai, Cal.

Max Laemmle prowling Europe on film-shopping trek for his Los Feliz Theatre.

Ben Mayer to head Century Productions' design department for tele commercials.

Tay Garnett staging one-man exhibit of his paintings at Hollywood Roosevelt Hotel.

Grace Lyons, who operated own N.Y. talent agency for 10 years, joined Kurt Frings' office.

John C. Flinn, Col Pix pub-ad topper, on cross-country "Diamond Head" tubthumper.

George Maharis and his manager, Mimi Weber, formed Geomi Music Corp. and Efta Music Publishing Corp.

Douglas Heyes in Monaco for huddles with Princess Grace on directing "A Tour of Monaco" for CBS-TV for airing Feb. 17.

Fred MacMurray, former Madison, Wis., carrier, elected to Newsboys Hall of Fame by International Circulation Managers Assn.

Rita O'Connor resigned as head of steno services at Columbia Pictures, after 17 years with studio, to become personnel director of Black Magic Inc., Hermosa Beach, Cal.

Chicago

(DElaware 7-4984)

Al Morgan currently at Ray Colomb's.

Uday Shankar and his Hindu dancers play the Studebaker Theatre, Nov. 2-3.

John Dromey, chief film buyer for Great States division of Balaban & Katz, retiring after 40 years with that theatre chain.

Shirley Racusin, assistant to Chi Universal adpub chief Ben Katz for six and a half years, resigning to take a job in Atlanta, Ga., where she has relatives.

Tod Andrews and Donald Davis co-starring in the Goodman Theatre production of "Becket," which has been staged by Goodman managing director, Dr. John Reich.

"Two Before Zero," the Chi-made anti-Commie film produced by Fred Niles and the Motion Picture Corp. of America, preems Wednesday night (31) at the Palace in N. Y.

Chicago's American gossiper Maggie Daly and her Chi Tribune counterpart, Herb Lyon, will share interviewing chores for a remote broadcast over WCFL at black-tie opening of "Mutiny On Bounty" Nov. 14 at Todd Theatre. MGM flack Irv Tombach set it up.

Entertainers & Actors club presented a vaude show at north side Athanaeum Theatre Saturday (27) to raise money for its program of showcasing promising new variety acts. On the bill were Nick Noble, King & Zerita, Rosa Lee Brown, Rufe Davis, Sonny Mars, the Starflights, Dieter Tasso, Sheehy the Magician, Joe Sodja and Roberta & Her Escorts.

Palm Springs

By A. P. Scully
(Tel FA 4 1828)

Town's biz 40% under par at moment.

El Mirador opened with Candy Johnson and, for dancing, Bobby Ramos.

Chi Chi now running name ads for 10 days and in-betweens for four days between Monday and Friday.

Riviera booked Guadalajara Boys, Clessa Williams, Wally Harbst Orch and The Violins for the season.

Carolyn Jones and hubby Aaron Spelling have taken one of the houses of Teddy and Dorothy Hart for the season.

Beachcomber enlarged and opened incompleted, with Frank Sinatra, Teddy Hart and Phil Regan among those feasting.

Wally Moon, Jim Davenport, Mickey Mantle, Albie Pearson, Whitey Ford, Duke Snider, Lee Walls, Leo Durocher and Andy Carey among the ballplayers who golfed with troupers Phil Crosby, Howard Keel, Lindsey Crosby, George Gobel, Ray Bolger, Charles Farrell Zeppo Marx, Buddy Lester and Desi Arnaz at Indian Wells C.C.

Showmen's Big Think

Continued from page 1

traditional approaches are increasingly obsolescent. The need in wide sectors of theatre operation is for attunement to the "new frontier" of film enterprise.

Curtain-raiser on the powwows tees off with the Theatre Owners of America convention next week at the Loew's (Tisch) Americana Hotel in Bal Harbour, Fla. The Allied States Assn., lesser of the two groups, stages its rival powwow at the Cleveland-Sheraton Dec. 3-5.

Old lamentations will echo predictably at both conclaves. But crepe-hanging may be less gruesome than in bygone years. For amid the plentiful uncertainties of 1962, the heartening signs for theatres include the rising attendance curve (2% ahead or last year, per latest Sindlinger figures—see box), and the now-hopeful outlook for 20th-Fox.

Dependable data is hard to come by as to the building of new theatres during 1962, but there has been a significant number of hardtops and drive-ins, betokening business confidence in the medium. Expansion of some circuits is a story of optimism not to be downbeated, whatever the boxoffice disappointments of the recent summer.

None of which obscures perennial vexations. TOA is themed to the "challenge of progress," while National Allied will concentrate on "patron motivation." It remains to be seen how close the formal scripts of both conventions touch the emotional nerve ends of those in attendance.

First, as ever, are product and distributor relations. After that, pay tv competition, a lengthening shadow now that the courts have affirmed the going Hartford (RKO General) test, plus the imminent and heavily-financed Home Theatres (Telemeter) project for the U.S. southwest, as well as the FCC-cleared Teleglobe test for Denver. Exhibs will be mindful, too, of recent pronouncements from some key influentials of the industry's production sector, all hitting the note that "change" is inevitable.

Fight Against Toll

Hardnosed opposition to tollvision is not, to be sure, uniform in the exhibition community. Witness the Durwood circuit's commitment to Home Theatres, and Alliance Amusement's (midwest) avidity for a community antenna network parallel to its 70 theatres. Others remain aloof, but in some instances outward opposition is simply mask for q.t. interest.

As to product, the scanty numbers still make for brooding. Ambitious "announcements" emanating from the independents have rallied some spirits but failed to impress others. What of the hesistant major studios?

The cinemas can still hope for some amelioration from their own production entity, Ace Films, but though officially constituted with Sid Markley at the helm, it is still a long way from working up any appreciable steam. At the moment, in fact, it remains much preoccupied with financing.

Levine and Brandt

Interesting, in view of product woes, is the attention fastening on the "specialized" film, evidenced chiefly by the TOA agenda which has scheduled appearances by Joseph E. Levine (Embassy) and Richard Brandt (Trans-Lux). Both can be counted on for vigorous remarks in support of new frontiers for the marquee. They can, of course, buttress their siren calls with some impressive playoff and boxoffice data.

Another expectation—this one from the TOA deliberations—is for a fresh appeal for modification of the Paramount, et seq., Consent Decrees, an effort in which the exhib body is aligned with the craft unions under the International Alliance umbrella. Hoped for from modification is production's reentry into the exhibition field, theory being that such a move would spur the manufacture of features. On the opposite side, the majority voice within National Allied is expected to continue unremittingly hostile to any tampering of the decrees. Contrarily, in fact, the dominant mood in this organization is for enforcement to the letter.

As for the aforesaid attendance recovery, this bit of happiness is a mixed blessing. A general redistribution of business, correlated with shifts in populace and new attendance habits, has made for a boom in new cinemas at the expense of established palace, with neighborhood subsequents likewise feeling pinched. Unmistakably, those who have harkened to the new opportunity are in the minority.

Max Mixing In

Of those listed for speechmaking by TOA, Max Youngstein is doped for top impact, on the assumption he will use the confab to spell out the program of his new show business enterprise (associating Jerry Pickman and Charles Simonelli), but with stress on theatrical film plans. All that's known now is that the new setup is for diversified entertainment participation.

Another figure (among many) skedded to address the TOA pow is that new "Spaniard," Paul Lazaraus Jr., Samuel Bronston's exec v.p. His appearance is especially pertinent because of exhibition's financial assist (via the Congress of Exhibitors) to the now-in-production Bronston epic, "55 Days at Peking."

Memphis Fair

Continued from page 1

proved to be our biggest fair moneywise."

Both Negroes and whites toured the midway and enjoyed the unusual run of attractions. It was a peaceful, happy crowd that strolled about sans any incidents. Midway operators praised the history-making integrated fair. "The Negroes spent their money, had a terrific time and were just tops," one operator said.

Wynne, who said the 1963 fair will be staged Sept. 20-28, asserted that "all Mid-South Fair officials were just tickled pink to open our doors to all—especially in view of the Oxford situation."

In addition to the hefty attendance, several shows also clicked at the b.o. The Chuck Connors & Rodeo Show lured 39,641 payees in six days at the Fairgrounds Arena at a $2.50 top with beaucoup Negroes at all performances. The Andy Griffith vaude show drew 8,642 customers for a one-day, two-show stint at $2.50 top.

London Deplores

Continued from page 1

favorable to what in plain language was just dirt. He said the public, reading reports of eminent critics in the press, were frankly bewildered by such talk. They floundered helplessly, waiting "for that sensible and wholesome assessment which this Council modestly provides," he added.

Tomlinson asked for a return of plays that are neither sordid nor murky, which could be seen with pleasure and without contamination. He also suggested that broadcasting authorities should realize that the word bloody is being used far too frequently. But bearing in mind the volume of entertainment, either broadcast or televised, "the wonder is that so few complaints need to be made," he concluded.

MCA's Legiters

Continued from page 2

MCA is of a mind to assess legit originations for homescreen transmission.

Not overlooked in all this by the MCA braintrusting is the potential advent of tollvision as the country's major entertainment force. There isn't the slightest doubt that MCA anticipates an impressive plunge if, as and when, paysee becomes the established medium of mass attention.

As disclosed on the Coast over the weekend, MCA is to back musical and drama alike, with financing to come variously from Revue, Universal or Decca, or all three. As a major label, Decca has been notably reticent in making B'way alliances. It has, in fact, been generally a stand-pat "catalog" operation, which policy is certain for envigoration as an MCA component.

That Decca has, on the strength of its catalog, been a moneymaker is less the point now than whether it has neglected to realize its full potential in the market.

Where Was K?

Continued from page 1

after the Cuban quarantine speech?"

Cabled account stated that Khrushchev made no allusion to Cuba but complimented the singer's wife on the beauty of American women. To which Hines replied, "May God bless you."

Blessings are not characteristic in the openly atheistic Soviet Union. But (not mentioned in any of the stories) they are characteristic of Hines, an active religious figure in private life, composer of a biblical opera, and often connected with Salvation Army projects. Hines is probably the only singer at the Met capable of openly remarking in a private conversation, "I've dedicated myself to Christ."

Commuters Legit

Continued from page 1

dinner, with coffee, dessert and a brandy after-theatre. Then, of course, the overnight lodging. Theatre choice is optional with the customers.

Levey also will name each "parlor" (fancy for room) after a legit name, and considering the 360 rooms (the Johnson motor-inn is 300 rooms), his idea is not to put accent only on the Belasco, Cohan, Shubert, Barrymore, Arliss names, but also permanently enscroll scores of other lesser lights who were the backbone of legit.

The public rooms, particularly a show biz-themed cocktail lounge, will further the theatrical character.

NAB Coder Asks

Continued from page 1

something to do with this, I think is a fair statement but it is even more to the credit of those major producers of tv fare, that they are more carefully following the spirit and intent as well as the language of the Code. Doubtless the attack (on tv) will errupt next year once again as it always does. But our critics are going to have to choose another avenue down which to march, for to borrow an old slogan from the movies, "television is better than ever.'"

Bronson stated that the Code's Washington office is "much closer to the station operators today than at any time in its 10-year history." There are, he said, more inquiries and more contacts. "Our record," he added, "in Television Code adherence continues to improve, and we find evidence of this daily."

He emphasized that "rarely" are wild charges of overcommercialization, heard as often as a year ago, voiced today.

Bronson also disclosed that a "major review" will be made of commercial time standards contained in the Code will be made when the TV Code Review Board meets in December.

Aim of the review is obviously to satisfy Chairman Newton Minow. Bronson described the object as an effort to find an answer to the "almost never ending riddle" of shaping a uniform set of commercial time standards which will be equitable for all stations. He added that the solution "must not unwittingly prejudice the rights of the public and the majority of subscribers."

Scherman-Ritchard

Continued from page 2

Thomas Scherman is head. A pioneer in concert versions of obscure operas, Scherman is also founder-conductor of the brand-new Concert Opera Assn. which debuted last week at Philharmonic Hall in Manhattan.

There is talk of ballet at the house, various vocal and instrumental concerts, even a week of films. Cyril Ritchard has been invited to lend his presence, but is uncommitted.

House Reviews

Continued from page 50

Apollo, N.Y.

some rock parody fireworks. Accompanied by two gents costumed in outdated suits, they mugg and dance up a storm. Miss Newborn does a solo number in okay fashion.

Lou Elliot, a femme chirper who performs in a gown more suitable to the Persian Room than the Apollo, overdoes her delivery and pays lettle attention to her lyrics. She needs further experience. The Duprees are a smooth ofay quintet of singers who keep their material in harmonic focus. They specialize in the ballad vein and do it well.

Gigi lends a big belting style to her singing that, although a bit too raucous at times, shows some promise. She could do with some toning down and less facial contortions. The Parkettes, a terping unit of four gals and two fellas, is up to its usual acrobatic form. They mix some comedy and wild effects to keep their turn lively.

Kali.

Empire, Glasgow

Glasgow, Oct. 30.

Winifred Atwell (accompanied by Cy Bevan Group (3), Dickie Valentine (musical director, Hal Chambers), Stan Stennett, Alex Donn & Nick Nicols, The De Vere Girls (6), Gordon L. Rolfe House Orch; twice-nightly.

Winifred Atwell, dusky West Indies pianist, is the undoubted star of this ultra-lightweight layout, and clicks solidly with her classical and jazz pianistics. Distaffer, much slimmed-down since her last appearance here some years ago, brings her piano magic to the headline slot and garners strong mitting.

Opening with a Spanish folk song, Miss Atwell moves into theme music from "Exodus," which is received by a hushed audience, and winds her longhair tunes with excerpts from "Rhapsody in Blue." While she changes costume and grand piano, Dickie Valentine romps on for a singing introduction to the honky-tonk piano section of act.

In this, Miss Atwell lets herself go with her own arrangement of the Charleston, a medley of waltzes, and a selection of fave ditties. Backing by the Cy Bevan trio is immaculate, though group could be seated in more artistic setting.

Valentine, former singing idol of U. K.'s teenagers, and now a somewhat chubby, well-built entertainer, is a lively personality. Opens with "Things We Used to Do," then warbles "What Kind of Fool Am I?" His between-songs patter is n.s.g., and he should give up joke telling if he can't find better fun fodder.

Valentine also includes impressions of Johnnie Ray and British singer David Whitfield. He winds with a medley that brought him face, such as "Finger of Suspicion," "Venus," etc. He has strong musical aid from Hal Chambers, who takes over orch baton from resident conductor Gordon Rolfe for this act.

Stan Stennett offers his w.k. madcap comedy in patter, song and with guitar, though he's asked to make too many appearances on bill. The comedy of Alex Donn & Nick Nicols is too similar to that of Stennett, and, considering they're the only two support acts on layout, it's understandable the customers should resent the clash. The six De Vere Girls, conventional dance lineup, complete the show.

Despite Miss Atwell's artistry, the layout is much too lightweight and lacks sufficient value. Addition of at least two other acts is needed. This is another instance of why British vaudegoers are so quickly bored of the fare provided in provincial centres. *Gord.*

ABC, Paris

Paris, Oct. 20.

Dario Moreno, Menestrals (3), Jocelyne Joyca, Enrico Macias, Trio Ghezzi, Jean Davis, Colombianos (3), Renaldo Sanchez; $2.50 *top.*

Dario Moreno, a rotund singer with condescending but connecting humor, has become a vocal star in spite of critics. He has a big voice and gives out the usual saccharine Latino numbers as well as more dramatic ballads. His musicianship is okay.

However, he lacks a personal, projective quality for good foreign chances. Yet Moreno, in his self-deprecating patter and obvious ballads, clicks with locals and is doing fine biz in this two-week stay.

Jocelyne Jocya is a svelte tall blond who is developing into a fine dramatic singer. Enrico Macias is an Algerian singer with a bounce and lilt that show him as a promising newcomer. Both he and Miss Jocya are reviewed under New Acts.

Menestrals are a classy trio with fine songs underlined by expert production aspects and solid choral work to make this a fine act. Trio Ghezzi mix snappy acrobatics with knowing pratfalls and knock-about comedics to emerge top filler.

Jean Davis patters amiably while performing familiar but well done magico turns. Colombianos do acceptable Latino songs but without flair to lift these folk ditties into more demanding house needs. Renaldo Sanchez does a folk dance of vague Latin origin that does not have the stature for vaude needs. *Mosk.*

Israel Studios

Continued from page 3

Eilath, on the Red Sea, where the yearly average of clear, sunny days is 350-360.

Scheduled investment is $4,000,000, of which Engel will invest $1,000,000, the Rothschild family, which owns most of the choice land in Caesarea, will invest another $1,000,000, the Government promised a long-term development loan for a third million while balance would be raised from other unidentified sources.

During his stay here, Engel discussed the project with Pinchas Sapir, Minister of Commerce and Industry, Asher Hirschberg, Head of the Film Department in the Ministry and representatives of the Ministry of Finance.

There are presently two studios in Israel: Geva and Israel Motion Picture Studios in Herzlia. However, Engell's venture is on a much larger scale and would revolutionize the Israeli film industry.

Engel has returned to the States. If all goes as planned, the new operation will open in about year-and-a-half to two years.

Telstar

Continued from page 1

were briefed earlier by an AT&T executive who told of the three methods of achieving around-the-clock use of Telstar throughout the world:

(1) "low altitude satellites," like Telstar, of which about 140 would be needed at once to facilitate steady transmission; (2) "non synchronous high altitude" (23,000 miles up) satellites of which about 40 would be necessary; (3) "synchronous" (i.e., moving always at the same speed as the earth) satellites, in a belt around the equator, in which case only three satellites would be needed.

Naturally, someone else suggested, if the transmissions were to be only between the U.S. and Europe fewer satellites would be needed.

Soph's Big Click

Continued from page 2

Rosemary Clooney impressed with polished songstering.

Show was presented by Bernard Delfent and Leslie A. Macdonell in association with Arthur Scott, and was for benefit of the Variety Artistes Benevolent Fund.

Other acts appearing were Dickie Henderson, Black & White Minstrel Show, Rudy Cardenas, Johnny Dankworth Orch, Frank Ifield, Clee Laine, Cliff Richard, Great Magyar Pusztai Troupe, Edmundo Ros Orch, Harry Secombe, The Shadows, Andy Stewart, Eric Sykes, Norman Vaughan, Mike & Bernie Winters, and the Palladium Girls & Boys.

OBITUARIES

STANLEY RESOR

Stanley Burnet Resor, 83, chairman of the board of J. Walter Thompson until his retirement last year, died Monday (29) in LeRoy Hospital after a long illness. For nearly half a century he was one of the vital sparks in U. S. advertising.

Resor was a founder of American Assn. of Advertising Agencies in 1917 and its president in 1923-24. He joined the J. Walter Thompson Co. in his native Cincinnati in 1908 and came to the agency's main N.Y. office in 1912. Two years later he became vice president and general manager. He was president of the company from 1916 to 1955 and thereafter board chairman.

Resor, throughout his career, sought to persuade the advertising industry to present a good public image of itself. He was active in philanthropy, holding the post of director of the Manhattan Eye, Ear and Throat Hospital and of the Boys Club of America.

He leaves a wife and three children.

LOUISE BEAVERS

Louise Beavers, 60, veteran Negro actress, died of a heart attack Oct. 26 in Hollywood.

Starting her film career in 1924, she freelanced for years and in 1954 toured with Mae West. Her first major film role was in the 1934 production of "Imitation of Life." Other films in which she appeared were, "Belle Starr," "The Gold Diggers," "Glad Rag Doll," "Barnum Was Right," "Mr. Blandings Builds His Dream House," "Coquette," "Made For Each Other," "Ladies of the Big House," "What Price Innocence" and "Bombshell." Her most recent film was "All the Fine Young Cannibals" in 1960 and in the "Swamp Fox" tele series. She also succeeded the late Hattie McDaniel as "Beulah" in the tele series.

Her husband survives.

DANA BURNET

Dana Burnet, 74, playwright and author of numerous short stories, died Oct. 22 in Stonington, Conn.

Several of his plays were produced on Broadway. Among them were "Four Walls," which he wrote with George Abbott; "The Habitual Husband," "The Boundary Line" and "Bad Manners." His magazine stories appeared in the Saturday Evening Post, Ladies Home Journal, Harper's, Redbook and other mags. He also published seven books, among them "The Lark," "The Pool" and "The Question."

His wife, son, stepson and brother survive.

CATHERINE GALLIMORE

Mrs. Catherine Gallimore Anderson, 57, former Broadway dancing star, died Sept. 3 at her home in Lake Carey, Penna.

In the early 1920s, she joined Gertrude Hoffmann's First All-American Ballet. In 1922, she joined the cast of the Ziegfeld Follies, and appeared with the Follies for three years. Later she was the featured dancer at the opening of the famed New Moulin Rouge in Paris, where she was held over for nine months. Mrs. Gallimore returned to the U. S. in 1926, and appeared in the Shubert musical, "Night in Paris," at the Casino de Paris.

In 1928, she moved into another Shubert production which proved to be her greatest personal triumph. It was "Artists and Models" in which she co-starred with Jack Pearl, Belle Baker and Ted Lewis. She retired from the stage in 1935.

Her husband survives.

GEORGE MATTHEW ADAMS

George Matthew Adams, 84, founder of the George Matthew Adams Newspaper Service and an art and book collector, died Oct. 28 in Riverdale, New York, after a long illness.

He was the author of a column which started in 1910 as "Pepper Talks." The title was changed to "Today's Talk," and material from it has been compiled into six books. Adams joined the Martin Advertising Co. in Chicago as a department manager in 1902. He remained there until 1907 also working as an advertising writer for Swift and Co. for three years.

He left these two jobs to form his own syndicate, then called Adams Newspaper Service. He added his first and middle names to the title in 1916. His books include, "You Can," "Up," "Just Among Friends," "Take It" and "Better Than Gold." His latest book, published in 1959 was "The Great Little Things." Among the writers that Adams syndicated were Abe Martin, Philip Wylie, Jack London, Rex Beach and Edna Ferber.

His wife and two sons survive.

BLAYNEY F. MATTHEWS

Blayney F. Matthews, 68, longtime Warner Bros. police chief and in charge of security for Academy ceremonies for years, died Oct. 23 in Hollywood. Prior to joining WB in 1935, he was an FBI agent and chief of Bureau of Investigation of Los Angeles' District Attorney's office.

His wife, daughter, two brothers and four sisters survive.

HUGH FULTON

Hugh Fulton, 54, prominent New York lawyer and a director of Technicolor Corp., died Oct. 24 of a stroke in his Rockefeller Plaza office. He lived in Flemington, N.J.

As an assistant U.S. Attorney General in the early '40s, he led an investigation of the late motion picture magnate William Fox, which led to Fox's trial and conviction on a fradulent bankruptcy charge.

In 1941, Fulton joined then-Senator Harry S. Truman's special committee probing the U.S. national defense program. In the '44 presidential campaign, he served Truman as an adviser-speech writer.

Wife and a brother survive.

BENN HALL

Benn Hall, 51, a public relations man with numerous clients in publishing, died Oct. 23 in New York. He formed Benn Hall Associates in 1946 and recently incorporated it. Its clients include publishers, authors and lecturers.

Born in N. Y., he worked from 1929-36 in the Sunday department of the New York Times. He later was on the editorial staff of Billboard, and from 1938 to 1941 was with Radio-Tv Daily. Then he became director of advertising and publicity for Duell, Sloan and Pearce,, book publishers. In 1943-45, he also worked on the editorial staff of the New York Mirror. For the next two years, Hall was publis relations director and assistant to the vicepresident of Doubleday & Co., Inc.

His wife, son, two daughters and mother survive. Incidentally, Mrs. Hall will continue the p.r. business.

MARION TELVA

Marion Telva, 64, a leading mezzo-soprano with the Metropolitan Opera in the 1920s, died Oct. 23 in Norwalk, Conn. Miss Telva, whose real name was Marion Toucke, was born in St. Louis, where she received her vocal training.

After singing in various churches and synogogues, she was engaged by the Met. She made her Met debut in "Manon Lescaut" in 1920. The highlight of her career was the 1927 Met revival of "Norma" in which she sang Adalgisa. Miss Telva left the Met in 1931 but returned during the 1932-33 season to sing in a concert that was her final appearance there.

Her last major N. Y. appearance was in "Missa Solemnis" of Beethoven, with Toscanini and the N.Y. Philharmonic, in 1935. She was married in 1930 to Elmer Ray Jones, president of the Wells Fargo Company. He died last year.

STANLEY A. WIDNEY

Stanley A. Widney, 64, former radio personality with WHO and KRNT, Des Moines, died Oct. 23 in that city. He was with WHO from 1933 until 1947 as emcee for the Iowa Barn Dance Frolic and other shows. Later he was associated with KRNT as conductor of a religious music program. His radio work ended in 1958 when he suffered a stroke.

Surviving are his wife, two daughters and a son.

FLORENCE WICKHAM

Florence Wickham, 82, a contralto who sang at the Metropolitan Opera for three seasons and later composed light operas, ballets and concert songs, died Oct. 22 in New York.

She sang with opera companies in Germany and at London's Covent Garden before making her Met debut in 1909 as Emilia in "Otello." Her last Met performance was in 1912 as Gertrude in "Hansel and Gretel." Miss Wickham's operas included "Rosalind," based on Shakespeare's "As You Like It," "Legend of Hex Mountain" and her last, "The Ancestor Maker." She also composed a score of ballets with choreography by Vincenzo Colli.

PAT ANN KEY

Pat Ann Key, actress, died Oct. 22 in a gas-filled bungalow at Shoreham, Sussex, Eng.

She was the wife of actor Brian McDermott, currently starring in "The Mousetrap" at the Ambassador, London.

GEORGE W. SAYRE

George Wallace Sayre, 59, screenwriter prior to his retirement six years ago due to poor health, died of muscular atrophy Oct. 23 in Los Angeles. His credits included such films as PRC's "Secrets of a Coed," "Jungle Siren," and Monogram's "Where Are Your Children?" "Alaska," "Black Market Babies" and "Rocky."

His wife survives.

DORA BERMAN

Dora Berman, 87, onetime costume seamstress for Dazian's, where she had worked for Anna Held, Chauncey Olcott and Ethel Barrymore, among others, died recently in New York following a long illness.

She was the grandmother of Jerry Collins of CBS-TV's press information department. Three daughters and a son also survive.

MONETTE MOORE

Monette Moore, 50, singer on the Mark Twain riverboat at Disneyland, died of a heart attack Oct. 21 in Anaheim, Cal. She entered show biz as a recording artist in Chicago in the late '20s.

Miss Moore also appeared in nightclubs and did bits on Broadway and in Hollywood.

PEGGY O. CHALFIN

Mrs. Peggy Oppenheimer Chalfin, 44, a modern ballet choreographer and dancer, died Oct. 21 in Philadelphia. A founder of the old Philadelphia Dance Theatre, she had taught dancing in various schools including her own studio.

Surviving is her husband, Paul M. Chalfin, an attorney.

JOHN L. CORBO

John L. Corbo, 42, branch sales manager for Decca Records, died of a heart attack Oct. 25 in Philadelphia. With the firm 15 years, he became sales manager in 1955.

Wife, son and daughter survive.

ABRAHAM M. BENN

Abraham M. Benn, 64, retired exhibitor, died Oct. 26 in Philadelphia. With his father, the late Marcus. A. Benn, he founded the Benn and the Benson, West Philly nabes. He retired 18 years ago.

Surviving are his wife, son, two daughters and a sister.

FRANK BAINS

Frank Bains, 47, advertising-packaging director for Decca Records, died Oct. 11 in New York of cancer. He was with the diskery for 12 years and had been ill for several months.

Survived by his wife and daughter.

Thomas C. Plank, 34, actor-singer, died Oct. 19 in New York. He appeared in numerous off-Broadway productions, including the American Savoyards Production of "Utopia Limited." His last appearance was with the current N. Y. City Center Opera season. Two brothers and two sisters survive.

Thomas A. Roach, 51, high school teacher and summer stock actor, died recently at his home in Waltham, Mass. He played feature roles in several productions at Carousel Theatre, Framingham, Mass., including "Can-Can," "Pajama Game," "King and I," "Kiss Me Kate" and "Kismet."

Mrs. Margaret Catchpole, 52, a soprano, known professionally as Margaret Roberts, died Oct. 22 in Teaneck, N. J. She appeared with the Chicago Opera Company and with the Alfredo Antonini Orch.

Wife, of B. C. (Cappy) DuVal, business rep of Property Craftsmen, Local 44, IATSE, died of cancer Oct. 18 in Hollywood. Three daughters and sister also survive.

Father, 64, of actor William Phipps, died of a heart attack in Hollywood Oct. 24 while on a visit from Miami.

George J. Platt, 50, projectionist with Lone Star Theatres, died recently in El Paso, Tex. His wife survives.

Edward T. Burr, 75, vice president of WPTF Radio Co., Raleigh, N. C., died Oct. 17 in that city.

John R. Gibons, 74, longtime stage technician, died Oct. 5 in Center Harbor, N.H.

Father, 75, of film publicist Noel Meadow, died Oct. 15 in New York after a long illness.

MARRIAGES

Bernice Cole to James Steele, Dallas, recently. Bride is a secretary with Paramount exchange in that city; he's a booker with some branch.

Christina Gregg to Alan Joelson, London, Oct. 21. Bride is an actress and model.

Margo Mayne to Anthony Doonan, Beckenham, Eng., Oct. 22. Bride's an actress; he's an actor.

Margaret Corbett to Eric Hansen, Edinburgh, Oct. 20. Bride's a tv dancer.

Dawn Wells to Larry Rosen, Las Vegas, Oct. 27. Bride's a tv actress; he's an agent.

Donna Axelrod to Budd Dolinger, Los Angeles, Oct. 27. He's national sales and promotion manager for Cadence Records.

Susan Ohrbach to Stanley Stanton Canter, Oct. 27, Hollywood. Bride is of the department store clan; Canter is ex-CBS, now with Columbia Pictures Studios in Hollywood.

Karen Marie Piane to George De Marlo, Oct. 27, Cicero, Ill. They both are dancers, known as The De Marlo's.

Susan May to Donald J. Zadoff, Oct. 28, New York. Bride is a dancer.

Judith Chaplin to Harold Prince, Oct. 26, New York. Groom is the Broadway producer.

Donna Cameron to David Frank, Oct. 14, Philadelphia. Both are actors.

Betty Nolan to Jerry Danford, New York, Oct. 27. He's general sales manager of WCBS-TV, N.Y.

BIRTHS

Mr. and Mrs. Don Hodges, daughter, Fort Worth, recently. Father is program director of KXOL there.

Mr. and Mrs. Lorin Maazel, daughter, New York, Oct. 22. Father is the symph and opera conductor, here with L'Orchestre National Francaise.

Mr. and Mrs. Charles Ford, daughter, Baltimore, recently. Father is operation manager of WJZ-TV, Baltimore.

Mr. and Mrs. Jesse Lee Turner, twin daughters, Burbank, Cal., Oct. 24. Father's a recording artist.

Mr. and Mrs. Michael Pertwee, son, London, Oct. 21. Bride's a model; he's the playwright and film script writer.

Mr. and Mrs. Alan Edney, daughter, London, Oct. 24. Mother is actress Sylvia Syms.

Mr. and Mrs. Alan Edney, daughter, Oct. 26, London. Mother is British actress Sylvia Syms.

Inbal Ballet

Continued from page 2

conference, Mrs. Sara Levi-Tanai explained that she has the fullest assurances from Mr. Stevens and from Jewish leaders in the U.S. that the picture carries no religious-missionary tendencies and will explore only the historical aspects of Christ's life. Furthermore, there is a special paragraph in the contract permitting Mrs. Levi-Tanai to refuse participation in any sequence objectionable to Jewish beliefs.

"I had many restless nights before I decided to accept the offer," Mrs. Levi-Tanai said. I understood fully the reasoning of deeply religious people who may object to such a venture. But as a Jew, I couldn't reject a Gentile's generous invitation to participate in a work which aims to perpetuate human understanding. And as an artist I couldn't reject the invitation of a great director like Mr. Stevens. We have suffered too much from prejudices. We shouldn't be prejudiced against others."

Inbal has a three month contract, at $3,000 a week. United Artists will release the Stevens production.

This local show biz rhubarb follows closely on the heels of the Ramat-Gan Chamber Orchestra acceding to local pressure not to play German concert dates in light of the not easily forgotten Nazi oppression despite the fact that Israel and West Germany otherwise maintain diplomatic and economic relations.

HARRY REVEL

(Nov. 3, 1958)

You Will Never Be Forgotten For All
The Beautiful Music You Left Behind

Always In Our Hearts
Reni, Al and Billy

EMMERICH KALMAN

(October 24, 1882 - October 30, 1953)

In Loving Memory

Charles and Gerda Kalman

William Morris

In Memoriam
Of My Beloved Brother
HARRY REVEL
Nov. 3, 1958
Sam.

WE NEVER FORGET YOU

William Morris

KARL TAUSIG BOB

On Monday, October 8, 1962, between 7:30 and 8 pm 8,868,000 television sets in England were tuned in to Granada's Coronation Street.*

By American standards the total may not be spectacular, but the rating was 85.4

How about that, Hazel, Bonanza, Virginian, Gunsmoke, Dr. Kildare, Defenders, Lucy, Desi, Perry Mason, Ben Casey?

*The series, in case you didn't know, is available to stations the world over. For information call Granada's Kay Campbell MU 8-1126 (509 Madison Avenue) or write Paddy Crookshank,

GRANADA TV NETWORK, ENGLAND

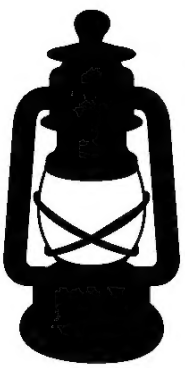


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